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JANUARY TO JUNE 1951

Issued every six months


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ANUARY 1951 • 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

**What are unions doing to television?—p. 28**

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NATIONAL BROADCASTING
ROCKEFELLER PLAZA
W YORK 20 N Y

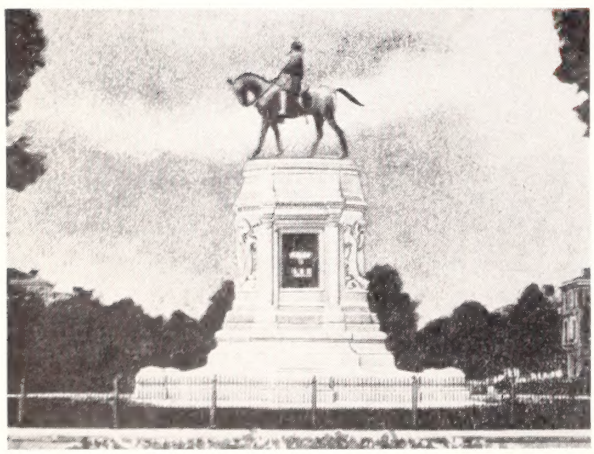
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# *Robert E. Lee was a great campaigner*

Noble, brilliant, generous General Lee, who entered the war between the states as commander of Virginia troops, had many sterling qualities. Not the least of these was his imaginative planning. It took courage to execute daring campaigns, to do things a new way. This favorite son of Virginia would have enjoyed the pioneering that envisioned WTVR, first TV station of the south, many years ago; publicly predicted it in 1944; put it on the air in 1948. Today WTVR is still Richmond's only TV station, occupies a big spot in the hearts and lives of all Richmond.



Statue of Robert E. Lee

Havens & Martin Stations are the *only* complete broadcasting institution in Richmond.

**WMBG** AM **WCOD** FM **WTVR** TV

Pioneer NBC outlets for Virginia's first market.
Represented nationally by
John Blair & Company






***KEEP AN EYE ON FM IN 1951***—Looks like FM, which has been grappling for a commercial foothold, will attract sponsor attention (and dollars) in 1951. Big reasons are: (1) slowly but surely, FM homes have been climbing to point where sponsors are getting interested; (2) AM reception interference factors causing both listeners and broadcasters to lean in FM direction; (3) networks evincing interest in FM (CBS recently made first exclusive affiliation dealer with FMer in Rocky Mount, N. C.); (4) first big FM purchase, $250,000 campaign, may break early in year beamed at specialized audience. Little known fact is that number of licensed FM outlets steadily mounting. Of 677 FMers on air Dec. 1950, 519 were fully licensed. Key to FM success is stepped up production.

***BELTONE STUDY RATES NIGHTTIME RADIO HIGH***—Just completed analysis of 15,000 inquiries from MBS (Gabriel Heatter) listeners for information about Beltone (hearing aid) showed cost-per-inquiry from TV areas to be about same as non-TV areas. Program is broadcast over 124 stations at 7:30 p.m. Olian Adv. Co., Chicago agency handling campaign, said: "Check convinced us that nighttime radio in TV areas is very strong."

***WHO KNOWS HOW TO PRICE RADIO?***—Survey by SPONSOR indicates that root of radio rate dilemma is lack of knowledge on dimensions of medium. Accurate studies of in-home, personal-set listening, and out-of-home listening still in infancy. Second reason for downgrading of radio is lack of machinery within medium to advance its cause positively with advertisers and general public.

***TV IN 1951***—TV will continue with 107 stations, roughly 150 network advertisers, and special emphasis on daytime programing during new year. Biggest opportunity for national and regional advertisers is during morning and afternoon brackets; night periods are either sold out or hard to clear. TV homes will not skyrocket as in 1950 (though increases will be high) because TV set production will be down. Manufacturers like DuMont are gearing to contribute heavily to national emergency effort.

***WGY, SCHENECTADY, BUILDS 4-MAN MERCHANDISING DEPARTMENT***—Added to ranks of top merchandising-minded stations like WWL, KSTP, WLW, WSAI, WOV, KMBC, KFI is WGY. Bob Hanna, general manager, recently dispatched Bill Givens, promotion manager, to WLW to analyze merchandising techniques. As result, 4-man department under Givens now being considered to serve radio and TV clients of G.E. stations.

SPONSOR, Volume 5 No. 1, 1 January 1951. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md., post office under Act of March 1879.

## REPORT TO SPONSORS for 1 January 1951

***GRAUER AGAIN VOICE OF JERGEN'S***—Two years after Jergen's and Winchell, with Ben Grauer as announcer, parted company, Grauer is again selling for hand-lotion firm. Program is Kate Smith on NBC-TV, with Grauer narrating for film commercials. Jergen's has bought two 15-minute segments on now sold-out daytime show. Grauer had been voice of Jergen's for 16 years, a record for continuous association of announcer, product, show (see Grauer's 20 years with sponsors, page 24).

***TV NETS SETTLE ALLOCATION CONTROVERSY***—An ingenious allocation of intercity television circuits between DuMont, ABC, CBS, and NBC has been agreed on by representatives of the networks, AT&T, and the FCC. The 13 existing circuits have been divided 4 ways; a rotating schedule has been arranged showing order, for each time period, in which each net may exercise choice of one of 4 groups. Lawyers connected with networks understood to be largely responsible for amicable and equitable settlement of difficult problem.

***ELEANOR ROOSEVELT SHOW SYNDICATED STARTING 15 JANUARY***—WTAM, Cleveland, is first station to pick up Eleanor Roosevelt WNBC program on syndicated basis, with first airing slated 15 January. WMAQ, Chicago, and WRC, Washington, start series shortly thereafter. Efforts being made to clear KOA, Denver, and KNBC, San Francisco. Program, featuring Mrs. Roosevelt interviews with notable, will be offered other stations. Participation advertisers will be aided by unique concept of tieing in local announcers who will voice questions live (from script) that Mrs. Roosevelt answers on tape. Taping of shows permits all cities to air on same day.

***TV FILMS HEAVY IN 1950***—Over 6,500 hours of TV programing was film-recorded by 4 nets in 1950, mostly off the tube. NBC recorded 2,000 hours; ABC 1,900; CBS, 1,750; DuMont 850.

***HOW MUCH DID A&P AD CAMPAIGN AID BIG BUSINESS?***—Psychological Corp. reports that October 1950 survey, in contrast to one made November 1948, shows that public has shifted from big business to big labor unions as "most dangerous monopoly." Two years ago labor unions were considered "most dangerous" by 25%; now by 34%. Big companies, high with 27% in 1948 study, dropped to 17%. Psychological Corp. believes that big business advertising campaigns, notably A&P effort defending itself against government anti-trust charges, may have made the difference.

***PHONEVISION BEGINS CHICAGO TEST***—Beginning New Years Day for 30-day test period authorized by FCC, 300 Chicago families will have daily option of "buying admission" to top-flight Hollywood and European films at a home admission fee of $1 per picture. Test will show how often typical families will pay $1 for privilege of viewing Phonevision; degree of satisfaction.

(Please turn to page 42)



# GEORGE SISLER
## In Hits per Season,-

# WHEC
## In Rochester

**LONG TIME RECORD FOR LEADERSHIP!**

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

In 1920 Sisler, playing for the St. Louis Browns, made 257 hits. George Sisler's amazing "hits per season" record *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.
5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

# SPONSOR

**DIGEST OF 1 JANUARY 1951 ISSUE**

VOLUME 5 NUMBER 1

## ARTICLES


***What gear do we shift to now?***

Automobile ad plans subject to change as Detroit rocks with crisis after crisis. At moment, TV, heavy spot radio are major factors — **21**

***America's Pied Piper***

Dozens of firms were licensed to sell new rat killer, Warfarin. One alone hit jackpot—by using radio boldly, $40,000 per week on 400 stations — **24**

***Ben Grauer: My twenty years with sponsors***

After selling over 200 products, Grauer ought to know how effective commercials are put together. You will find his thinking here — **26**

***What are the unions doing to television?***

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***Only small in numbers***

That's way to describe Doherty, Clifford & Shenfield's radio-TV department. SPONSOR explores DCS operating methods, advertising philosophy — **30**


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***Candy manufacturers on the air***

How and to what extent do they make use of the broadcast media to sell their sweets? A SPONSOR roundup complete with strategy, case histories — **15 Jan.**

***Alka Seltzer: 20 years of air success***

SPONSOR is looking into Miles Laboratories' broadcast advertising philosophy which has helped make Alka Seltzer a household word — **15 Jan.**

The next issue of SPONSOR will come to you in a new, slightly larger format, making for increased readability. This is the first major change in format since SPONSOR went biweekly.

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**COVER:** Ben Grauer has sold for over 200 sponsors during his 20 years in radio, been in many interesting situations. Situation on cover, while Grauer was on Chesterfield "Supper Club," was bound to be interesting due to presence of Lizabeth Scott (see story, p. 26).


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# the TOUR-TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**

## .....in the OREGON MARKET

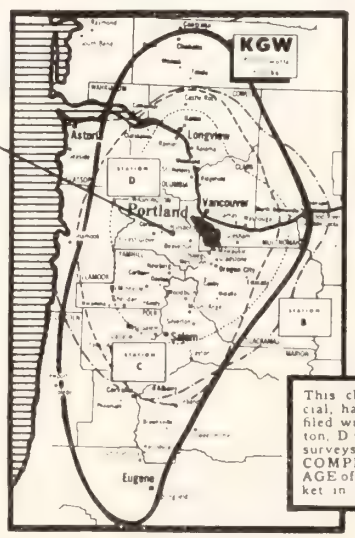



For a full century Hillsboro, Oregon, has been a major producing, marketing and processing center. Today foods packed by Hillsboro plants are consumed throughout the world. A recent KGW Tour-Test, conducted with the cooperation of the Oregon State Motor Association, proved KGW's dominance of this market. Haley Canning Company, one of the city's major packing plants, was visited by the Tour-Test. Above William Christensen (left) Hillsboro business figure, and Bill Watkins, Haley's president, examine with "Miss KGW" canned meat products destined for the U. S. armed services. Hillsboro's expanding economy is delivered through the COMPREHENSIVE COVERAGE of KGW.

### BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

**TOTAL BMB FAMILIES**
**(From 1949 BMB Survey)**




| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

**KGW**

AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




KPIX, San Francisco's Pioneer Television Station, recently celebrated its second anniversary. The two years since KPIX introduced TV to the Bay Area have moved as rapidly in pace as in progress. Under the able guidance of Northern California's first men of television—Wesley I. Dumm and Philip G. Lasky—they have been two years of continual expansion and improvement in facilities, personnel, operating techniques and programming. Two years in which television has been developed from a magic word to an integral part of the community's life.

When KPIX took to the air in December, 1948, there were 3500 sets in the Bay Area. Programming was scheduled six days a week, with 17 hours of telecasting.

Today, KPIX operates on a seven-day-week schedule, sending our 65 hours of programming to over 120,000 television homes.

These notable increases have meant an impressive list of television firsts and programming events for KPIX. The pioneer station's contributions to San Francisco television were recognized within the industry last year, when KPIX received the Academy of TV Arts and Sciences top award for outstanding station achievement.

KPIX's ever-increasing hours of programming include the top offerings of the CBS and Dumont networks, in addition to approximately 30 hours a week of local productions. Sports also rate high and during the past year have included UC Football Games and the Rose Bowl Game and Parade, via micro wave.

One of KPIX's most outstanding campaigns in the public interest was the recent "TV Sets for Vets" drive, results from which bought a great number of TV sets for wounded war veterans in Bay Area hospitals.

KPIX looks forward to its third year with a sense of pride and achievement for the past and even greater expectations for the future.




SAN FRANCISCO


# Men, Money and Motives

*by Robert J. Landry*

For a long time now the big news of television has been success, and more success. Almost anybody within scoring position racked up points. The manufacturers enjoyed a boom. Broadcasters, or some of them, pulled away from deficit operations, neared the happy day of profit. More advertisers were spending more money. As for TV's impact upon the public and show business, it was the greatest thing, not since talking movies, but since Shakespeare.

Obviously, a medium capable of influencing our environment at every turn draws sooner or later the skeptical and anxious concern of educators, legislators, and social critics. Hence the current whoop-dedo about fencing in the remaining range so that education shall have grazing rights.

* * *

None of this is remote from private management or advertising, for the future character of American video is at stake. The most constructive approach to the problem at the moment is the NBC-TV plan, "Operation Frontal Lobes." NBC proposes to produce a series of "artistic" and "cultural" telecasts, scattering these through prime evening time on the basis of one preemption per sponsor per season of 44 weeks. As a token of serious intent, Pat Weaver has taken on a new colleague, Davidson Taylor, an ex-CBS program vice president.

* * *

Here it may be provocative to recall that in his play about the Salvation Army, "Major Barbara," George Bernard Shaw advanced the thesis that to get any big social change efficiently managed it is desirable to engage the enthusiasm of a multi-millionaire before whose wealth and energy bad conditions can magically become good conditions. "Operation Frontal Lobes" represents the applied wealth and energy of one network. It is, we suggest, a portent of the utmost significance.

* * *

Just where education would get the money to operate television stations, if granted licenses, is not clear. Nor does education's record in radio inspire confidence. Back in the 1920's some 175 AM stations were licensed to educational institutions of all sorts. Indeed the electrical engineering schools had been bona fide radio pioneers. But within 10 years the 175 stations had shrunken down to around 30. These were the best, and numbered among them today are the highly commendable radio stations of Wisconsin, Minnesota, Drake, Cornell, Iowa State, Ohio State, Texas, Alabama.

* * *

Put it this way. Educators are not by nature, interest, or professional training likely to compete in the market places of entertainment ideas. True, much progress has been made in classroom use of FM in Chicago, Cleveland, and elsewhere. But the fact about educators having other fish to fry is clear. Add to this their perpetual prowl for funds with which to raise their own salaries, build

(*Please turn to page 46*)

**OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE**



Four years, University of Illinois

Two years, U. S. Army (Purple Heart, Silver Star)

Twenty-two years, National Broadcasting Company

Free & Peters, Inc. (New York Office) since Dec., 1950

# Heads up, boys, it's—

# I. E. SHOWERMAN!

(Another F&P TELEVISION Specialist)

Yes, "heads up" is the phrase for Chick Showerman. As you undoubtedly know, he's been heading up a lot of things, for years—including the Central Division of NBC, as Vice President In Charge (recently piloting this Division's television sales to an outstanding level in the industry). Now Chick has joined F&P, to head up our rapidly-growing television sales and to help keep us heads (and shoulders) *up* on National Spot Television.

Big man though he is, however, Chick Showerman is by no means the only great performer in our team of TV specialists. For years we've been building a complete line and backfield of skill and experience in this new and exciting medium—have long since developed a TV squad that's of strictly championship quality. . . .

We of Free & Peters are entirely convinced that "*good men* are the secret of success." Ever since our company's founding in 1932, we have considered it a big part of our job to discover, develop and acquire *good men*. We know you can see the *results*, here in this pioneer group of radio and television station representatives.

**EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES**

| | |
|---|---|
| **DAVENPORT** (Central Broadcasting Co.—WHO-WOC) | **WOC-TV*** |
| **FORT WORTH–DALLAS** (STAR-TELEGRAM) | **WBAP-TV*** |
| **LOUISVILLE** (WAVE, Inc.) | **WAVE-TV*** |
| **MIAMI** (Wometco Theatres) | **WTVJ** |
| **MINNEAPOLIS–ST. PAUL** (DISPATCH-PIONEER PRESS) | **WTCN-TV** |
| **NEW YORK** (THE NEWS) | **WPIX** |
| **ST. LOUIS** (POST-DISPATCH) | **KSD-TV*** |
| **SAN FRANCISCO** (THE CHRONICLE) | **KRON-TV*** |

*Primary NBC Affiliates



# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives Since 1932*

EW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO



"KCMO's most salable property is NEWS! We have 13 local newscasts daily besides our network news. One sponsor has been with us for ten years, another for six. Associated Press service enables us to air complete coverage."

**E. K. HARTENBOWER**, *Gen. Manager*,
**KCMO**, Kansas City, Mo.



"Listeners are more interested in
than any other feature. Our adver
have been quick to take advanta
this interest. Our AP reports are a
dispensable part of our operation.

**DANIEL W. KOPS**, *Vice Presid*
**WAVZ**, New Haven, Conn.



"Our Associated Press news programs have had some of the highest ratings in all New England for many years. AP is used by WTAG exclusively. The public places implicit confidence in AP."

**E. E. HILL**, *Executive Vice President*,
**WTAG**, Worcester, Mass.



"Scott's market has had the same sc
ule of five-minute Associated Press
far nearly two years. Mr. Scott tel
the program has done a terrific job
his business."

**JOHN W. WATKINS**, *Manager*,
**WBBQ**, Augusta, Ga.

# coast to coast... AP broadcas



"The sale of Associated Press newscasts has been consistently successful for WWDC."

**BEN STROUSE**, *General Manager*,
**WWDC**, Washington, D. C.



"Sixteen Associated Press features
used daily on KOOS. They include s
news broadcasts, women's features,
rine news, commentaries, home econo
programs and others. Associated Pr
features are easy to sell and stay s
to satisfied customers."

**HAL SHADE**, *Manager*,
**KOOS**, Coos Bay, Ore.



"Twenty-eight out of 30 daytime newscasts are sold . . . spot adjacencies are all sold . . . due to the practically immediate salability of Associated Press news programs."

**PAUL R. FRY**, *General Manager*,
**KBON**, Omaha, Neb.



"In addition to our network news,
produce four 15-minute, two 10-min
and two 5-minute AP news and spo
programs of our own daily. These a
100 per cent sponsored. Our 5:30 p.
'Standard Oil Reporter' is especia
popular."

**HOWARD E. PILL**, *President*,
**WSFA**, Montgomery, Ala.

**Hundreds of the country's finest stations announce with pride . . . "THIS STATION IS**



"Our sponsors say news is the best buy on KOCY. 1950 is the tenth year for Mid-Continent Petroleum's sponsorship. Another news sponsor has been with us seven years. AP news provides steady income for KOCY. The Associated Press means the best possible service."

**MATT BONEBRAKE**, *Gen. Manager*, **KOCY**, Oklahoma City, Okla.



"We carry 26 sponsored 15-minute AP programs weekly. Our oldest sponsor, De Roy's jewelry store, has just renewed its contract for the 6 p.m. news. They have been buying this spot continuously since 1939."

**JOHN P. FOSTER**, *Manager*, **WJAC**, Johnstown, Pa.

# rs report success



"Our success in broadcasting is due largely to the sale of Associated Press newscasts."

**BOB EVANS**, *Manager*, **WELO**, Tupelo, Miss.



"WFMJ is now carrying 71 sponsored AP news programs weekly, totaling 690 minutes."

**WILLIAM F. MAAG, JR.**, *President*, **WFMJ**, Youngstown, Ohio

## EMBER OF THE ASSOCIATED PRESS."

You need no gimmicks or give-aways to draw listeners to Associated Press news. The raw drama of life rivets attention on today's newscasts. That's why more than ever, people turn to The Associated Press, oldest and largest of all news agencies, for impartial, accurate, swift news reporting.

If you are a station not using AP news . . . if you are a station that can qualify for Associated Press membership . . . join the one news association that charges each member only its exact share of the cost of providing service.

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers —more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

**100** news bureaus in the U. S. — offices and news men around the world.

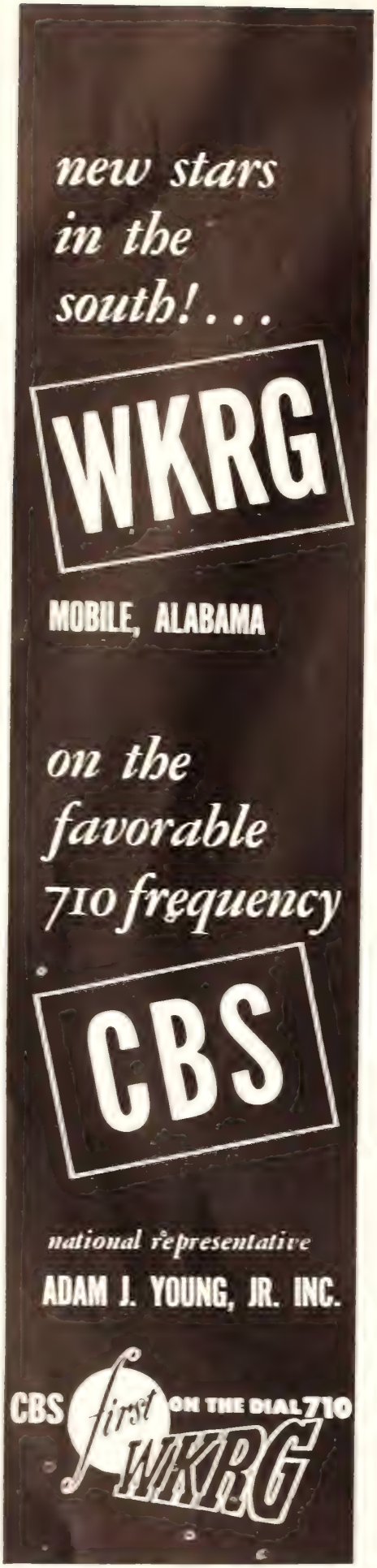
A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

RADIO DIVISION

**THE ASSOCIATED PRESS**

50 Rockefeller Plaza
New York 20, N. Y.





## *New developments on SPONSOR stories*



WCCO's Bob De Haven is typical of station personalities who give sponsor plus

P.S.

SEE: "Local shows"
ISSUE: 18 December 1950, p. 21
SUBJECT: Spot programing

Here's further proof of the plusses for sponsors of local live programs.

Factual responses to SPONSOR inquiries received too late for "Local shows" (18 December issue), help show why local shows ring the national sponsor's cash register.

Success of local programs often is keyed to distinctive personalities. Most famous name on the WCCO, Minneapolis, roster is Cedric Adams. Although he has sky-rocketed into national prominence via his Pillsbury CBS network show, he has maintained local and regional popularity with 14 news broadcasts and three half-hour evening programs each week. *Friday Night Radio Party*, 90-minute local production, stars Adams and Bob DeHaven, has played before packed houses of 600 people weekly. Bob DeHaven, who co-emcee's Vel's *Quiz of the Twin Cities*, often broadcasts his own shows from sponsors' stores, has built up a tremendous personal following.

Others, like Cecil Solly on KIRO, Seattle, sponsored by Olympia Brewing Company, have attained loyal followings through informational programing. Solly has become a Pacific Northwest institution because of his home gardening know-how. He is a professional horticulturist who has learned to talk the language of the man who has just planted a row of onions and wonders when they'll start to grow. His *Garden Show*'s mail averages 50,000 pieces yearly.

KMBC, Kansas City, boasts veteran newscaster Erle Smith as one of its personalities with a large local following. Phillips Petroleum Company has sponsored Smith's 9:30 p.m. weekday newscast for 12 consecutive years; the Studebaker Corporation has been sponsor for the past eight years. Smith has become one of the news authorities in the Kansas City area. So has Clyde Hess, WTAG news analyst in the Worcester, Mass., area. (He's also sponsored by Studebaker.) Hess is well known around the community for civic work he has done. Last year he presented a public-education series that netted the station a regional Peabody award. Frequently, Hess gets out and interviews both important and little known people of the area.

WDIA, Memphis, chose local Negro personalities who were already successful in other fields, to promote national accounts among

(Please turn to page 41)

# 38.8% MORE

## 'SPOT' ADVERTISERS BOUGHT TIME ON KSD IN NOVEMBER, 1950 THAN IN NOVEMBER, 1949

•

**KSD's Spot Announcement and Studio Program Periods Are Valuable Advertising Properties!**

**For rates and availabilities, call or write**

# KSD

**THE ST. LOUIS POST-DISPATCH RADIO STATION**

**5000 WATTS ON 550 KC DAY AND NIGHT**

**National Advertising Representative: FREE & PETERS, INC.**

CASH FARM INCOME FOR **WGTM's** 29-COUNTY COVERAGE AREA IS BIGGER THAN ANY ONE OF 27 OTHER ENTIRE STATES.

WRITE TODAY FOR

**"Time Buyers Market and Coverage Data"**

. . . a new, factual data folder on one of the Nation's richest Agricultural regions.

WRITE, 'PHONE OR WIRE

**WGTM**

5,000 WATTS • CBS AFFILIATE

WILSON, N. C.

ALLEN WANNAMAKER,
Gen'l Mgr.
WEED & CO., Nat'l Rep.



**Mr. Sponsor**

## *R. Stewart Boyd*

Advertising manager, cereals and dog foods products
National Biscuit Company, New York

R. Stewart Boyd is an unsung hero to millions of American children . . . and dogs.

The 42-year-old advertising manager, cereals and dog foods products division, National Biscuit Company, is the man behind the popular kids' show, *Straight Arrow*, for Shredded Wheat. He also is the man who gets Fido's owners to buy Nabisco's Milk-Bone.

Boyd handles all advertising for these two prominent members of the large Nabisco family.

Last year the National Biscuit Company spent about $6,000,000 for advertising. Radio and TV, with their share of this ad budget at nearly $3,000,000, accounted for a large part of the company's $294,000,000 sales volume. *Arthur Godfrey* alone costs them $1,000,000 to plug a variety of Nabisco products over CBS.

Boyd spends $500,000 a year for *Straight Arrow*, a half-hour show heard over 450 Mutual stations three times a week. The company currently is thinking about extending the show to Canada.

Since *Straight Arrow*, designed to sell shredded wheat, is strictly a kids' show, Boyd promotes it with plenty of premium offers, has run the gamut from a simple metal ring to a bracelet with a large "secret compartment."

"We are very fortunate in having a good selling vehicle directed to children on which we may offer our premiums," said Boyd, discussing the policies while sitting in the large open advertising offices of the company. "Every one of our premiums that a child wears or carries is a walking advertisement for Nabisco Shredded Wheat. That advertisement has got to be good."

Another $200,000 goes into radio to advertise Milk-Bone. This is largely spent on radio participations over 19 stations in 12 states, and on one TV participation.

"We plan to maintain a similar broadcast media schedule during 1951, and may add to it," said Boyd, who has been in the food business since 1935.

After he had attended Wesleyan University, Boyd went to work in 1935 for General Foods in Cleveland as a retail truck salesman. He later became the company's radio promotion manager. He joined Nabisco in 1947 as assistant advertising manager, was made advertising manager in 1949.

# MR. SPONSOR:
# He's the nation's Greatest Salesman
## ...Say 59 advertisers

Jack the Bellboy, America's greatest disc jockey, began his own record program five years ago on WJBK with a modest one-hour daily session. Shortly afterward, to accommodate the growing number of sponsors, this was increased to two hours a day. Now, he's heard 28 hours a week, with a total of 59 sponsors. Advertisers, overjoyed with the phenomenal selling job he's doing for them, call Jack the Bellboy "The Nation's Greatest Salesman".




Such extravagant and candid praise could only come from sponsors whose sales success in Detroit over WJBK is unprecedented anywhere by any medium. In 1950 alone, sponsors had spent a half-million dollars for Jack the Bellboy to advertise their products on WJBK. Why this success? He's just a GREAT SALESMAN—that's All! Alert programming, with the best in music, talent and entertainment, accounts for the terrific sales response of WJBK's loyal listening audience. Our files are bulging with letters from advertisers, happy with WJBK's sales results. Check with your KATZ man for the answer to your selling problems in Detroit. He'll show you how WJBK can help your sales curve upward.

A FORT INDUSTRY STATION

# WJBK —AM —FM —TV DETROIT

**The Station with a Million Friends**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

**Represented Nationally by THE KATZ AGENCY, INC.**

# the WLS National Barn Dance welcomes it

# 2 millionth *PAID* visitor!



Greeting our 2 millionth WLS National Barn Dance Visitor—Mrs. Joe Vandervliet of St. Anne's, Illinois. (L.-R.) daughter Sharon; Barn Dance star, Lulu Belle; Mr. Vandervliet; Mrs. Vandervliet; WLS Program Director, Harold Safford; and daughter Sandra.

***ON November 11, 1950, Mrs. Joseph Vandervliet purchased the 2 millionth admission ticket to the original WLS National Barn Dance, radio's first real Barn Dance. Yes, 2,000,000 people have paid to see this nationally known Saturday night parade of WLS stars.***

April 19, 1924, crystal set listeners heard something new over their earphones . . . it was a Barn Dance . . . the WLS National Barn Dance! Then, everyone wanted to see the broadcast. Crowds increased weekly by hundreds, and admission had to be limited to invited guests only. Still they came, until in March 1932, it was decided to broadcast the show from Chicago's Eighth Street Theatre—and charge admission. In the 18 years since, 2 million people have paid to see the WLS National Barn Dance broadcast. Now in its 27th year of broadcast, we believe the WLS National Barn Dance to be radio's oldest continuous commercial program.

Evidence that the WLS National Barn Dance has maintained its interest is found in the impressive list of long time sponsors: Murphy Products Company, 14 consecutive years; Keystone Steel and Wire Company, 18 consecutive years; Warp Brothers, 13 consecutive years; Phillips Petroleum, 6 consecutive years . . . and now Pequot Mills has been added. They know the WLS National Barn Dance is a sure way to reach Midwest America—that's why the show's share-of-audience has inreased 49% in the last year . . . further, why an average of 264,366 radio families listen to each half-hour portion of it!

*Source: A. C. Nielsen, Chicago Area Reports*

**For information on Barn Dance availabilities — and details on how this program can help you, contact your John Blair man, or call WLS.**

WLS The PRAIRIE FARMER STATION CHICAGO 7

CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.

# New and renew

SPONSOR

1 January 1951

These reports appear in alternate issues

## New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Brown Shoe Co | Leo Burnett | NBC-TV 21 | Say It With Acting; alt Sat 6:30-7 pm; 6 Jan; 52 wks |
| General Mills Inc | Knox Reeves | CBS-TV | Unnamed; alt F 9:30-10 pm; 20 Dec |
| General Motors Corp (Chevrolet div) | Campbell-Ewald | CBS-TV | Challenge of the 50's; M 1:30-2:30 pm; 1 Jan (one-time) |
| Gibson Refrigerator Co | W. W. Garrison | CBS-TV | Laura Gibson Show; Sat 7:30-45 pm; 20 Jan |
| Hudson Pulp & Paper Corp | Duane Jones | CBS-TV | Bride and Groom; Th 3-3:15 pm; 25 Jan; 52 wks |
| Hunt Foods Inc | Young & Rubicam | NBC-TV | Kate Smith Hour; M-F 4:45-5 pm; 1 Jan |
| Kellogg Co | Kenyon & Eckhardt | ABC-TV | Tom Corbett, Space Cadet; M, W, F 6:30-45 pm; 1 Jan; 52 wks |
| National Dairy Products Corp | N. W. Ayer | CBS-TV | Big Top; Sat 12-1 pm; 27 Jan; 52 wks |
| Norwich Pharmacal Co | Benton & Bowles | CBS-TV | Week in Review; Sun 11-11:15 pm; 14 Jan; 52 wks |
| Pepsi-Cola Co | Biow | ABC-TV 44 | Faye Emerson Show; M, W, F, 6:15-30 pm; 25 Dec; 52 wks |
| Procter & Gamble Co | Dancer-Fitzgerald-Sample | NBC-TV | Kate Smith Hour; M-F 4-4:15 pm; 1 Jan |
| Quaker Oats Co | Sherman & Marquette | NBC-TV 41 | Gabby Hayes Show; M, W, F 5:15-5:30 pm; 11 Dec; 29 wks |
| Schenley Industries Inc | Biow | ABC-TV 5 | Unnamed; M-F 7-7:05 pm; 18 Dec; 13 wks |

## Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Anheuser-Busch Inc | D'Arcy | CBS-TV | Ken Murray Show; Sat 8-9 pm; 6 Jan; 52 wks |
| Hudson Motor Car Co | Brooke, Smith, French & Dorrance Inc | ABC-TV 61 | Billy Rose Show; T 8-8:30 pm; 3 Dec; 52 wks |
| Ironrite Inc | Brooke, Smith, French & Dorrance Inc | ABC-TV 15 | Hollywood Screen Test; M 7:30-8 pm; 1 Jan; 39 wks |
| Kaiser-Frazer Corp | Wm. Weintraub | DuMont | Adventures of Ellery Queen; Th 9-9:30 pm; 14 Dec; 13 wks |
| Kraft Foods Co | J. Walter Thompson | NBC-TV 40 | Kraft Television Theatre; W 9-10 pm; 3 Jan; 52 wks |
| Lever Brothers Co (Thomas J. Lipton div) | Young & Rubicam | CBS-TV | Arthur Godfrey's Talent Scouts; M 8:30-9 pm; 1 Jan; 52 wks |
| Pharma-Craft Corp; American Safety Razor Corp (co-sponsors) | Ruthrauff & Ryan | ABC-TV 32 | College Bowl; 9-9:30 pm; 1 Jan; 52 wks |
| Philco Corp | Hutchins | ABC-TV 41 | Don McNeill's TV Club; W 9-10 pm; 20 Dec; 52 wks |
| Procter & Gamble Co | Compton | NBC-TV 31 | Fireside Theatre; T 9-9:30 pm; 2 Jan; 52 wks |
| R. J. Reynolds Tobacco Co | William Esty | CBS-TV | Vaughn Monroe Show; T 9-9:30 pm; 9 Jan; 52 wks |
| Ronson Art Metal Works Inc | Grey | ABC-TV 11 | Twenty Questions; F 8-8:30 pm; 29 Dec; 52 wks |
| Wander Co | Grant | NBC-TV 39 | Howdy Doody Show; F 5:45-6 pm; 26 wks |

## Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| WHIM, Providence | Independent | Headley-Reed Co, N.Y. |

● ***In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments***

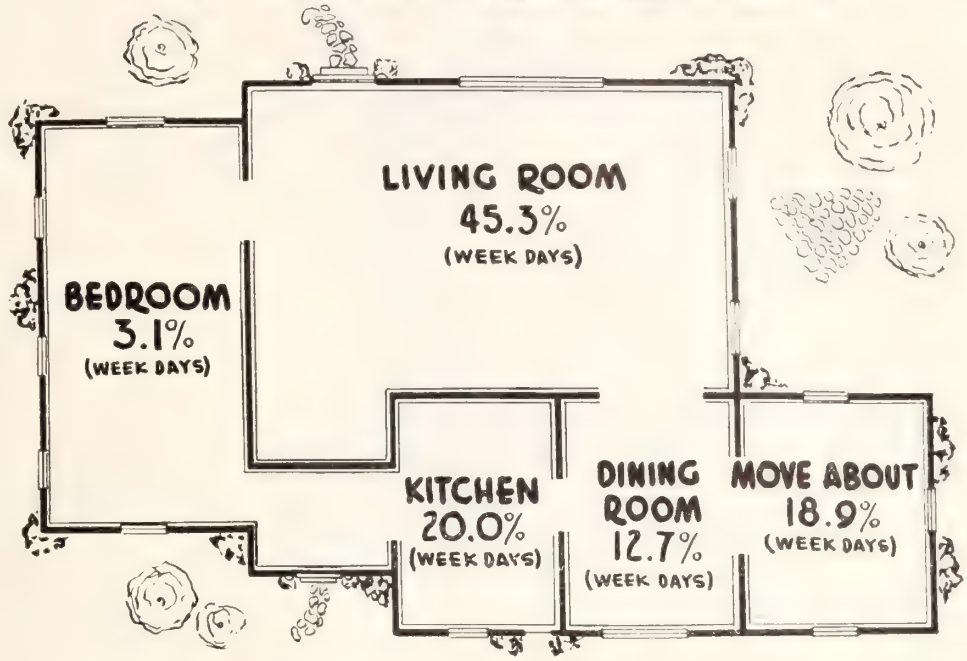
# New and Renewed Spot Television

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| Chesapeake & Potomac Telephone Companies | N. W. Ayer | WNBW, Wash. | 1-min annemt; 1 Jan; 52 wks (r) |
| Clark Candy Co | BBDO | WCAU-TV, Phila. | 1-min annemt; 22 Dec; 26 wks (r) |
| Clark Candy Co | BBDO | KTTV, L. A. | 1-min annemt; 25 Dec; 26 wks (r) |
| Clark Candy Co | BBDO | WCBS-TV, N.Y. | 1-min annemt; 30 Jan; 26 wks (r) |
| Cluett, Peabody & Co Inc | Young & Rubicam | KTTV, L. A. | 20-sec annemt; 4 Jan; 52 wks (n) |
| Colgate-Palmolive-Peet Inc | Ted Bates | WCBS-TV, N.Y. | Allen Jackson & the News; 13 Dec; 52 wks (n) |
| Curtis Circulation Co | BBDO | WNBT, N.Y. | Tex & Jinx; 6-6:25 pm; 17 Jan; 13 wks (r) |
| Emerson Drug Co | BBDO | WCBS-TV, N.Y. | 20-sec annemt; 3 Jan; 52 wks (r) |
| Henry Heide Inc | Kelly, Nason | WNBQ, Chi. | 1-min annemt; 26 Dec; 26 wks (n) |
| Huber Baking Co | Quality Bakers of America | WPTZ, Phila. | Stn break; 18 Dec; 52 wks (n) |
| P. Lorillard Co | Lennen & Mitchell | WCBS-TV, N.Y. | 1-min annemt; 9 Dec; 13 wks (n) |
| Philip Morris & Co | Biow | WBZ-TV, Boston | 1-min annemt; 15 Dec; 52 wks (n) |
| Philip Morris & Co | Biow | WNBQ, Chi. | Stn break; 16 Dec; 52 wks (n) |
| C. F. Mueller Co | Duane Jones | WCBS-TV, N.Y. | 20-sec annemt; 3 Jan; 26 wks (r) |
| National Sugar Refining Co | Young & Rubicam | WNBW, Wash. | Stn break; 8 Jan; 52 wks (n) |
| National Sugar Refining Co | Young & Rubicam | WTOP-TV, Wash. | 20-sec annemt; 8 Jan; 52 wks (n) |
| National Sugar Refining Co | Young & Rubicam | WTOP-TV, Wash. | 20-sec annemt; 9 Jan; 52 wks (n) |
| Ronson Art Metal Works Inc | Grey | WCBS-TV, N.Y. | 20-sec annemt; 31 Dec; 26 wks (r) |
| Ronson Art Metal Works Inc | Grey | WAFM-TV, Birm. | 20-sec annemt; 3 Jan; 26 wks (r) |
| Ronson Art Metal Works Inc | Grey | WTOP-TV, Wash. | 20-sec annemt; 3 Jan; 26 wks (r) |
| Ronson Art Metal Works Inc | Grey | KTTV, L. A. | 20-sec annemt; 24 Feb; 19 wks (r) |
| Tasty Toothpaste Co | Victor van der Linde | WCBS-TV, N. Y. | 20-sec annemt; 9 Jan; 52 wks (n ) |
| Trico Products Corp | Baldwin, Bowers & Strachan | WCAU-TV, Phila. | 20-sec annemt; 19 Dec; 52 wks (n) |
| Trico Products Corp | Baldwin, Bowers & Strachan | WBTV, Charlotte | 20-sec annemt; 20 Dec; 52 wks (n) |
| Trico Products Corp | Baldwin, Bowers & Strachan | WAFM-TV, Birm. | 20-sec annemt; 23 Dec; 52 wks (n) |

# Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| William Allison | Redbook Magazine, N.Y., articles ed | Ketchum, MacLeod & Grove, Pittsb., acct exec |
| John V. Anderson | WCOM, Parkersburg, W. Va., owner | Anderson & Roll, Omaha, partner |
| T. H. Anderson Jr | Anderson, Davis & Platte, N.Y., chairman of board | Anderson & Cairns, N.Y., same |
| Donald B. Armstrong Jr | McCann-Erickson, N.Y., research dir | Same, vp |
| Gil Babbitt | WCAU, Phila. | J. M. Korn & Co., Phila., dir radio, tv |
| Louis H. Bergart | Silton Brothers, dir merchandising | Same, vp |
| Marion Billings | Portland Journal, Portland, sls | Alport & O'Rourke, Portland, acct exec |
| A. R. Bochroch | Joseph Katz Co, N.Y., acct exec | C. J. LaRoche Co, N.Y., acct exec |
| Robert Young Brown | Ward Wheelock Co, Phila., vp | Kenyon & Eckhardt, N.Y., copy supervs |
| Jules Bundgus | Kastor, Farrell, Chesley & Clifford Inc, N.Y., radio, tv dir | Sherman & Marquette, N.Y., supervs radio, tv programs |
| John A. Cairns | John A. Cairns, N.Y., vp | Anderson & Cairns, N.Y., pres |
| Peyton Carroll | Dana Jones Co, L. A., copy chief | Ted H. Factor, L. A., copy chief |
| Paul Christian | Pal and Personna Razor Blade Co, N.Y., sls, adv dir | Sherman & Marquette, N.Y., merchandising exec |
| Milton J. Feldman | J. M. Korn & Co, Phila., chief copywriter | Same, dir plans, copy |
| Herbert S. Fox | Cunningham & Walsh, N.Y., art supervs | Same, vp |
| Alan Goff | MBS, N.Y., graphic presentation dir | Goff Associates, Wilmington (new firm) |
| Orville Grisier | Conner, Denver | Wayne Welch Inc, Denver, acct exec |
| M. Stewart Ireys | Carborundum Co, Niagara Falls, merch dir | Ketchum, MacLeod & Grove, Pittsb., acct exec |
| Karl Knipe | Anderson, Davis & Platte, N.Y., vp | Anderson & Cairns, N.Y., vp |
| Mack Leblang | Fred Wittner, N.Y. | Mack Leblang Co, N.Y., pres (new firm) |
| William C. Lydan | McCann-Erickson, N.Y., acct exec | Foote, Cone & Belding, S. F., acct exec |
| J. Stanley Macaulay | Essig-Macaulay, L. A., dir partner | Yambert, Prochnow, McHugh and Macaulay Inc, Beverly Hills, sec-treas (new firm) |
| Phil D. McHugh | Phil D. McHugh Co, L. A., owner | Yambert, Prochnow, McHugh and Macaulay Inc, Beverly Hills, vp (new firm) |
| William M. Mills | McKim, Montreal, sr acct exec | McGuire, Montreal, eastern operns mgr |
| Robert Mullen | KEYD, Mnpls. | Mullen-Nicolin, Mnpls., partner (new firm) |
| Robert Nicolin | Campbell-Mithun, Mnpls. | Mullen-Nicolin, Mnpls., partner (new firm) |
| Eugene Pilz | Joe Alpert, Denver, adv dir | Arthur G. Rippey & Co, Denver, acct exec |
| Felix Pogliano Jr | Conner, Denver | Wayne Welch Inc, Denver, acct exec |
| Raymond E. Prochnow | Merchandising consultant, L. A. | Yambert, Prochnow, McHugh and Macaulay Inc, Beverly Hills, vp (new firm) |
| Robert Singer | Esquire, Chi., prom mgr | Olian, Chi., acct exec |
| Joseph H. Smith | John A. Cairns, N.Y., pres | Anderson & Cairns, N.Y., exec vp |
| H. H. Thurlby | Anderson, Davis & Platte, N.Y., vp | Anderson & Cairns, N.Y., vp |
| Ralph G. Tuchman | KTTV, L. A., asst to gen mgr | Walter McCreery Inc, Beverly Hills, radio, tv dir |
| Ralph E. Yambert | Ralph Yambert, Hlwyd., owner | Yambert, Prochnow, McHugh and Macaulay Inc, Beverly Hills, pres (new firm) |

# IOWA PEOPLE LIVE WITH RADIO!




One of the reasons why radio is so productive in Iowa is that listening is more than leisure-time entertainment. Our people *live* with radio. The 1950 Iowa Radio Audience Survey* reveals that except for Sundays, *less than half of all Iowa home listening takes place in the living room!* Here are all the figures:

**Proportion of Listening Done With—**

| | Weekdays | Saturdays | Sundays |
|---|---|---|---|
| Living Room Set | 45.3% | 48.9% | 55.1% |
| Dining Room Set | 12.7 | 11.9 | 9.4 |
| Kitchen Set | 20.0 | 19.4 | 18.1 |
| Bed Room Set | 3.1 | 4.2 | 5.5 |
| "Move About" or "Other" | 18.9 | 15.6 | 11.9 |

Extra sets help explain this "all-over-the-house" listening; *48.8% of Iowa's radio-equipped homes now have two or more sets!* The chart in the next column (from the 1950 Survey) shows that these extra sets get intensive listenership.

*The net result of all this is that the average Iowa radio home listens a total of 13.95 "listener hours," weekdays . . . 15.59 "listener hours," Saturdays . . . and 13.52 "listener hours," Sundays!*

WHO continues to get far and away the greatest share of Iowa listening, thus continues to be one of America's great radio buys. Write for all the facts today, including your free copy of the 1950 Iowa Radio Audience Survey.

*The 1950 Edition of the Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 families and diary records kept at the time of listening by 930 Iowa families—all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general, and the Iowa market in particular.

| DAILY USE OF SETS LOCATED IN DIFFERENT ROOMS (Percentages based on number of sets located in type of room named) | |
|---|---|
| TYPICAL WEEKDAY | ALL DIARY FAMILIES |
| Percentage of Sets Used at Some Time during Day | |
| If located in Living Room | 95.0% |
| If located in Dining Room | 99.0% |
| If located in Kitchen | 95.8% |
| If located in Bed Room | 75.5% |
| If "Moved About" or "Other" | 91.5% |


WHO

+ for Iowa PLUS +

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President

P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives




*L'see, what was I trying to remember?*

WE HOPE *YOU* NEVER FORGET that KMA beams directly to the best customers in the U. S.! "Best customers," because the rural and small town population of the 140 rural and small town counties of Iowa, Nebraska, Missouri and Kansas — reached by KMA — spend more money than in any other comparable rural area in the country.

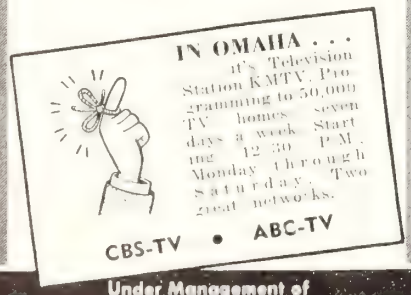
**Only KMA can *sell* these 2½ million customers— not reached by your Omaha-Des Moines schedule. Write for facts today.**




# KMA

SHENANDOAH, IOWA

*Represented by Avery-Knodel, Inc.*




Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa


# 510 Madison



G&R's Enid Palmer whose letter appears below

## N. Y. TIMEBUYER CONFESSIONS

WANTED: ADVERTISING AGENCY TIMEBUYER. Must have experience as hijacker, confidence man, backstabber, crystal ball gazer. Must be fast talker and fast eater. Man without conscience preferred.

Fantastic? Not any more so than your recent article by that fellow who wrote "Confessions of a New York timebuyer." He had only one thing right: he knew enough not to sign his name!

According to him the standard equipment in a timebuyer's office consists of: 1. The above-mentioned crystal ball; 2. A giant economy-sized tube of Alka-Seltzer; 3. A handbook authored by Old Man Machiavelli himself. To paraphrase an old punch line: "From this he made a living?"

Maybe so . . . but I'm willing to stand treat to another of those fabulous lunches if the same client he's talking about is still with the same agency!

To begin with: I've never known an agency to spend a client's good money as haphazardly as he described. The Plans Board and the client decide where the money is going to do, based on what they want to do. From that point on, there's no hugger-mugger in the hallways or conniving in the corridors. The timebuyer knows what he's allowed, and he knows where he's going to spend it, and when. How does he determine this?

1. By giving every rep a fair chance to state his case . . . sometimes at the lunch table, but far more often while seated on those hard office chairs. 2. By recognizing that there are lies, damn lies, and statistics . . . and reading between the lines of rate cards and program schedules. 3. By spending each dollar as carefully as a housewife trudging around a supermarket.

Sure, our boy who wrote that article had his tongue in his cheek. But I think he had his foot in there with it.

MISS ENID PALMER
*Media Director*
*Getschal & Richard Inc.*
*New York*

(Photograph of Miss Palmer is by Jean Raeburn, N. Y.)

## PUBLIC RELATIONS REBUTTAL

I was interested to read your piece on public relations men in SPONSOR. Bob Landry has a knack of putting across what he wants to say in an incisive way, clothed in new ways and with fresh word use—a rare gift.

Wha gets me about the activities you describe is that people call them public relations when what they really are is press agentry of the old school.

Maybe some day we can start a French Academy in this country and get disinterested experts to define the meaning of our words.

EDWARD L. BERNAYS
*Public Relations Consultant*
*New York*

The plain implications of Bob Landry's remarks about "some off-tackle sneak of public relations" is that the news editors of our great metropolitan dailies, national magazines and radio/TV are dunderheads who don't know an advertising plug from a T-formation.

Editorial desks have their fair share of incompetents but, as a group editors are a hard-eyed, fast-thinking, knowledgeable lot who can spot a phony plant quicker than Mr. Landry can say "compatibility between advertising and PR." Along with the suggestion that the average editor is a lunk-head, Mr. Landry implies that he can be bought for a case of scotch.

Just where do these editors keep themselves? Has Mr. Landry seen any lately? Have the publishers who employ them got holes in their heads, too?

*(Please turn to page 58)*

got a whim?

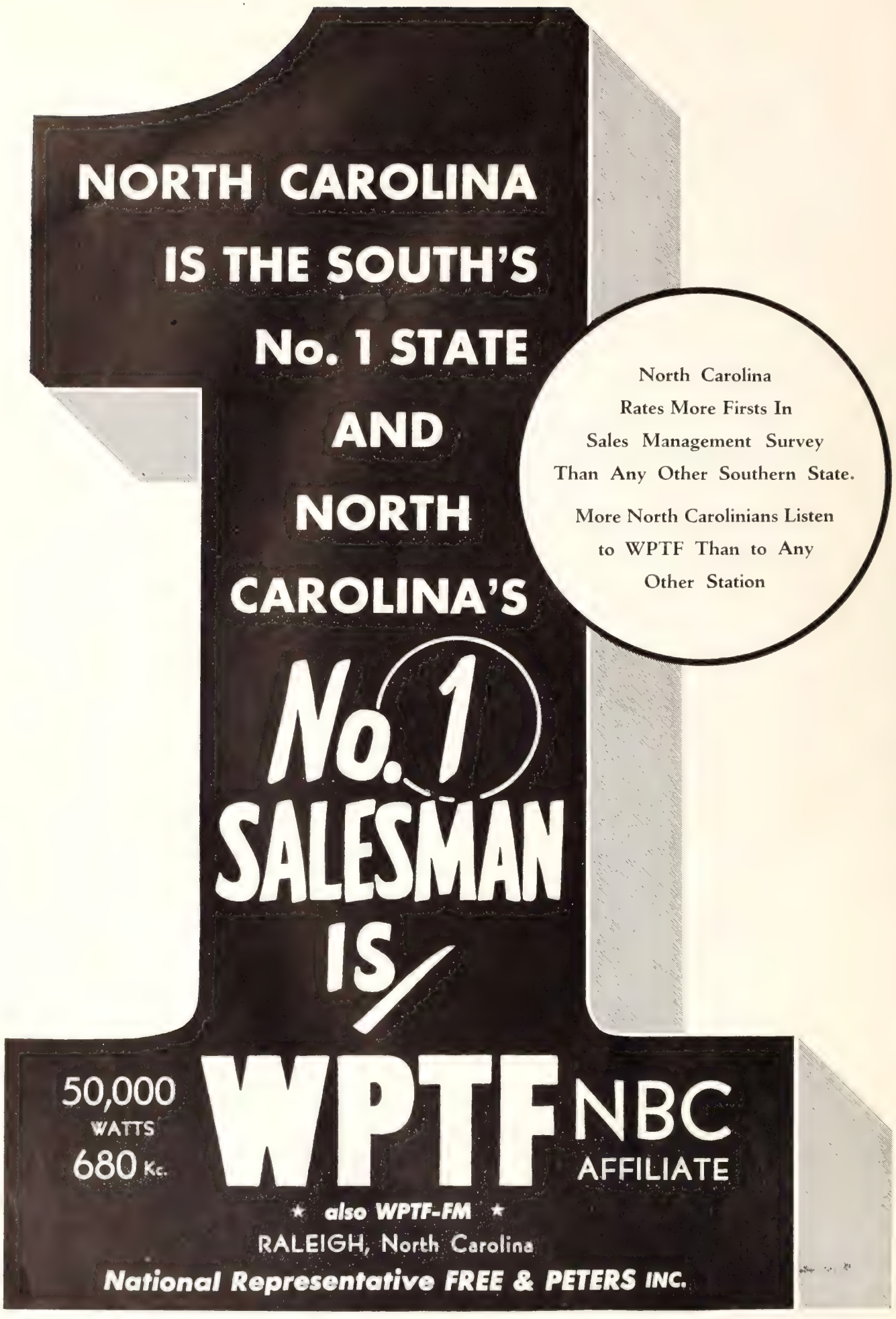
get a whim!

BUY
WHIM

*you'll come back for more**

*HEADLEY-REED will give you full details of the many national advertisers who have used WHIM successfully.

WHIM — Providence, R. I. — 1,000 watts


NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS
North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.
More North Carolinians Listen
to WPTF Than to Any
Other Station
50,000
WATTS
680 Kc.
WPTF
NBC
AFFILIATE
★ also WPTF-FM ★
RALEIGH, North Carolina
National Representative FREE & PETERS INC.




VISUAL SELLING, AS IN OLDSMOBILE FILM (ABOVE) ATTRACTS AUTOMOBILE FIRMS TO TV. SPOT RADIO, TOO, GETS BIG USE

# What gear do we shift to now?

**Auto makers had plans for more air promotion than ever until . . .**

over-all Which gear do we shift to now?

Hard-headed Detroit automobile producers who like to deal with solid, sharply-chiseled facts are confronted by a fog of uncertainty in calculating production and sales for 1951. Everyone in the vast industry down to the floorsweepers anticipates a cutback in production. No one knows how much and when it will be felt. As SPONSOR goes to press, the most repeated guess is a 25% reduction in output.

Harried advertising departments trying to draw up media budgets are working with one ear open for the latest directive from Washington. The recent order freezing auto prices has intensified the wartime atmosphere. A temporary expedient for at least one company is to prepare not one but three budgets for 1951. One set of figures is based on a small reduction; another is adjusted for a medium cutback; a third will be used if a severe production slash is necessary.

If the cut should be no greater than 25%, there will still be a whopping 5,000,000 passenger cars produced this year. The auto advertisers could go




**SOLE NETWORK SHOWS:** Desoto-Plymouth (Groucho Marx), Gen. Motors (Henry Taylor)

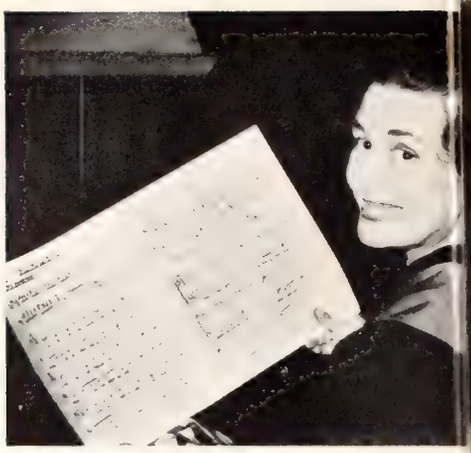
ahead with the radio and television promotional techniques they've smoothed out for greater selling effectiveness than ever this year.

Here's the automobile air advertising formula, 1951 model:

1. Stepped up announcement saturation campaigns on radio and TV. Local dealers also put more reliance on announcement drives.
2. Extended purchases of sustaining network shows for brief periods.
3. Extensive television programing on the network level, and on the local level for dealer advertising.

In the announcement campaigns, the car producers are using broader and more intensive coverage, radio representatives report. Originality, too, has been noted. For example, Chevrolet's "See the U. S. A." melody was recorded on three-minute announcement disks featuring well-known personalities that included Dick Haymes, Frances Langford, Tony Martin, Lauritz Melchior, and Gladys Swarthout. Clever patter bridged the songs and the commercial read by Bud Collyer.

At the same time that agencies were scrambling for all available adjacencies to air these announcements, several car advertisers took bold action with another tactic. They liked the innovation that Ford tried on CBS last year and moved in with heavy short-term purchases of network shows. This year Buick, Chrysler, and Plymouth, in addition to Ford, are getting high compression advertising with these buys on NBC, ABC and CBS. Finding shows this season was no problem, since a number of good programs are without sponsors.



**SPOT RADIO:** Top stars sing Chevrolet song

The most significant development of 1950 was the rush to get into network television programing. Nine companies, Dodge, DeSoto, Ford, Lincoln-Mercury, Packard, Oldsmobile, Kaiser-Frazer, Hudson and Nash, are now spending up to $25,000 a week for production on individual shows. A tenth, Chevrolet, allots at least several million dollars for special events and large dealer funds that are used for local TV shows.




**DANCING COMMERCIALS:** Mercury uses Toastettes to dance out rhythm of its commercials



**SHORT-TERM BUY:** Buick's "Screen Guild"

Looking over the list, one network official comments, "You never saw a lineup of shows like that on radio." At the present time, the only two regularly scheduled radio shows are Henry J. Taylor's 15-minute commentary sponsored by General Motors for institutional advertising purposes. The program is heard Mondays (ABC, 8:15 p.m. to 8:30 p.m.). The other is *You Bet Your Life* with Groucho Marx, sponsored by DeSoto-Plymouth dealers (Wednesdays, NBC, 9 p.m. to 9:30 p.m.).

There is no doubt that the herd psychology that kept these advertisers out of widespread radio scheduling is now working the other way in television. (The decision by one maker to go into TV was influenced by a top executive who was annoyed at having to watch competitors' shows when he wanted to enjoy his set in the evenings.)

The new medium is receiving enthusiastic support from a powerful segment of the industry—the dealers who are the front line sales force. If they are not supported by sufficient advertising artillery accurately aimed, the factory hears about it in a hurry. "Dealers love television. It's new and exciting and they like to talk about it when lunching at their athletic clubs," one agency explains.

Curiously enough, this enthusiasm for TV has increased dealer interest in radio. Dealers in Indianapolis and other markets have gone in for heavy saturation campaigns this season so that the over-all picture is that radio is being used more extensively than in previous seasons.

Television is now competing with all the visual media, newspapers, magazines, and billboards, for this industry's huge promotion expenditures. The basic attraction the medium has for these producers is that viewers are brought right into the dealers' showrooms. This same audience is taken, by means of films, to testing grounds and the highways where performance can be demonstrated. Companies like Lincoln-Mercury also use films for glamour appeal showing the car amid luxurious surroundings.

Magazines, which had been second only to newspapers as a primary medium for auto promotion, eventually should feel the effects of this trend to television.

Looking at the trend from the network's side of the fence. it becomes clear that television must rely on those advertisers who can spend heavily. Chevrolet, for example, spends about $25,000,000 on advertising annually, perhaps $50,000,000 when dealer expenditures are added. Edward P. Madden, NBC's vice president in charge of TV operations and sales, put it to his network this way: "In 1955 we estimate that it will cost $55,000 per week to advertise in the 58 largest markets. If the advertiser uses 39 weeks, it totals $1,950,000." How many advertisers can afford such rich fare? Madden pointed out that there were exactly 77 advertisers whose media expenditures in 1949 equalled or exceeded $2,000,000. "We anticipate that this number will increase in the next five years as retail sales and advertising volume increases," he said.

Car manufacturers are devoting considerable sums to the TV commercials as well as to the programing. Their know-how in selling on this medium is evident on a number of shows. For example, Dodge tried a simple but entertaining angle for its pitch on the interior spaciousness of the car. First they showed a pudgy customer uncomfortably trying to enter another make. Then they showed him sliding easily into a Dodge.

One approach used by a number of companies is the plugging of engineering advantages called "nuts and bolts" advertising in the trade. Among the top ranking exponents of this technique is Dr. Roy K. Marshall, whose middle commercial on the Kay Kyser show was extended to a full program all by itself. N. Y. Ford dealers sponsored a 10-minute across the board series on

(*Please turn to page 47*)



**FASHION COMMERCIALS:** Ford stresses woman's appeal, fashion award




**NUTS AND BOLTS COMMERCIALS:** TV ideal to show mechanics

# America's Pied Piper

## Fabulous story of D-Con, new rat killer which hit jackpot through bold use of spot radio

spot

Lee Leonard Ratner, a hustling, rough-hewn Chicago merchandiser, is fast emerging as the nation's Pied Piper. Through heavy use of radio, his rat-killing sensation, D-Con, has been selling to the tune of some $100,000 in weekly sales. Sales should go even higher as his ad budget is increased.

This brand name is by far the best known of the products containing a revolutionary new rodenticide called Warfarin. And Warfarin is packaged by 75 companies!

Few listeners had heard any exterminator advertising until Ratner, a shrewd business man who was a millionaire at 24, launched his product last August. The 31-year-old tycoon told SPONSOR:

"Exterminators (the company never uses the word poison) had a terrific market but no one had ever advertised the product properly."

In an era when radio is said to have lost ground, it is significant that this advertiser is on his way to making another million with the powerful assistance of the AM medium.

These are the key points in Ratner's strategy:

1. "Mail order is the only way to start a new product that you want to

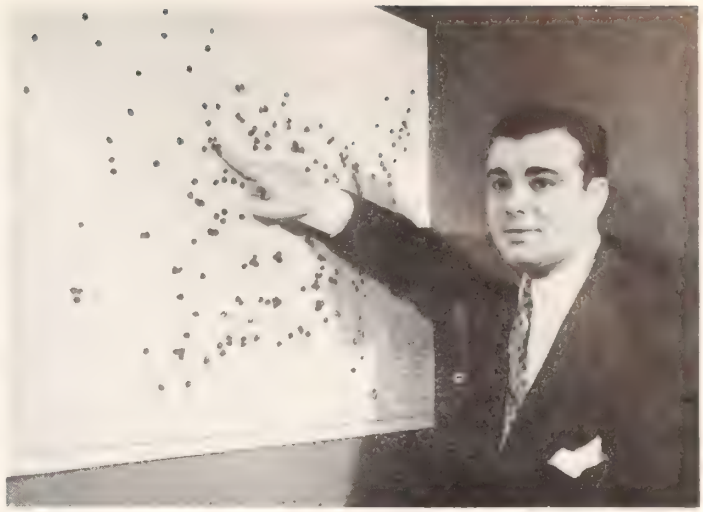



***His first million came early***

D-Con's "Saturday Night Barn Dance," WBBM, Chicago, is one of Lee Ratner's (center) radio efforts. The 31-year-old head of D-Con entered the mail-order business when he was still attending Northwestern University. A millionaire by the time he reached 24, the curly-haired Chicago merchandiser found that "you can sell anything, if you use radio to introduce it." His mail order successes include a pocket adding machine, stainless steel flatware, and now the rodenticide called D-Con, described in story on these pages



D-Con cleaned out rats in dramatic Wisconsin town experiment



Alvin Eicoff, Marfree Chicago v.p., points to 400-station coverage map

get in the big time. With the right dramatized appeal, distribution can be forced by arousing public demand."

2. "Once you've got a brand started, get out of mail order." He is now swinging over to a retail operation. Beginning with McKesson & Robbins as the first distributor, the smart young advertiser expects to have 25,000 distributors by the end of February.

3. "Spend money to make money." In January he expects to spend about $60,000 weekly in radio out of an advertising budget of approximately $75,000 weekly. During the early mail-order phase, most of the time bought on more than 400 stations has been in the early morning hours to reach the rural market.

4. "Radio is the best means of getting a product started." Newspapers are only effective once the consumer demand is established, particularly for city-wide listings.

Now that his rodenticide is gaining momentum, the restless Chicagoan is preparing to expand in other directions. He expects to bring out as many as 10 to 12 household products which will break on radio or TV. Fli-Pel, an insecticide which was introduced at the end of last summer, is slated to get heavy radio emphasis this spring.

How this aggressive advertiser brings up a new product from infancy is indicated by the technique he used for D-Con.

One day last summer he heard about the University of Wisconsin discovery and made a quick trip to Madison. It took barely 30 minutes of discussion before he was convinced that here was a product with huge sales potentialities. Arrangements were soon made with the S. B. Penick Company, one of the Warfarin licensees, for a carload of the material. The Marfree agency, New York and Chicago, was selected to handle the campaign because of their mail-order experience. Harry Friedenberg heads this firm and Alvin Eicoff, vice president of the agency in Chicago, supervises the account. (Friedenberg had been a radio station representative for a number of years.)

The campaign was first aimed at the rural markets, for rodents ruin millions of dollars worth of grain every year. To reach the farmers, Marfree bought early morning time from 5:30 a.m. to 7:30 a.m. The usual pattern has been 15-minute segments on farm programs across the board. If no shows of this type are available, news adjacencies are bought.

D-Con also approaches its rural market with such evening programs as the hour-long Saturday night *Barn Dance* (WBBM, Chicago). Half-hour segments of the *Saturday Night Party* (KMOX, St. Louis), and the *National Barn Dance* (WLS, Chicago) are used, plus quarter-hour periods of the *Old Dominion Barn Dance* (WRVA, Richmond, and WBT, Charlotte), *Grand Old Opry* (WSM, Nashville), and *Saturday Night Party* (WIBW, Topeka).

Marfree centers its efforts on stations with previous mail-order successes which have dominant outlets in each market, and the best available farm programs. "After watching the returns for 10 days to two weeks on a new station, we can tell whether it is a good buy for us. If it is, we sign for 13 or 26 weeks. Among the stations that are now being used in addition to those mentioned previously are WLW and WCKY, Cincinnati; KOA, Denver; WHO and KIOA, Des Moines; WJR, Detroit; KROD, El Paso; KSTT, Davenport; WOR, New York; WCCO, Minneapolis; WGN and WJJD, Chicago.

Availabilities may be something of a problem this year, when Ratner begins daytime programing from 8 a.m. to 6 p.m. for the retail distribution in urban centers. One station man points out this product cannot be advertised on the usual homemaker programs. Food sponsors would protest if the rodenticide is mentioned too close to their commercials.

The first results in the mail order radio campaign were not encouraging. The copy had to be changed several times before the product really began to pull.

These are some of the selling features of copy today:

1. "Every single rat on your property costs you $22 each year," listeners are told.

2. D-Con is safe for animals. It will not kill or noticeably harm domestic animals or pets.

3. This product is so insidious that rodents never learn what is killing off their relatives. When other exterminators before Warfarin were tried, the clever rodents soon learned to stay away from the bait that was cutting down their numbers. Warfarin is odorless and tasteless, producing a quiet, painless death several days after the poison has been eaten. In fact, the rodents have to return to the bait several times before they are stricken. D-Con, a light green powder, is most effective when mixed with corn meal, rolled oats, or hamburger. Four ounces of D-Con, which sells for $2.98, is enough for about five pounds of fin-

(*Please turn to page* 44)

# What are the unions doing to television?

**Breakdowns on these pages give you answers in terms of new wage scales, outlook for future**

TV A few weeks ago one of the television industry's more splenetic personalities sat down to write a speech about television. You never heard reports about what he first put down on paper because his public relations men toned him down. In essence, his self-censored opinions were: "The unions are murdering me."

As 1950 drew to a close, there were few who felt quite this strongly about the recent contract signed with Television Authority. But effects were being felt by advertisers of every variety.

To help pinpoint some of the effects, SPONSOR presents a breakdown on the current status of TV unions, complete, for the most part, on these two pages. You'll find data (at right) on Television Authority; the National Committee of the Author's League of America; Theatrical Protective Union 1; and the American Federation of Musicians. (Also included at right is a capsuled account of the most recent contract negotiated with transcription firms by AFRA. It was presented in this otherwise exclusively television compilation because negotiations came to a head just as this issue was being readied for publication.)

Television Authority's important new contract meant different things to different sponsors. To Admiral, with its *Lights Out* (NBC-TV), it represented a 5% increase in its $9,000 weekly program cost; this despite the fact that most of its talent is over-scale. To Harvester Cigars, with its *Plainclothesman* (DuMont), the contract meant an increase of about 15% on its $5,300 weekly program cost largely for in-scale talent. For big variety shows, cost increase is estimated at between 30 and 35%.

Just what can sponsors do to off-set some of this new expense? For some constructive suggestions, see the report on Television Authority, which starts immediately to the right.

## The Television Authority

***Status:*** TVA's new code of fair practice went into effect on 8 December. The settlement between TVA, the four networks, and WOR-TV called off a threatened walkout, increased the prevailing minimum pay scales, and increased limitations on the showing of film recordings (including the stipulation that kinescope film can not be shown a second time "without the written consent of the authority"). The settlement also pushed production costs to a new high.

When SPONSOR surveyed agencies and networks on methods of holding down production costs, one harassed TV producer said, "I haven't the slightest idea, unless our sponsor goes in exclusively for marionettes!"

Most producers had a more realistic point of view, have taken out production shears to cut the frills from many shows. Suggestions from a number of producers for keeping cost down as listed below:

1. Have fewer singers, dancers, and specialty acts appearing in productions.
2. Decrease the three and four-member specialty acts and increase one and two-performer numbers.
3. Strive for smaller productions to cut down extra rehearsal time.
4. Eliminate small speaking parts in dramatic shows.
5. Avoid "taking chances" with newcomers and devote pay to overscale star talent.

***Expiration:*** 30 November 1952.

***Negotiations:*** Although settlement has been reached and signed, negotiations are still in progress to iron out small details.

***Terms:*** The major terms of the TVA Code of Fair Practice are listed below:

I. *Performers who speak more than five lines (Extra rehearsal $5 an hour)*

| *Length of program* | *Total fee* | *Rehearsal hours included* |
|---|---|---|
| 15 minutes or less | $ 70.00 | 5 |
| 16 to 30 minutes | 125.00 | 12 |
| 31 to 60 minutes | 170.00 | 22 |

II. *Multiple performances per week, performers more than 5 lines. (Extra rehearsal $5 an hour)*

| *Performances Per Week* | *15 min. or less* | | *16 to 30 min.* | | *31 to 60 min.* | |
|---|---|---|---|---|---|---|
| | *Fee* | *Hours* | *Fee* | *Hours* | *Fee* | *Hours* |
| 1 | $ 70 | 5 | $125 | 12 | $170 | 22 |
| 2 | 130 | 9 | 220 | 19 | 230 | 28 |
| 3 | 180 | 14 | 250 | 26 | 290 | 32 |
| 4 | 220 | 19 | 275 | 33 | 345 | 10 |
| 5 | 250 | 24 | 300 | 40 | 400 | 40 |

III. *Performers who speak five lines or less (Extra rehearsal $5 an hour. Rehearsal on two days or less, one to be show day)*

| *Length of program* | *Total fee* | *Rehearsal hours included* |
|---|---|---|
| 15 minutes or less | $50.00 | 1 |
| 16 to 30 minutes | 62.50 | 6 |
| 31 to 60 minutes | 75.00 | 9 |

(*Please turn to page 59*)

# National Television Committee

## of the Authors League of America

***Status:*** NTC has no TV contract as yet.

***Negotiations:*** The National Television Committee is now negotiating with ABC, CBS, and NBC on behalf of those of its members whose material is used in television.

***Demands:*** No official figures are available, but SPONSOR learned that the approximate demands of NTC are as follows:

1. For general literary material, (other than sketches and adaptations) 10% of gross production costs or the flat minimum of $300 to $700 sustaining and $450 to $1.125 commercial, whichever is the greater.
2. For sketches, $200 sustaining and $300 commercial.
3. For adaptations, 7½% of gross production costs or $200 to $500 sustaining and $300 to $750 commercial, whichever is the greater.
4. For original songs, $200 sustaining and $300 commercial.

***Outlook:*** Because the present negotiations are pattern setting in that there has been no previous contract, bargaining is still in the exploratory stage. If most of the union demands are met, it will mean a substantial increase in production cost for many shows. For the *Plainclothesman* (DuMont), as an example, the demands would mean an approximate 10 to 15% cost increase.

# Theatrical Protective Union I

***Status:*** Theatrical Protective has a straight employment contract with TV networks and stations employing some 800 stagehands, technicians, set operators, builders, handlers, and riggers. The contract covers working hours, wages, and working conditions on a 24-hour-a-day schedule.

***Expiration:*** Contract expired Labor Day. Old contract is riding from period to period according to time schedules set up between the union and the networks.

***Negotiations:*** Negotiations have been going on occasionally since August and are in progress again.

***Demands:*** Theatrical Protective is seeking a 10% wage increase and a 5% employer payroll contribution to a welfare fund for the union. Whatever is finally decided, is to be retroactive to 5 September.

***Outlook:*** According to John McDowell, recording secretary of the union, the outlook looks "harmonious." And SPONSOR learned from other sources that a verbal agreement has already been made and that a contract is now being prepared. The union demands would mean approximately a 25% increase in total production costs. The networks have had to face the fact that the stagehands have had no increase in wages for several years; the union pointed to pay hikes recently given to other TV trades.

# The American Federation of Musicians

***Status:*** AFM has a straight employment contract with TV networks and stations employing musicians for TV broadcast purposes. Contract covers live performances with a provision for a limited number of kinescope showings.

***Expiration:*** 31 January 1951.

***Negotiations:*** No bargaining date has been set up. Probably, talks will begin in January with the major networks and affected locals chiefly limited to Los Angeles, Chicago, and New York.

***Demands:*** In May, AFM offered contracts to concerns producing TV shows on film. The contract covered working hours, wages, and working conditions—plus a royalty provision whereby 5% of station time is paid by the producer into a trustee fund to hire idle musicians for charity shows, etc. Petrillo, AFM president, has already signed such "royalty clause contracts" with Gene Autry, Louis Snader, Horace Heidt, and a number of independent packagers.

***Outlook:*** Networks, film companies, and most independent packagers have gone on record opposing the 5% royalty clause. There is a strong possibility of an industry deadlock with the stakes so high. The proposed royalty clause is similar to the royalty agreement the union has with the record industry.

# American Federation of Radio Artists

***Status:*** On 30 November, 1950, AFRA completed negotiations with transcription companies. Most of the 22 demands made by the union were met. Essentially, the results of the negotiations are as follows:

1. Open end and custom built transcription producers will be paying actors the live rate which is about 10% more than the old transcription code.
2. Announcement rates went up 200%; the talent rates increased 100%; and the length of time transcriptions can be used was cut from six months to 13 weeks.
3. Music libraries were also hit with a 100% average increase.

***Expiration:*** 31 October 1952.

***Outlook:*** Major advertisers may drop some of their transcribed announcements. In the past a sponsor had been able to use a transcribed announcement for six months before paying for its use again. The sponsor now passes out the dollars every three months. Different types of talent may replace the transcription group singers because talent rates have jumped so high.



DC&S PRESIDENT SHENFIELD (LEFT) GETS IN ON RADIO-TV DEPARTMENT ACTIVITIES LIKE PLANNING FILM COMMERCIALS

# They're only small in numbers

**This is the way they operate in the Doherty, Clifford & Shenfield radio-TV department**

***Inside the agencies: a SPONSOR series***

over-all What goes on inside the human brain factory called an advertising agency?

You can't tell much from the slick reception room with its leather-upholstered chairs, low glass-topped tables, and expensive lamp-shades.

In the first article of a series, SPONSOR takes you past the reception room into the behind-the-scenes offices where the agency really functions. This time it's the 52nd floor of the Empire State Building—the radio/TV department of Doherty, Clifford, & Shenfield.

DC&S calls itself "smaller-than-giant but larger-than-average," as agencies go. Its annual billings now run between $7,500,000 and $10,000,000; better than triple what the firm started with in May, 1944. All five partners—Lawrence L. Shenfield, Francis J. Doherty, Donald K. Clifford, Arthur Cobb, Jr., and William E. Steers—worked together for 15 years or more before striking out on their own.

They opened shop with one main account (Bristol-Myers), and several smaller ones. Bristol-Myers' products still account for the largest share of the billings at Doherty, Clifford & Shenfield. The agency is fully responsible for Ipana Toothpaste, Vitalis, Mum, Benex Brushless, and Ingram's Shaving Creams, plus some new B-M items. It also supervises the AM and TV versions of *Break the Bank* (NBC)

and Ipana's participation in *Lucky Pup* (CBS-TV).

Other DC&S clients:

Welch Grape Juice Company—15-minute segment of *Howdy Doody* (NBC-TV) and a six-a-week radio show over WCFM, Washington, D. C.

The Pioneer Ice Cream Division of the Borden Company—TV announcements for Reid's, and Horton's ice creams.

Dobbs Hats, Ammen's Medicated Powder, Sun Tube Company, and Allen-A Company (knit goods manufacturers).

Like every other advertising agency, Doherty, Clifford & Shenfield has developed its own formula for giving top service with perfect efficiency to the client. Here are the outstanding characteristics of the agency's radio/TV operation:

1. It uses a relatively small number of top men, each of whom has the experience to "double" effectively in several fields.

2. It hires outside, free-lance, specialists to do specific jobs. Examples: animators, musical arrangers, program packagers, etc.

3. A maximum amount of pre-film production planning is done in the agency, ensuring first-rate commercials at moderate cost.

This is how the system works in actual practice. Shenfield, both because of interest and wide experience in the field, is the agency partner especially responsible for the radio-TV operations. Chester "Mac" MacCracken, vice president in charge of radio and television, initiates plans involving the broadcast media, keeps an eye on day-to-day operations. MacCracken spent three years at Pedlar & Ryan, seven years at Benton & Bowles writing scripts and commercial copy. He also produced several radio shows, including *Mr. District Attorney*.

TV film commercials are a DC&S specialty



© Look Magazine

"Mac" MacCracken's department numbers only 10, counting secretaries and typists. But each creative brain is accustomed to tackling a variety of problems. Main burden of the copywriting, for example, falls on the shoulders of Robert Smock and Ruth Loveaire. Smock has written radio and TV copy for a half-dozen agencies; was most recently at Hewitt, Ogilvy, Benson & Mather. He also has the advantage of being a cracker-jack jingle writer.

For commercial broadcast copy aimed at women, the department relies mainly on Ruth Loveaire. Miss Loveaire came from Benton & Bowles where she had been doing the same kind of copywriting. She and Bob Smock work together on new campaigns, both sit in on copy platform planning sessions.

At DC&S, general copy platforms usually originate with partner Francis J. Doherty and vice president James F. Egan. Smock and Miss Loveaire work independently of the space copywriters, but close contact is maintained through Egan to keep all copy stories in the same basic pattern.

Both copywriters are ambidextrous as far as radio and TV copy is concerned. They handle either, depending on the constantly shifting needs of the department. On the production end, however, Rod Albright specializes in television production exclusively. Originally hired for his long experience in filming movies, Albright supervises live stanzas of programs like *Break the Bank* on TV, directs most film television commercials as well. He came to the agency from Willard Pictures after many years of writing, directing, producing, and filming movies on both coasts and in the U. S. Air Corps.

In selecting Rod Albright for the job, DC&S followed its penchant for hiring experts. Explains Chester MacCracken: "Rod had little or no direct advertising experience when he joined us in 1948, but we felt we could supply that information. We counted on him to help us in learning to think of advertising copy in terms of pictures in motion, as well as to select the film

(*Please turn to page 50*)

### *Guiding principles of DC&S operation*

DC&S radio-TV department has its own way of doing things. For summary of key operating principles, see numbered points below. Picture at right shows four members of department working on spot radio campaign. L. to r., radio producer Russ Ambruster, vice president Chester MacCracken, assistant producer Sy Lein, and copywriter Ruth Loveaire



**1.** The agency employs a small number of top men—copywriters, producers. Each has several specialties, enabling them to "double" effectively on a variety of jobs.

**2.** Top-notch free-lancers are hired to do individual projects, supplementing regular staff when the work load gets heavy or a particular effect is sought. Free-lance experts hired in the past have included animators, musical arrangers, and illustrators.

**3.** A maximum amount of pre-production planning for TV films is done in the agency. Casts are hired, scenery is commissioned, special optical effects are arranged for by the agency's film director.

**4.** Packaged shows are favored, since they keep detail work away from the compact radio-TV department. But the agency frequently makes changes after buying a package, looks for ways to improve it.

**5.** Timebuying is considered strictly a media department job, leaving the radio-TV department free for creative work.

**6.** Everyone gets a chance to contribute ideas for a campaign. Small, democratic department encourages versatility.




**the littl**

# han who IS there

Mister PLUS. in *your* hands. can put a stamp of approval for your brand on millions of minds in hundreds of markets—minds and markets which are largely inaccessible to any other advertising medium.

He *alone* is there...because *there* is Home Town America. 11.000.000 families strong, a thriving fourth of the whole U.S. which lives and listens within close reach of a Mutual 'solo' station.

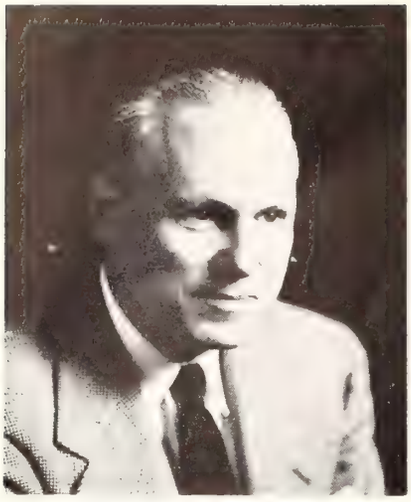
To serve these markets—from within—Mutual provides 325 stations, each one speaking in the neighborly tones of *the only network voice in town.*

And this voice gets *heard*—longer and oftener than all out-of-town voices *combined.*+

Coupled with bigger-city coverage by Mister PLUS. this Home Town domination can make a vital *profit-difference* in your sales efforts for '51.

## Mutual Broadcasting System

+*58% of all Home Town tune-in is to MBS by day; 53% by night. Next best network 13% by day, 18% by night. And TV tune-in is less than ½ of 1%! Source: Half a million interviews by Crossley.*



## Mr. Sponsor asks...

***What major trends in radio/TV advertising do you see coming up in 1951?***

**F. H. Peters** | Advertising manager
Frigidaire Division
General Motors Corp., Dayton

## The picked panel answers Mr. Peters



Mr. Clay

This question, like Dr. Doolittle's Push-Me-Pull-Em, is a two-headed animal. The answer to it depends somewhat on which head points the course the animal is to take; whether our national direction for '51 is the road of total war or one, merely, of stepped-up preparedness. In either case, it seems obvious at this time, certain factors will prevail, and the difference exists primarily as one of degree.

Whether our '51 fate is war or cold war, it is quite clear that we are to be confronted with an excess profits tax. This means that there are going to be a great many cheap corporate dollars aimed at selling products and establishing competitive superiority rather than at the coffers of the government.

It is, therefore, evident that increased revenue is in the offing for the radio and television industry. That is the primary foreseeable trend. Its direction . . . whether toward announcement advertising or toward institutional-program advertising . . . is the element which lies in the war-or-peace balance.

At this time it appears that the United States is headed into a year of intense increased preparedness with perhaps an immediate prospect of war; and likewise with an extremely uncertain economic future. So long as this situation prevails, the emphasis in increased radio advertising spending will be in the form of announcements.

Announcement advertising is the safest course while the country is in this uncertain condition. The advertiser knows that a well-planned program of announcement product promotion will do the job for him. In undertaking this form of advertising program, he commits himself to very little. His term and cycle are short and in this, as opposed to program advertising, he is not committed to building anything that an unexpected dollar shortage will injure. Thus, he is prepared for any change which might cause him to shift his emphasis or his spending.

If, on the other hand, we are headed toward an all-out war, radio will feel a tremendous boost in program sponsorship. A successful war will be a long-term proposition. In war, the advertiser will anticipate a great prolongation of the financial results of rigid corporate and excess profits legislation. Around that he can commit himself to the long, slow process of building up a program of his own directed toward the proven ability of program radio-TV to become a listening and/or viewing habit; a respected, appreciated service of the sponsor and his product.

In the light of recent events, many observers feel that even if war does not come in 1951, it will come at a time not too far distant. In the light of this, many advertisers can be expected to devote large proportions of their budget to program advertising, and although announcement buying will continue to outweigh institutional, '51, in my opinion, will feel an upsurge of the latter.

HENRY B. CLAY
*General Manager*
*KWKH*
*Shreveport*



Mr. Weldon

Unfortunately much of our thinking about the future of television must now be conditioned by the transition of our economy from a peacetime to a wartime footing. It seems inevitable that industry will have to convert to military production to at least the extent of World War II. For television, this probably means the eventual elimination of television set manufacture and a leveling off of the television market at a point somewhat ahead of where it is at present.

Fortunately for the industry, the point at which this will occur in most markets is a level of set ownership at which the use of television advertising is worthwhile for a large classification of advertisers. Furthermore, a great many stations are now at a point which at least allows them to break even and amortize their equipment investment, if not make substantial profits.

This temporary stabilization of the industry should have at least one important effect—it should tend to stabilize television rates, which have tended continually upward during the past five years. It will also mean, however, that many communities now without television service will remain in that

position for some years to come.

Although the growth in set ownership should come to a gradual halt during the next year or so, the effectiveness of television advertising should continue to improve. Advertisers and agencies have had five years of experience in program and commercial techniques. The lessons they have learned and are continuing to learn should contribute greatly to more efficient utilization of the medium. In many important markets, television now domi nates the nighttime broadcast picture Continuing improvement in programs and commercial techniques will un doubtedly reinforce this dominanc even though the increase in set owner ship slows down or halts. And, o course, the whole field of daytime tele vision programing remains to be fully explored and exploited.

Coupled with these hopeful aspect of the television picture are the facts that the tax situation will undoubtedly create a favorable climate for advertising expenditure; and newsprint and magazine paper stock will again be in short supply, which means that both television and radio time will be in demand.

A trend toward film programing is sure to be accentuated in 1951. Bigelow-Sanford and Pepsi-Cola, by placing their program on film on a spot basis, have graphically demonstrated the advantages of this type of television program placement for the advertiser. First, they were able to clear desirable time in most of the markets they wanted. Second, they were able to choose the stations and markets they wanted to use wtih complete freedom and flexibility. Third, they are able to employ the time of their talent more efficiently. Fourth, they enjoy a more favorable rate in many instances. Fifth, the promotion and merchandising help they are receiving from the stations is accentuated by the larger revenue the station derives from national spot film business.

The cost differential between live network and film has been eliminated because stations operators now realize that the advertiser who furnishes a complete film program on a spot basis is entitled to a rate advantage—that he should not be required to share the burdensome cost of coaxial cable or micro-wave relay facilities. Enough stations now favor the film advertiser

(*Please turn to page* 57)




℞

for healthy

drug store

sales . . .

If your product is sold in drug stores, KVLC is the fastest acting medicine to perk up your Arkansas sales curve.

Drug store sales in Arkansas exceed $40,000,000 annually. Arkansas families spend an average of $74.00 a year in drug stores.

To get your share of this healthy drug store volume, tell and sell Arkansas families over KVLC, where results are fast!

1050 KC
KVLC
Little Rock, Ark.

National Representatives
RADIO REPRESENTATIVES, INC.

# roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Kuklapolitans charm customers of Minneapolis store*

A show they don't even sponsor provided the theme of the Dayton Company's Christmas promotion. The firm, Minneapolis' largest department store, devoted an entire city block of windows to "Christmas With the Kuklapolitans," featuring characters from NBC-TV's *Kukla, Fran & Ollie*.



Kukla, Frank & Ollie provide Xmas theme

Burr Tillstrom, Fran Allison, and others aided the Dayton Department Store promotion by making personal appearances in Minneapolis. RCA Victor, one of the program's sponsors, picked up the tab.

Dayton's used one short TV announcement on KSTP-TV to plug tickets to the show. The following day tickets were all gone and, report has it, were being black-marketed about the Twin Cities (Minneapolis, St. Paul).

Each of the 12 windows dramatized a time of Christmas day. One of the scenes showed Kukla, Fletcher Rabbit, Madame Ooglepuss, and others trying to drag Ollie out of bed. Verse on an accompanying scroll:

*It's Merry Christmas morning*
*And Ollie's not awake*
*You'd think he'd see the people*
*And hear the noise they make!*

The window displays were used at Dayton's until just before Christmas. Approximate cost of construction and design was $15,000, with traffic past the windows estimated at 200,000 a week.

Comments from Dayton Company customers were very favorable. KSTP-TV advertisers, also impressed, cited the RCA-KSTP-TV-Dayton Company joint promotional effort as the biggest single program promotion in some time. It also proved to sponsor RCA Victor that Kukla, Fran & Ollie, seen via kinescope in the Twin Cities, are well-known TV favorites there. ★ ★ ★

## *Radio can sell anything—this time it's fish*

The item for sale was tropical fish; the "bait"—a saturation campaign on WFAS, White Plains. It brought the customers flocking to the Westchester Aquarium in neighboring Harrison, New York.

The Aquarium was first opened in early 1949. At that time, they broadcast a total of 260 announcements, about three a day, for a total cost of $278. The response was immediate. Owner Irving Straus estimates his initial radio campaign brought in 200 new customers.

"This," says Straus, "doesn't include the hundreds of visitors whom we didn't count, but many of whom we know have since become tropical fish hobbyists."

Customers came from all parts of New Jersey and Connecticut and the amount of money they spent far outweighed the cost of the campaign. Business was so good, in fact, that a lavish, new tropical fish emporium—one of the largest in the country—was opened in White Plains.

Again the Aquarium turned to radio. The investment was $196.50 for 30 announcements with the amount being more than made up for within hours after opening. ★ ★ ★

### *Arthur Pryor: radio still lowest unit cost ad medium*

TV has kicked radio in the shins but it will never drive AM from the advertising spectrum. Arthur Pryor, Jr., vice president of BBDO, expressed this opinion to a group of leading broadcast advertising executives at a recent meeting of the Radio Executives Club in Boston. He added that radio would for many years remain the lowest unit cost advertising medium.

Among those present at the meeting were: (left to right) Richard Northrop, president and treasurer, R. D. Northrop Co.; Karl Frost, president, Harry M. Frost Co., Inc.; Charles Morse, senior vice president, Doremus & Co.; Arnold Rosoff, treasurer, Arnold & Co.; Harold E. Fellows, general manager of WEEI and president



Top execs meet at recent Boston radio talk

of the Radio Executives Club; Francis Hatch, vice president, BBDO; Jack Wright, radio director, BBDO (all Boston); Arthur Pryor, Jr., vice president and radio, TV director, BBDO. N. Y.; Paul Hoag, president, Hoag & Provandie Inc.; James Chirurg, president, James Thomas Chirurg Co.; August Hirschbaum, vice president, Albert Frank-Guenther Law Inc.; and George Mathewson, BBDO. ★ ★ ★

### *Silhouette commercials entertain KTTV fans*

The S & W Foods Company has a new twist for its commercials over KTTV, Los Angeles. They use cardboard silhouettes to sell and entertain.

Each commercial portrays an average American in an average occupation or simply enjoying his leisure hours. Simple pieces of cardboard are transformed into fascinating illusions at minimum cost to convey the impression of a big production. Typical example: a silhouette portrayal of a surveying team out in the country.

The one-minute commercials are used on a five-minute show, consisting of "soundies" or musical shorts. ★ ★ ★

### *Briefly . . .*

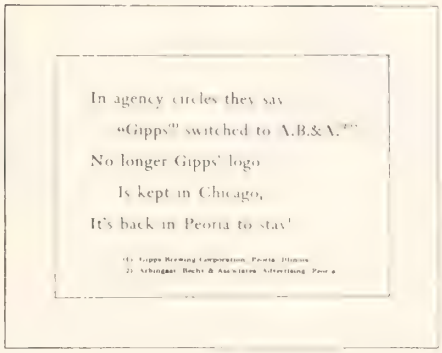
Radio, in a troubled world, is again up front performing its share of public service activities. Typical was the appearance of the Secretary of Treas-



Sec of Treasury appears on "Theatre Guild"

ury, John W. Snyder, on a recent broadcast of U. S. Steel's *Theatre Guild on the Air* on NBC. Mr. Snyder spoke to listeners on the importance of U. S. Savings Bonds purchases.

* * *




Latest in agency acct change announcements

* * *

WUSN, MBS affiliate in Charleston, gives the latest news, weather reports, sports and important events, on their

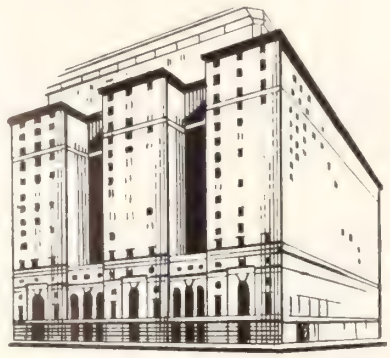


S. C. Governor Thurmond dedicates new sign

new flashcast sign. Thirty-six sponsors have their advertising copy and slogans displayed hourly along with the news. ★ ★ ★


**Business is great, thank you, at . . .**

**RADIO WOW**



WOW is embarking on one of the heaviest commercial schedules in its 28 years in business — BUT —

WOW is like a great hotel — room can always be found for a good client who has a selling job to be done in WOW-Land.

WOW can always add a cot (with a fine innerspring mattress, too!) in the bridal suite.

Why the great rush of clients to WOW, when other stations are scrapping for business?

Because WOW has 100,000 more listening families every day and every night than its nearest competitor. Because WOW delivers this audience at a lower cost per thousand.

**WOW**

Insurance Bldg., Omaha
Telephone WEbster 3400
Frank P. Fogarty, Gen'l. Mgr.
Lyle DeMoss, Ass't. Gen'l. Mgr.
or
ANY JOHN BLAIR OFFICE

# COOKBOOK

SPONSOR: United Fruit Co. AGENCY: BBDO

CAPSULE CASE HISTORY: *The United Fruit Company wanted to give away a cookbook. The purpose: to create goodwill and increase the usage of bananas in various preparations. Two announcements costing* $230 *were used on* Chicago Cooks With Barbara Barkley, *a one-hour home economics demonstration. With only these two announcements, the United Fruit Company received almost* 5,000 *requests for the book.*

WGN-TV, Chicago PROGRAM: Chicago Cooks With Barbara Barkley

# VEGETABLE SLICER

SPONSOR: Hartman AGENCY: Dean Simmons

CAPSULE CASE HISTORY: *The Hartman Slicer Company used four participations in the* Del Courtney Show, *a mid-afternoon disk jockey program. Advertising expenditure was* $140 *and it netted* 2,700 *orders or a gross of* $2,700. *The advertising agency says: "The results achieved with four participations and our continuation in the* Del Courtney Show *speak for themselves."* $140 *brought* $2,700 *and only five minor complaints.*

KPIX, San Francisco PROGRAM: Del Courtney Show

# TV results

# RAZOR BLADES

SPONSOR: Standard Sales Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This sponsor manufactures and distributes cosmetics, shoe polish, headache powders, and razor blades. They contracted for two announcements weekly to promote their Nu Steel razor blades. The sales spurt far outstripped the* $60 *weekly expenditure. The company reports that the sales of razor blades in the territory covered by TV have increased* 87.4%.

WAFM-TV, Birmingham PROGRAM: Announcements

# UPHOLSTERING

SPONSOR: Le Roy Upholstery Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Le Roy people offer various upholstering services at costs ranging from* $47.50 *upward. They decided to test video's pull and bought a single participation on* Movie Gems, *an afternoon film feature. The cost:* $80. *From this one presentation, the firm received* 50 *leads. This meant a gross minimum potential of* $2,375—*a very large response for a high priced service such as theirs.*

KTTV, Los Angeles PROGRAM: Movie Gems

# FOLDING DOORS

SPONSOR: John N. Kohnen & Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The makers of Foldoors used a two-minute participation on the* Shoppers Guide *program. The time cost for appearing on this evening show was* $30. (*The Foldoor sells for* $36.) *The company had signed a* 52-*week contract with the station and, gratifyingly, the response to their first participation brought in over* $900 *worth of business, plus scores of sales leads.*

WTVJ, Miami PROGRAM: Shoppers Guide

# TRUCKING SERVICE

SPONSOR: Morgan Trucking Co. AGENCY: Direct

CAPSULE CASE HISTORY: *Morgan was one of the first industrial firms to use television in the Carolinas. They sponsored* Top Views in Sports, *a Sunday night show. Mr. Bondurant, president of the company, tells the rest of the story: "On Monday morning, after the very first show, a customer walked into our office. He mentioned the show and gave us an order amounting to* 80,000 *pounds of shipping. It proves to me that television pays off."*

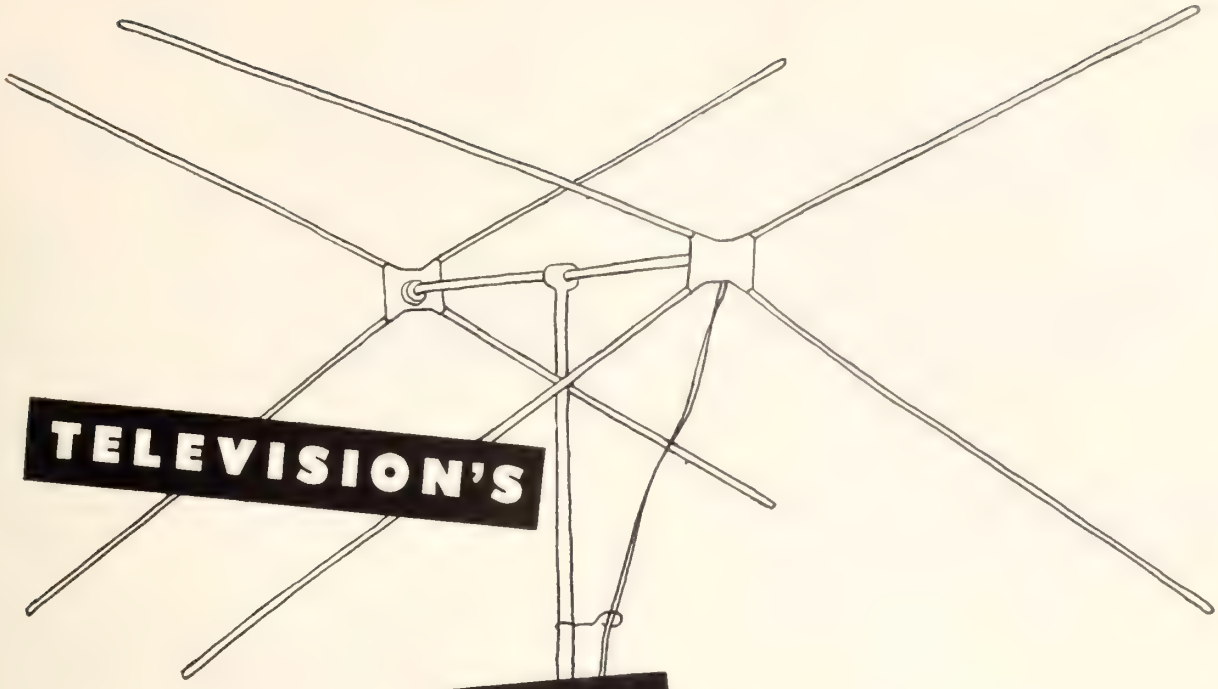
WFMY-TV, Greensboro PROGRAM: Top Views in Sports

# REAL ESTATE

SPONSOR: White Investment Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The advertiser used one TV commercial a week at a cost of* $65 *plus slides. The announcement preceded the Minneapolis Lakers' basketball games and consisted of the slides with a live announcement on audio giving a description of the homes offered for sale. Medium priced homes were emphasized. The firm's advertising resulted in several sales and a number of inquiries. Credit restrictions have temporarily stopped their air work.*

WTCN-TV, Minneapolis PROGRAM: Announcements



TELEVISION'S

BEST

SELLERS

# WDEL-TV

**sells your product in the nation's top market**

"**Wilmington**—first in income per family among all U. S. Metropolitan centers of 100,000 or over."

*Sales Management 1950 Buying Power Survey.*

"**Delaware**—first in retail store purchases; has highest per capita expenditure of any state."

*U.S. Census Bureau—July 2, 1950.*

**WDEL-TV** the only television station in Delaware. Its audience is growing by leaps and bounds. NBC and DuMont network shows, many popular local daytime and evening programs. Let WDEL-TV sell your product.

# WGAL-TV

**only station that reaches this rich market**

**Lancaster, York, Lebanon, Reading, Harrisburg** and adjacent areas in Pennsylvania. In addition to its ability to produce profitable sales for you, WGAL-TV is an ideal test station because it is the only station that reaches these extremely prosperous markets. Top shows from four networks—NBC, ABC, CBS and DuMont. WGAL-TV is important in your TV sales planning. Write.

*Represented by*

## ROBERT MEEKER ASSOCIATES

NEW YORK LOS ANGELES SAN FRANCISCO CHICAGO

Steinman Stations • Clair R. McCollough, Gen. Mgr.

# You can't buy TIMEBUYER quotes like these:

***Foote, Cone & Belding***

"SPONSOR is the brightest newcomer to the field of advertising publications in many a long day."

FAIRFAX M. CONE, *Chairman of Bd.*

***Biow***

"SPONSOR really keeps us posted on what's going on in radio and television advertising."

ETHEL WIEDER, *Timebuyer.*

***Erwin, Wasey***

"The SPONSOR method of presentation was long overdue. I feel that SPONSOR greatly deserves the important part it plays on the agency scene."

RAY SIMMS, *Chief Timebuyer.*

***Beaumont & Hohman, Inc.***

"We hear nothing but complimentary remarks about SPONSOR within the agency trade. It is definitely on my 'must-read' list regularly."

CLARKE TRUDEAU, *Media Director.*

***Benton & Bowles***

"SPONSOR has been on my list of home *must* reading for a long time. I find it interesting as well as informative."

GEORGE KERN, *Head Timebuyer.*

***N. W. Ayer***

"Everyone connected with Radio and Television advertising should read SPONSOR. We at N. W. Ayer read it regularly because it keeps us posted on the latest radio and television activities."

PAUL KIZENBERGER, *Timebuyer.*

***Ruthrauff & Ryan***

"SPONSOR presents the type of factual information helpful to the agency and client in dealing with radio and television problems. It receives thorough readership in our firm."

ROSS METZGER, *VP & Radio Director.*

***Kenyon & Eckhardt, Inc.***

"SPONSOR is well-named for it is the only book that really gets down to cases with the problems directly concerning sponsors. We find it a valuable source of ideas and facts."

PHILIP KENNEY, *Radio Timebuyer.*

***B. B. D. & O.***

"Because SPONSOR fills a need covered by no other trade paper, all of our timebuyers get SPONSOR at home where they can read it in peace and quiet."

FRANK SILVERNAIL, *Chief Radio Timebuyer.*

***Kudner***

"I read SPONSOR regularly to keep up to date with the happenings in the radio and television field. I consider it an excellent medium for people who are interested in this phase of the advertising business."

DAN J. PYKETT, *Media Director.*

### *William Esty Co.*

"SPONSOR talks our language and gives us invaluable and current information. Our office file of back copies of SPONSOR has proven invaluable."

KENDALL FOSTER, *Director Television Dept.*

### *Sherman & Marquette*

"SPONSOR is given careful reading each issue by most of our key personnel. Moreover, it contains much information which is of permanent reference value."

LOU TILDEN, *Radio Director.*

### *Doherty, Clifford & Shenfield*

"SPONSOR seldom fails to provide some newer, fresher, approach to an industry story or problem."

HELEN WILBUR, *Radio Timebuyer.*

### *Honig-Cooper*

"SPONSOR contains more meaty case histories of advertising in action than any other trade publication in the field."

LOUIS HONIG, *Vice President.*

### *Maxon*

"SPONSOR is a regular in our Maxon radio and television departments. It's solid reading from cover to cover."

ED WILHELM, *Timebuyer.*

### *Schwimmer & Scott*

"SPONSOR to me is the best in the field. As a matter of fact, I have almost all the copies in my files from the day it started publication. For radio and TV news, it can't be beat! I find myself constantly referring to back issues for information of all kinds—most particularly for TV growth and acceptance."

EVELYN R. VANDERPLOEG, *Head Timebuyer.*

### *Sullivan, Stauffer, Colwell & Bayles*

"For up-to-date complete information we consider SPONSOR a must on our reading list of radio publications."

FRANK MINEHAN, *Vice President & Media Director*

### *Compton*

"SPONSOR's the answer to a need in trade papers. Everyone here reads it that should."

HENRY CLOCHESSY, *Head Radio Timebuyer.*

### *J. Walter Thompson*

"SPONSOR is a must on the recommended reading list. Its total audience at J. Walter Thompson far exceeds the number of subscriptions."

LINNEA NELSON, *Head Timebuyer.*

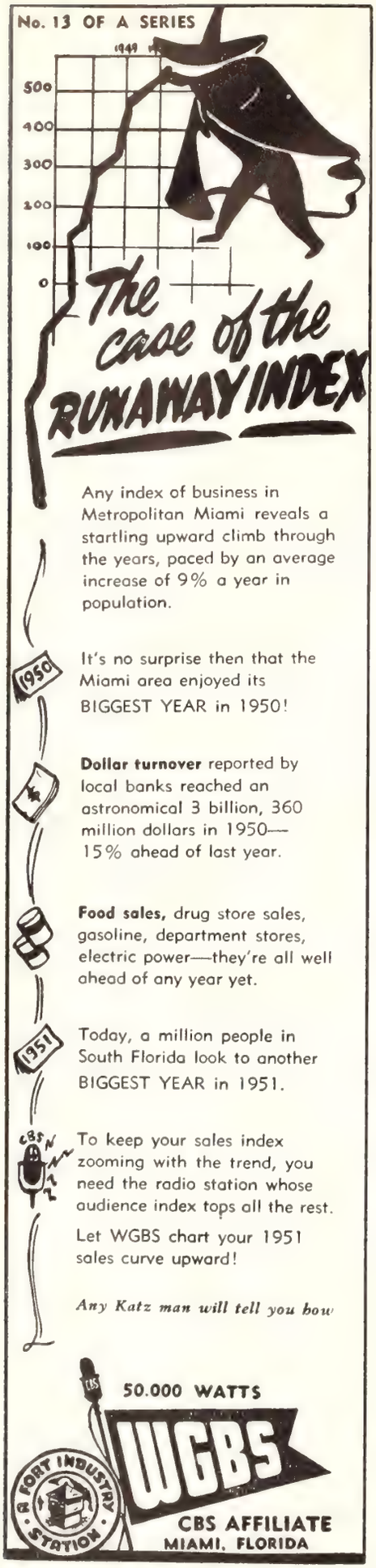
### *McCann-Erickson*

"Reading SPONSOR is a must with me. It has to be, with so many of my associates and clients always quoting it. Besides, it's good reading."

BILL DEKKER, *Dir. Radio Serv. & Station Relations.*

# SPONSOR

**Shortest distance between buyer and seller**





## REPORT TO SPONSORS for 1 January 1951

(Continued from page 2)

***14,000,000 RADIO SETS IN 1950***—Radio set manufacture during past year exceeded TV production 2 to 1. Total of about 14,000,000 radio units produced in U. S., with about 10,000,000 home or portable sets, rest auto sets. TV set figure about 7,250,000.

***GENERAL FOODS SPONSOR FOLK MUSIC RADIO PROGRAMS***—Continuing popularity of old-time folk music and homespun humor has prompted General Foods to sponsor John Lair's Renfro Valley group over CBS with 2 separate programs starting first and second weeks in January. "Renfro Valley-Country Store" is low-budgeted Monday through Friday 8:30-8:45 pm series. "Renfro Valley-Sunday Morning Gatherin'" is Sunday 8:30 am show. Broadcast direct from Renfro Valley in the Kentucky Mountains via WHAS, Louisville, group has proved record of performance over WLW, WLS and other stations. Recently WLW decided to drop sophisticated-type music in belief that common-folks emphasis is preferred by bulk of listeners. Neither Renfro Valley series will be broadcast over New York outlet WCBS.

***HOOPER BRAND RATINGS GIVE FACTS ON TEA IN BOSTON***—By way of illustrating operation of new Hooper Brand Ratings service, C. E. Hooper revealed use of major tea brands among Boston families. Lipton (only TV program advertiser) was only brand that showed more use in TV homes than non-TV. Lipton was top brand with use in about 1 in 3 homes. TV-home use was 42.8% as against non-TV-home use of 25.4%. Salada was close second with 22.5% in non-TV homes, but registered only 17.5% in TV homes. Hooper hopes to issue Brand Ratings for 100 cities, with minimum of 1,000 homes per market.

***SNADER TELESCRIPTION 3½ MIN. MUSIC FILMS COST $2,000 EACH***—Production of average of 257 TELEscription musical subject films finished to date cost about $2,000, according to Snader sources. 400 films are promised by 1 March; 960 in all. Snader TELEscription Sales formed for syndicated purchase. ★★★

# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q. Can you give us the names of women radio personalities who have shows on stations outside of New York City?**

*Advertising agency, New York*

**A.** Ruth Lyons, WLW, Cincinnati; Caroline Cabot, Priscilla Fortescue, Nancy Dixon and Mother Parker, WEEI; Marjorie Mills and Mildred Carlson, WBZ; Mildred Bailey, WCOP (all Boston); Betty Parry, WXKW, Albany; Mary Ann Lemay, WISN, Milwaukee; Suzanne Javeau, WWL, New Orleans; Mary Jones, WFIL, Philadelphia; Florence Sando, WCAE, Pittsburgh; Betty Scott, WARC, Rochester; Norma Lane Richards, WSPD, Toledo, among others.

**Q. Are Pulse surveys conducted nationally or just in New York City?**

*Life insurance advertising department, New York*

**A.** Pulse, Inc. conducts its research interviews monthly in New York, Boston, Chicago, Cincinnati, Cleveland, Columbus, Dayton, Los Angeles, Philadelphia, San Francisco, St. Louis, Washington, Birmingham, Buffalo, New Orleans, Minneapolis and Richmond and on an every-other-month basis in Syracuse.

**Q. Are there any regularly scheduled farm and/or garden programs on TV?**

*Motion picture organization, Detroit*

**A.** These are just a few of the stations that regularly schedule such programs: WOW, Omaha; WOI, Ames, Iowa; and WBAP-TV, Ft. Worth. Ken Gapen, Chief, TV and Radio Service, U. S. Department of Agriculture, Washington 25, D. C., can tell you of others.

**Q. How many stations are now affiliated with the Progressive Broadcasting System?**

*Advertising agency, Boston*

**A.** The Progressive Broadcasting System went on the air coast-to-coast on 27 November 1950 with 209 stations. Since that time, 33 stations have been added, now bringing the total to 242.

**Q. Where can we get a copy of the recently released 200-page survey on all phases of the beer industry?**

*Advertising agency, New York*

**A.** The survey you mention is the "Brewing Industry Survey—Fall 1950 Edition." It can be purchased from the Research Company of America, 341 Madison Avenue, N. Y.

**Q. Can you give us the approximate value in dollars of the radio/TV industry at the manufacturers level for 1950?**

*Advertising agency, New York*

**A.** 1950 figures will not be released until January 1951 but the estimated value is $110,000,000.




## AMERICA'S PIED PIPER

(*Continued from page 23*)

ished bait.

4. For those listeners who don't want their neighbors to detect them buying rat poison. D-Con is advertised as "coming wrapped in a plain, unmarked wrapper."

5. Frequent mention of the Middleton experiment. This small Wisconsin town, located about five miles from Madison, was plagued by a huge rodent population. One family even moved out because of the menace. Ratner supplied the community with D-Con at his own expense. Two weeks later the rats had disappeared and have not been seen since. These dramatic results will also be exploited in newspaper ads throughout the country.

The effect of this campaign convinced many listeners that D-Con was the only Warfarin product that they should use. One distributor told how farmers came into their local feed stores asking for this brand. Retailers usually tried to sell them another Warfarin product under a different label that had the same composition. If anything the price was usually cheaper. "No, that isn't what I meant," the farmers would usually complain. "I want the stuff that's advertised on the radio. Don't try to sell me any substitutes."

With many incidents like this, the over-all sales picture is unusually good. But, several stations find that sales fluctuate widely or that the returns are just fair. On the other hand, one station that only takes per-inquiry time purchases found the dollar volume of orders was about three times the cost of the radio time. (Marfree keeps away from PI deals where it can, Friedenberg says, because of the increased cost. He estimated that the cost of using one station which accepts only PI business is about six times what straight time would have cost.)

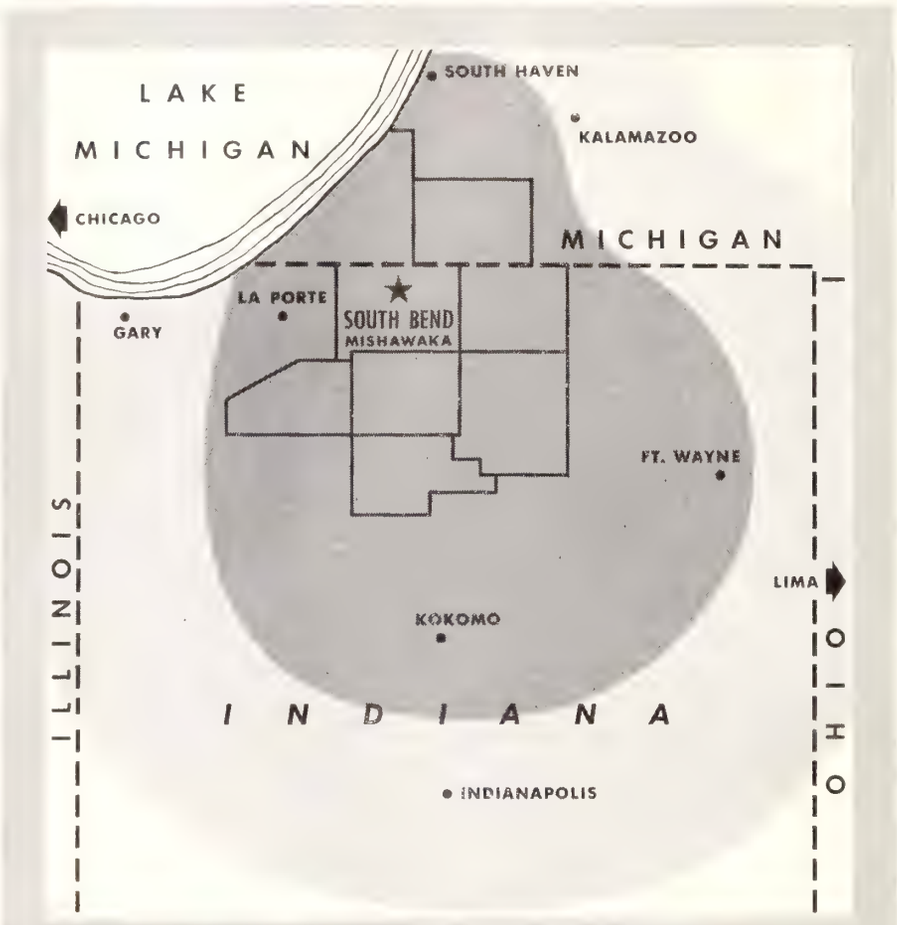
This mail-order operation is probably bringing Ratner a rich profit return since 35% to 40% of the radio cost is usually considered the payout point. In December, the company was spending about $30,000 in radio out of a total weekly ad budget of $40,000, with a return of about $100,000 weekly.

D-Con should be on an even better profit basis once the retail operation gets rolling. A reason for the shift away from mail order is that it is a more costly type of selling. One important retail promotion advantage is that, on cooperative campaigns, D-Con money will be matched by distributors' funds.

As the demand for D-Con snowballs, the organization has had to grow to keep pace. Starting with four employees last summer, Ratner now has 100 people on his payroll, not counting the sales staff. The sales organization is headed by Jerome S. Garland, vice president, who was formerly with Symphonette Corp.

The large sales for this Warfarin product are not only enriching Ratner's organization, but on a different plane, the Wisconsin Alumni Research Foundation is benefiting from the royalties it receives on its Warfarin patent. These funds are ploughed back into research that might produce other important chemicals. The present licensees are the R. J. Prentiss Co., New York, and the S. B. Penick Co., New York.

Ratner's success in the rat exterminator business caps an enterprising career that began when he was 17 and started working for his father in the grocery trade. One warm day he heard of a truckload of bananas that were so ripe they wouldn't last more than 24


WSBT FOR A BILLION DOLLAR BONUS

In reaching the South Bend-Mishawaka trading area nothing equals WSBT. This station is a great buy on any schedule, delivering a half-billion dollar market all by itself. BEYOND THIS, WSBT is the outstanding station throughout its primary area, *adding another billion dollars* to the WSBT market. Check it for yourself—from Sales Management figures and Hooperratings. (Every CBS show on WSBT enjoys a higher Hooper than the network average.) For a tremendous bonus buy, buy WSBT.

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

# *where do buyers of spot radio time get their station information?*

**"You go to the Radio Section* of SRDS when you want to find things out," says a long-experienced media man. "SRDS is really a manual. It informs.**

"Supposing we go into a market where we have had no experience, say for our frozen food account. I turn to SRDS first to size up the stations in that market. I am interested in knowing their affiliations and their power. If there are two stations in a market, both with 50,000 watts, we look at the rates. Then we check the coverage; and then we determine which station should give us the most for our money.

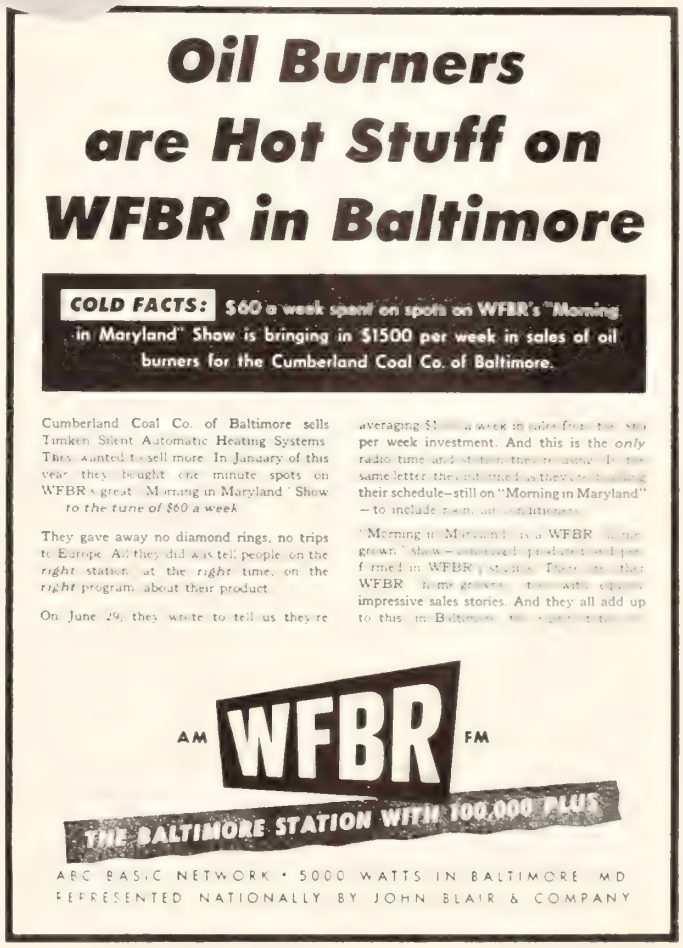
"When I look up the various stations in any city in *Standard Rate*, I read everything there including the ads, when they tell me anything, like what programs they have and how much spots on them cost."

Many stations are contributing additional information that helps buyers buy, in Service-Ads near their listings in SRDS (like the WFBR Service-Ad reproduced here) and near their markets' listings in CONSUMER MARKETS.

That's why, when you're comparing stations and markets, it pays to check the Service-Ads in *Radio Advertising Rates and Data** and in CONSUMER MARKETS. They may save you further search for information you want right on the spot.

***Note to Broadcasters:*** **In the 64-page SPOT RADIO PROMOTION HANDBOOK your advertisers and prospects and their agencies describe in detail what they want to know about stations. Copies at $1.00.**

*More than 270 radio and TV stations are running Service-Ads in SRDS to supplement and expand their listings with information that helps buyers buy.*







*Radio Advertising Rates and Data.

**STANDARD RATE & DATA SERVICE**

*The National Authority Serving the Media-Buying Function*

Walter E. Botthof, *Publisher*

NEW YORK • 333 North Michigan Avenue, Chicago 1, Illinois • LOS ANGELES

hours. After some quick negotiating, the youth obtained the merchandise for $250 and sold the fruit from his own truck to fruit stores and grocers until the whole load was disposed of for $1,750.

He organized his United Enterprises while still attending Northwestern University where he was studying accounting. Operating a mail order business from his home, he sold such items as books, medicine, glow-in-the-dark gardenias, and fine emery paper to remove hair from otherwise pretty legs. One idea which brought him a fortune was a pocket-sized adding machine. "No decent-sized agency would touch it," he says. He finally found a very small agency in Chicago which took the account and profited. One mail-order promotion which showed him how mail order can gain distribution was his marketing of stainless steel flatware. Department store buyers and other retailers told the short, curly-haired promoter that stainless steel could only be sold for kitchenware. Ratner applied radio advertising for mail orders until the response was so great that he obtained distribution.

After his successes with stainless steel and D-Con, this young Chicago merchandiser has the know-how and the resources to make radio serve him even more effectively. His plans for launching other products indicate enthusiastic faith in the medium. And why not, after D-Con? ★ ★ ★

## LOCAL SHOWS

(*Continued from page* 10)

the Negro population. Ballard and Ballard, for example, sponsor *Songbirds of the South*, a girls' quartet well known in the area. "In addition to five shows a week," says the station, "Ballard and Ballard can count on as many personal appearances in churches and school houses where the Ballard and Ballard banner is displayed and their products promoted."

The Utah Division of the Kennecott Copper Company uses *This Business of Farming* on KSL, Salt Lake City, to air a public-service program beamed to a regional audience. The program touches on news and information of particular interest to the people of Utah, has aimed to cement relations between agriculture and industry.

WEBC, Duluth, features *Yesterdays*, sponsored by Peoples Brewing Company. The program recalls interesting anecdotes of the past 50 years in Duluth, Superior, and the surrounding Range cities, and frames them with songs that were popular at the time. In noting that this local slant paid off, distributors reported as high as 300% increase in sales after the first seven weeks of broadcasting.

The *Western Barn Dance* over KWFT, Wichita Falls, Tex., plays to an average weekly audience of 1,500 persons. The first hour of the two-hour local show is set up as a broadcast direct from the stage of the Municipal Auditorium. The Westex Boot and Shoe Company, LeBlanc Corporation (for Hadacol), and White's Auto Stores share sponsorship. ★ ★ ★

## MEN, MONEY & MOTIVES

(*Continued from page* 6)

dorms, stadia, quadrangles, and so on (all commendable objectives), and then include for good measure allowance for intellectual snobbery. This writer once heard a member of the Harvard Fine Arts faculty declare with much vehemence that he hoped never

SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*How Many & How Much?*

| 1949 BMB Daytime | BMB Radio Families | Prelim. Reports 1950 U. S. Census | 1949 Retail Sales |
|---|---|---|---|
| 50-100% 19 Counties | 101,680 | 517,587 | 279,752 |
| 25-100% 27 Counties | 157,110 | 814,186 | 452,784 |
| 10-100% 36 Counties | 216,220 | 1,115,996 | 610,207 |
| **1949 BMB Nighttime** | | | |
| 50-100% 10 Counties | 72,050 | 360,853 | 232,657 |
| 25-100% 22 Counties | 128,350 | 654,711 | 373,006 |
| 10-100% 31 Counties | 188,540 | 972,052 | 538,598 |

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

**The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.**

WDBJ
CBS • 5000 WATTS • 960 KC
*Owned and Operated by the TIMES-WORLD CORPORATION*
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



to vulgarize himself by addressing over 75 persons at one time, and as far as he had influence he would make that true of Harvard generally. How exquisite can you get?

* * *

Come back, though, to essentials. Under the American system of broadcasting by advertising sponsorship, a price is expected from the industry. This price goes by the over-all tag of "public interest." Given intelligent and imaginative reality, as seems implicit in "Operation Frontal Lobes," the private enterprise way seems likely to satisfy most average citizens.

Meantime, advertisers, agencies, broadcasters, talent, and all who contemplate long years of future prosperity through television cannot blink the essential obligation. TV cannot be solely dedicated to the commercial advantage of soaps, cigarettes, and motor cars. ★ ★ ★

## AUTOMOBILES

(*Continued from page* 23)

WNBT from 6:15 p.m. to 6:25 p.m. for four weeks. Marshall begins with simple physics principles. For example, once he started with a teeter-totter to illustrate operation of a lever. From that point he showed how the application of the lever force made Ford construction superior.

Most car advertisers use both film and live presentations. One firm, Oldsmobile, has found that film used exclusively is most efficient for its across the board 15-minute CBS news program. The big pitch is on the famous high compression "Rocket" engine and the team work with the Old Hydra-Matic drive in the 88 model. The well-known "Merry Oldsmobile" is sung in all the messages. A clever tie-in trick is employed by showing singers Johnny and Lucille riding a rocket through space in much the same manner as illustrated in magazine and newspaper advertisements. Jerry Fairbanks of Hollywood is currently producing Olds film announcements using big-name film, radio, and recording personalities along with Johnny and Lucille.

The industry's drive to sell its product on radio and TV this season looks like this when broken down by specific advertisers:

Ford (agency: J. Walter Thompson, New York) is one of the top television advertisers on the air today, spending


# YOU MIGHT GET A 425-POUND WHITETAIL DEER* —



# BUT . . .

## YOU NEED THE FETZER STATIONS TO MAKE A KILLING IN WESTERN MICHIGAN!

**IF you're gunning for bigger sales in Western Michigan and Northern Indiana, look at what WKZO, WJEF and WKZO-TV can give you!**

**WKZO-TV is basic CBS—Channel 3. It is the *only* TV station that delivers these five large metropolitan markets *representing more than a billion and a half dollars of buying income and more than 90,000 TV sets in Western Michigan and Northern Indiana.***

**WKZO, Kalamazoo, and WJEF, Grand Rapids cost 20% less than the next-best two-station choice in these two cities, *yet deliver about 57% more city listeners!* New BMB figures credit WKZO-WJEF with a 46.7% increase in Daytime Audience and a 52.8% increase in Nighttime Audience since 1946. In Grand Rapids alone, the Fetzer stations deliver an unduplicated coverage of more than 60,000 homes.**

**Write for all the facts today, including availabilities and some really impressive figures about the Western Michigan-Northern Indiana market.**

**Albert Tippett got one this size near Trout Lake, Michigan.*

WJEF top 4 IN GRAND RAPIDS AND KENT COUNTY (CBS)

WKZO-TV top 4 IN WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO top 4 IN KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

We like to be
ON THE
SPOT

WDNC

● On the spot to Deliver CBS to one million people

● On the spot as Durham's Number One Station

HOOPERWISE
BMB-WISE

We'd like to be put
ON THE SPOT

SCHEDULE OF CLIENTS
WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.

$130,090 monthly on the networks for time alone. The shows include the Jack Haley one-hour show replacing Kay Kyser, Thursdays, 9 p.m. to 10 p.m. over NBC; one-half hour a week of the daily *Kukla, Fran and Ollie*, 7 p.m. to 7:30 p.m. over NBC and the *Ford Theater*, Fridays, 9 p.m. to 10 p.m., CBS. This dramatic show, costing about $25,500 weekly for production and talent, is handled through Kenyon & Eckhardt, New York, for institutional advertising.

Ford Dealers who sponsored the Kay Kyser (TV) zany quiz show were dissatisfied with the low ratings of the program when they thought of the $25,000 talent and production budget. They preferred, instead, the relaxed Jack Haley who headed the summer replacement show for Kyser.

To launch its '51 models, Ford has pumped large funds into radio by participating in NBC's Operation Tandem and a saturation announcement campaign. The tandem shows include *The Big Show*, Sundays, 6 p.m. to 7:30 p.m.; *The Man Called X*, Saturdays, 8:30 p.m. to 9 p.m.; *Duffy's Tavern*, Fridays, 9:30 p.m. to 10 p.m.; *Screen Director's Playhouse*, Thursdays, 10 p.m. to 11 p.m., and the *NBC Symphony*, Mondays, 10 p.m. to 11 p.m. A special four-week campaign of singing commercials presented by opera stars supplemented the shows. During the year, Ford also used announcements on 1,225 stations, messages were read by such well-known people as Clem McCarthy, the turf expert, and Dr. Roy K. Marshall.

The Ford dealers are using radio and TV extensively at the local level. In the New York-New England area, dealers put up a half-million dollars for advertising the '51 models on video. They signed for four new programs and continued two others that they were already using.

Chevrolet (agency: Campbell-Ewald, Detroit) used a series of 80 three-minute radio recordings for its '51 model that required a whole new rate card. Ethel Merman, Ginny Sims, and Lauritz Melchior are among the personalities who sing the "See the U.S.A." melody in this saturation campaign.

Although the company has used some 15 TV shows during the last three years, it is not sponsoring a network video program now. Telecasting special events such as the Notre Dame games and a special CBS-TV news roundup New Year's day is the present



BRINGING MORE JINGLE
TO KANSAS
CASH REGISTERS

WREN
TOPEKA



ABC
5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

strategy. (The radio version of the roundup was presented the Sunday before New Year's.) A heavy saturation series of TV spots was used in about 100 cities featuring their well-known Guber character (see SPONSOR, 23 Oct., 1950). An example of one teaser commercial was a film which showed the little character staring rapturously into space. To the curious passers by he explained that he was looking at the new 1951 Chevrolet which only he could see because of his ultra-violet eyes. He described "the beautiful new lines of the car" for those standing around him. "You'll be able to see it Oct. 1 at your Chevrolet dealer," he emphasized at the end of film.

Chevrolet dealers are pouring large sums into video as well. The New York dealers, for example, allotted about $250,000 to present sports from Madison Square Garden this season over WPIX. (Because of production uncertainties, this schedule, which began 15 October, is being dropped 16 January, two and one-half months earlier than planned.)

Buick (agency: Kudner, New York) is making one of the largest of the in and out saturation campaigns with $100,000 worth of time and talent on six ABC radio shows during the week of Jan. 14-20. Another $30,000 is going to NBC for participations on Tandem. Buick will launch its '51 models with a segment of *Stop the Music*, Sunday, Jan. 14, 8 p.m. to 8:30 p.m.; *Metropolitan Opera Auditions of the Air*, Tuesday, Jan. 16, 8:30 to 9 p.m.; *Screen Guild Players*, Tuesday, Jan. 18, 8 p.m. to 9 p.m.; *Johnny Desmond Goes to College*, Monday, Jan. 15, 9:30 p.m. to 10 p.m.; *The Fat Man*, Wednesday, Jan. 17, 8:30 p.m. to 9 p.m., and *What Makes You Tick* with Gypsy Rose Lee, Saturday, Jan. 20, 9 to 9:30 p.m. (all ABC).

Buick, out of network TV at present, made an expensive plunge last year with Olsen and Johnson. The show was far from an overwhelming success. Since it dropped Olsen and Johnson, the General Motors firm has looked into other TV ventures without making any commitments.

Chrysler (agency: McCann-Erickson, New York) is plannig to buy four CBS radio shows. These will include *Hal Peary*, a half hour of *Songs for Sale*, *Rate Your Mate* and *Lineup*.

Until last December, Chrysler had been sponsoring *Treasury Men in Action* on television. At this point the company is holding back in the selection of a replacement.

DeSoto-Plymouth Dealers (agency: Batten, Barton, Durstine & Osborn, New York) has been the outstanding advertiser on radio with Groucho Marx on *You Bet Your Life*, Wednesday, 9 p.m. to 9:30 p.m., NBC. The move of the top notch comedian into radio not only pleased the DeSoto dealers but was a powerful shot in the arm for the whole medium. Last fall, the sponsor added a separate TV version on Thursdays, 8 to 8:30 p.m. over NBC. The radio show talent and production costs are about $10,000 weekly. The cost of filming the radio program for video adds another $6,000 or more.

De Soto also plans a heavy announcement campaign for both radio and TV.

Dodge (agency: Ruthrauff & Ryan, New York) is spending about $22,500 for the American National Theater Academy's *Showtime U.S.A.*, ABC-TV, Sundays, 7:30 p.m. to 8 p.m. This big name variety show is bucking Lucky Strike's *This Is Show Business*, CBS,

(*Please turn to page* 62)


BMI



**Musical Categories For Scene Settings**

Folks in radio have long asked for a basic guide to be used in setting musical scenes and providing appropriate background music for script situations.

BMI's new CATEGORICAL INDEX is your answer to this need. Here is a catalog containing over 4,000 song titles, each classified and cross-indexed according to subject matter and type of music.

The INDEX, first of its kind ever published, lists those BMI-licensed songs most consistently performed during the year ending March, 1949.

The BMI CATEGORICAL INDEX has been furnished to every AM, FM and TV station licensed by BMI. This is another of the many Special Services available to broadcasters in the interests of better musical programming.

BROADCAST MUSIC, INC.
NEW YORK • CHICAGO • HOLLYWOOD

## DC&S

(*Continued from page* 31)

companies best equipped to produce any given job at reasonable cost. He would also be able to supervise actual production."

Russ Ambruster, most recent addition to the radio/TV department, specializes in radio. His principle job is directing commercials and generally supervising the daily half-hour AM broadcasts of *Break the Bank* (NBC). Ambruster also follows through on production of the agency's many recorded announcements.

Rounding out the department's 10-man staff are Seymour Lein, a general assistant in radio and TV production; Marie Burns, who routes scripts, memos and the like; and a group of secretaries and typists.

One reason for the radio/TV department's small size is DC&S's decision to keep all timebuying in the media department. Agency thinking on this arrangement is explained by Bill Steers, the partner who supervises media buying. Says Steers: "Buying time is an art in itself. It has little or no direct relationship to the creative functions of a radio and television group." Timebuying is done by Helen Wilbur under the general direction of Sam Frey, vice president in charge of media. Miss Wilbur selects stations and schedules with the help of Esther Ojala and Carol Sleeper, two assistants who also specialize in broadcast advertising.

A recent switch in advertising tactics by Reid's Ice Cream, a DC&S client, illustrates how the agency tackles a job. In the fall of 1949, the agency's planning group sat down around a table. It was a large gathering, by DC&S standards. President Lawrence Shenfield was there, along with Joel Jacobs (account supervisor), Frank Dowd (account representative), Sam Frey of media, merchandising director William Holden, research director E. A. Raynolds, and Chester MacCracken.

Reid's had been in television back in 1946 on CBS, later dropped the medium. It was time, thought the planning group, that Reid's got back into TV. Surveys had shown that, although heat-smitten New Yorkers gulped down more ice cream in the summer than at any other time of the year, winter consumption of the cold dessert was considerable. As for television, New York had many times more sets in 1949 than in 1946; it was definitely a good bet.

The planning group's recommendations to Reid's: spread advertising expenditures over the whole year and earmark a substantial part of the ad budget for TV. The client agreed and beginning in 1950 made television the main advertising effort. After a year's trial, Reid's elected to continue that policy in 1951.

With the decision to use TV, DC&S had a production job on its hands. An animated spoon character was already being used in newspaper and billboard advertising. It was decided to use this Reid's "trademark" in an animated film commercial, at the same time following the "Reid's is the Taste of the Town" copy theme.

At this point, most agencies would write a script and turn it over to a film producer to finish the job. That's not the DC&S method, however. Rod Albright prefers to do as much of the

PBS
PROGRESSIVE
BROADCASTING SYSTEM

**THE SYMBOL OF PROGRESS . . . AGAIN IN '51**

**Twelve hours of Radio's Greatest programming . . . featuring the outstanding stars of the entertainment world . . . 7 a.m. to 7 p.m. daily . . . coast to coast**

*NEW YORK*
HOTEL PARK SHERATON
JUDSON 6-5526

*CHICAGO*
666 LAKE SHORE DRIVE
SUPERIOR 7-6613

*HOLLYWOOD*
8983 SUNSET BOULEVARD
BRADSHAW 2-5841

pre-production work as possible in the agency. First, an animated film specialist was called in to help with planning the films. (One a minute long, the other 20 seconds.)

Once Chester MacCracken, the animation specialist, Rod Albright, and the copywriters had sorted out and written down some likely ideas for the films, rough story boards and scripts were drawn up. President Shenfield and the account men gave their o.k. and finished story boards were made by the film company, Film Graphics. Story boards and final copy were then submitted to William Ward, Reid's advertising manager. He and company executives approved, told DC&S to go ahead with the films.

First step in producing the film was recording a sound track. Quite often a well known musical arranger is hired to turn out original music. In this particular case, however, Bob Smock fitted words to a familiar tune—"I'm Called Little Buttercup" from Gilbert & Sullivan's "H.M.S. Pinafore." This tune was especially well adapted to the jingle lyrics to be used and it also helped to keep production costs down. Using it followed one of Smock's working rules: take the familiar and give it a fresh twist. Bob Smock's jingle went this way:

*Each flavor we capture*
*Will fill you with rapture*
*For Reid's is a name of renown*
*So richly we cream it*
*We hope you will deem it*
*The creamiest taste of the town.*

With sound track recorded and timed, Film Graphics began drawing the hundreds of individual sketches that go into producing an animated film. Next, the showing of a rough cut, then testing the completed commercials over a closed circuit, and finally delivering the films for broadcast. This whole process is being repeated now for new Reid spot announcements to be scheduled early this year.

When live-action films are to be produced, Rod Albright solicits bids from two or three companies he knows to be expert at the type job that is to be done. Having chosen one, he specifies the cameraman and director in the contract. "I would no more think of placing an order without this specification," says Rod Albright, "than one of our art directors would order a painting or photograph without specifying the artist or photographer."

Albright also does the casting, with help from talent agents. Photographs of the prospective cast are submitted to the client, keeping all approval problems from the film producer. The actors are then hired by the agency and go on its payroll while filming is underway. Then, too, DC&S' film director will often commission a free-lance scene painter to do a set for one of the commercials. It's delivered to the film producer's studio, ready for use. If there is an incidental production job like this, Albright likes to do it himself. He feels the producer should be free to devote his full time and attention to shooting the film.

This system seems to be working fine. Producers like to deal with agencymen who know the film business. They also like being relieved of the annoying detail which slows down production.

DC&S is quite heavily engaged in TV. Besides the Reid's ice cream campaign just mentioned, they have also worked on television programs and an-




WNAX

SELLS MORE...

because IT TELLS MORE

Within the boundaries of Minnesota, the Dakotas, Nebraska and Iowa lies a 267 BMB-county area known as Big Aggie Land. It's a major market with an after-taxes buying income of $3.9-billion —greater than San Francisco, Philadelphia or Washington, D. C. Retail sales in this richest of all agricultural areas run to $2.9-billion—greater than Los Angeles, Detroit or St. Louis.

A diary study conducted this year by Audience Surveys, Inc., reaffirms WNAX leadership. Fifty-two stations received mention in the study. But WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of 'wins' granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

You gotta tell 'em to sell 'em . . . and WNAX TELLS 'EM! That's why WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Your nearest Katz man will show you how WNAX alone can sell for you in Big Aggie Land. Call him today.

WNAX-570

YANKTON - SIOUX CITY

570 Kc. - 5,000 Watts

REPRESENTED BY KATZ

A Cowles Station

AFFILIATED WITH A.B.C.

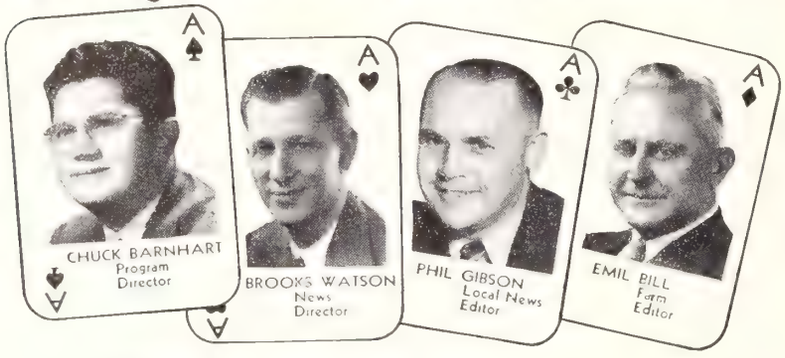


nouncement schedules for Horton's ice cream, Vitalis, Ipana, and more recently Welch's Grape Juice.

When the agency looks for a program on television (AM too, for that matter) it leans heavily on package productions. This enables MacCracken to keep down the size of his department by leaving routine program production to the package producer. This doesn't mean that the agency stops worrying about a show once it's been bought from a packager. On the *Break the Bank* program, for example, they added an orchestra to give it that "big show" feeling. And later they introduced the "Wishbowl" from which listeners' post cards are drawn weekly. Bert Parks calls those whose cards are drawn, invites them to make a free trip to the show in New York. Rod Albright, Russ Ambruster, and Sy Lein are all on hand at the NBC studio during each *Break the Bank* TV performance. Department chief MacCracken usually stands by, too, on Wednesday nights at 10:00 p.m.

DC&S clients with small ad budgets know that the same men who guide mass-selling Bristol-Myers products on Wednesday night are working on their campaigns Thursday morning. That's undoubtedly a consideration in the minds of smaller clients who have become DC&S customers. Although the agency is not a giant in the tradition of J. Walter Thompson or Young & Rubicam, it has the top-notch talent to do a competent job. By supplementing its own staff with outside experts, when needs arise, the agency has been able to avoid many expensive accretions—program producers, musical arrangers, large staffs of illustrators, and so on. It must work; Bristol-Myers is still happy after a six-year partnership and the agency keeps adding accounts. ★★★


WMBD holds the Aces!




. . . another reason why
WMBD has more listeners
than the next 2
Peoria stations combined

**Skillful local programming with widely popular personalities makes WMBD the winner in prosperous Peoriarea. Throughout the broadcasting day (and night), a steady parade of these and other interesting people receives a warm-hearted welcome in the dominant slice of Peoriarea homes.**

CHUCK BARNHART, Program Director has been in radio since 1938 . . . with WMBD since 1947 . . . recently he was named Peoria's Outstanding Young Man of 1949 . . . Whimsical and with a fine sense of the dramatic, Chuck also has his own immensely popular "Chuck Barnhart Show."

BROOKS WATSON, News Director—With WMBD since 1937, Brooks' ability and popularity reached far beyond Peoria during his Army career. With the rank of Lieutenant Colonel, he was Chief of the Radio Section in the ETO . . . worked with both networks and the BBC. Back home now, he's Peoria's favorite newscaster.

PHIL GIBSON, Local News Editor—20 years experience as a reporter, columnist, newscaster and news editor. Listeners like their news fresh as their morning eggs, and Phil Gibson gives it to them quickly and accurately.

EMIL BILL, Farm Editor farmed, showmed his way to the farm. Raised on a farm, he later trouped 28 years in vaudeville circuits, then, naturally, the combination easy. With personable and down-to-earth he's become best loved one with rural audience.

ASK FREE & PETERS

AM WMBD FM
PEORIA
CBS Affiliate • 5000 Watts
Free & Peters, Inc., Nat'l. Reps.


## BEN GRAUER

(*Continued from page 27*)

"He used to take me out in the corridor," Grauser says, "and drill me on my lines, comma by comma."

What advertising tyrants and commercial drill masters forget, Grauer believes, is that it's impossible to create a fine blending of show and commercial in the agency conference room and then put it out on the air as originally conceived. "The studio is the battle ground," he says. The majority of agency people he's worked with understand the way a show is put together and allow Grauer the room he feels he needs to work in.

"It is important," Grauer says, "to catch the mood of what comes just before the commercial. If there's been a rising note from the orchestra, then one word in similar key may be all you need to get into it. Or you may need a whole sentence for transition. The point is you can't be held down to a commercial that may have been prepared months before and then do a blended job."

Grauer is sensitive, too, about the flow of the commercial itself. He's rewritten whole commercials, on occasion, (with agency permission) to put them into his own style.

Grauer draws a sharp line, however, between modifying commercial copy for better delivery and tampering with the sales points. "It's the agency's job to develop the copy themes. My job is figuring out *how* to put them over."

And even the *how* may be up to the client completely if there's a particular aspect of selling strategy involved.

"For example, there was an agency man I worked with on a soap several years ago. He coached me on the commercials week after week until I realized that he was after a certain homey approach to fit the product and the campaign. From that point on, I got into their groove automatically."

Slogans, too, he feels, should be inviolate. "If you're selling the 'only hemstitched ear muffs' and 'hem' is the syllable they want emphazised, then you hit 'hem' hard. They know their market and their competitors and have probably worked months over those three or four words."

Where lack of flexibility hurts the most, Grauer says, is in transcribing one-minute announcements. "The copy comes into the recording studio," he explains, "written according to a theoretical word count of 160 to a minute. You pick it up and read it and it runs 66 seconds or 70. Then you take it again and gallop. Maybe you get it all in, but the whole effect is liable to be anxious and rattling."

"At that point," says Grauer, "it's obvious the copy must be cut. Invariably, it turns out that no one there has the authority to touch the copy and you have to either jam the whole thing in anyway or make a trans-Atlantic phone call to get permission to lop off 12 words—meanwhile wasting expensive studio time."

Grauer thinks that all short announcements should reach the performer with brief optional cuts indicated so that such hocus-pocus can be eliminated.

"And, most important for any type of production, whether it's a transcription or a network show, the agency man in charge should have direct authority. The most inefficient coordination you can get grows out of a situation where the agency man is not delegated to make decisions."

A short time ago, Grauer did voice-over narration for an automobile company to go with its film commercials on television. The commercials were written in Detroit, rehearsed in New York. Frequently, it turned out that the lines Grauer was to read did not coordinate with the film.

"When I was talking about the plush upholstery, you'd see a shot of the chromium outside the car. But the agency man in New York absolutely could not make a decision to touch that copy. We used to spend several hours, at $50 a half hour for the special projector, trying to iron the thing out."

In general, television commercials surprise Ben Grauer. Two years ago, when commercial programs ceased being a rarity, he anticipated that TV commercials would be unpleasant to look at. "I was very wrong because most of them nowadays are very clever. They've gone on from the straight demonstration scene to tricky film effects."

But Grauer anticipates that a point will come some day in TV commercials where trick effects will have outworn their welcome. He feels that you can't go on indefinitely piling filmed gimmick after gimmick. At that point, television "will bring back a vanishing American type—the guy who can talk his way through anything, the think-on-his-feet salesman."

Agencies have been afraid of trusting the commercial to a live salesman and have used filmed scenes frequently to prevent fluffs. Grauer looks back on his own career (he's famous for quick recoveries from fluffs) and won-

**SPONSOR**

510 MADISON AVENUE, NEW YORK 22, N Y MURRAY HILL 8-2772

NORMAN R GLENN
EDITOR AND PRESIDENT

December 13, 1950

Mr. Harry B. Maizlish
KFWB
Los Angeles, Calif.

Dear Harry:

I'm sure the entire broadcasting industry, including buyers as well as broadcasters, feel as I do about your acquisition of KFWB.

I'm deelighted!

Through the years Harry Maizlish has stood for showmanship in radio and outstanding public service. Now that you're the owner, Harry, I'm sure you'll show us even more of the same.

Regards.

Sincerely,

NRG/abs

ders whether the fear of slip-ups makes sense.

"In the first place, all that worry about mistakes creates tension and the tension causes the mistakes. Besides that, the mistakes are never as important as the people in the studio think."

The worst error Grauer can recall in connection with a commercial happened on a show for a hair oil sponsor. Grauer gave his commercials from a closed-off booth, to get an echo effect. One night he started reading his commercial on cue, but into a dead mike. The engineer was five seconds late in throwing the switch.

"Definitely, that meant a long, dead pause until the audience heard me somewhere in the first half of the commercial. So you can imagine the hubbub after the show. But I'm sure that to the audience at home it wasn't a matter of life and death. Americans are pretty mechanical minded and most families probably just commented that someone had forgotten to throw a switch and forgot the whole thing."

How does Grauer think he'd do as a casual, off-the-cuff television salesman? The reply: a shrug of the shoulders, a passing gleam (probably at the thought of Godfrey's millions), and a "could be."

In radio, Grauer is an exponent of "personality first, voice second." He thinks that sponsors should follow three rules in choosing an announcer and integrating him into a radio show:

1. "Think of the show as a unit, then find an announcer with the personality to fit the show. Bob Hope, for example, appeals to a certain type of listener. The announcer ought to appeal to the same kind of people." (Woodbury soap reasoned that would be Ben Grauer when they sponsored Bob Hope from New York.)

2. "Forget pure voice quality and whether the voice is deep or light. The beauty of the voice means little. It's the personality that's projected which is important."

3. "Find a way to use the announcer's name. When you give him a





"COLD" PLUGS ON 14 KTUL NEWSCASTS OVER 2-DAY PERIOD BROUGHT. . . .

***7,137* immediate *REQUESTS***

**FOR U.P. FOREIGN NEWSMAPS!**

KTUL'S "AUDIENCE-ACTION" POWER ASSURES THE MOST FOR YOUR ADVERTISING DOLLAR!

CBS in TULSA and EASTERN OKLAHOMA'S BILLION-DOLLAR MARKET

KTUL

JOHN ESAU
*Vice President*
*General Manager*

AVERY-KNODEL, INC.
*Radio Station Representatives*




Represented Nationally by THE BOLLING COMPANY

by-line, he becomes part of the show. That increases his interest in the show and the commercials."

Where possible, Grauer believes the sponsor should invite the man who sells for him over the air to the company's annual sales conference or convention. That accomplishes two things. First, the company salesmen become more conscious of the advertising support they're getting over the air. Second, the radio announcer gets a better understanding of the product.

"It's a hard thing to put into words," Grauer says, "but I recall that after going through a chewing gum sponsor's plant, the whole job meant more to me. I felt that I really knew the product then."

Whether the announcer goes through the sponsor's plant or not, Grauer thinks he should get a look into the company's over-all thinking on advertising strategy. "Let him understand the campaign. Explain who the market is so that he'll be able to vary his approach accordingly."

Though Grauer wants to understand the product he's selling so that he can do his best job with it, he resents the advertising executive who expects him to live, eat, and breathe it. "You get an occasional ad man who, after long years of service, has become so fanatical about a cereal that he anticipates a similar interest from the performer. But I draw the line at wearing a button in my lapel or something on that order."

The over-enthusiasm of some sponsors is expressed in a more direct manner. "One of the worst plagues of all the performing arts is the client who wants you to shout, or whisper, or enunciate out of your nose—anything to make his message stand out and dominate the show enough so that it can't be missed. Over-enthusiasm of this type leaves you with a commercial that may completely lack selling psychology. And that is what the agency should prevent. It should function as a kind of buffer between the selling enthusiasm of the client and the performing skill of the talent so that the show stays a show."

Grauer qualifies as an expert on the sponsor-to-program relationship — if nothing else in terms of the number of sponsors he's had over the past 20 years. He set the record for the longest single association of an announcer


CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION




WJW

is pleased

to announce

the appointment of

H-R REPRESENTATIVES, INC.

AS NATIONAL REPRESENTATIVES

BILL O'NEIL
PRESIDENT

*Effective January 1, 1951*

CLEVELAND'S *Chief* STATION

WJW

5000 W.
WJW BUILDING

BASIC ABC
CLEVELAND 15, OHIO

CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL



PRN

if...

California — the nation's Second Retail State — is your market...

*and* ... you recognize that SUCCESSFUL RADIO ADVERTISING demands local tie-in MERCHANDISING ...

you...

ABSOLUTELY CANNOT OVERLOOK the Pacific Regional Network, your Best Salesman in California ...

because...

the Pacific Regional Network, the nation's most flexible sales and merchandising radio station network ...

... offers to advertisers (1) network time purchase of any or all of 49 separate California AM radio stations; (2) outstanding programming; and (3) LOCAL radio sales promotion in all its ramifications ... at substantial savings in time, effort and money.

**For details write, wire, or phone**




PACIFIC REGIONAL NETWORK

6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

CLIFF GILL
General Manager

HI. 7406

TED MacMURRAY
Sales Manager

TWO TOP
CBS STATIONS
TWO BIG
SOUTHWEST
MARKETS
ONE LOW
COMBINATION
RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

with a single program by spending 16 years with Walter Winchell (for Jergen's). He's been on the air simultaneously for as many as half a dozen national advertisers and the some 200 products he's sold have ranged from Mum and Vitalis to General Motors automobiles and Firestone tires. But, more important, Grauer is thoughtful as well as nimble with his vocal cords. Though an old Rotary legend warns that business sense is not found in heads that turn to book collecting and archeology (two of Grauer's hobbies), Grauer's judgment on commercial radio problems is backed up by hard-headed fiscal logic. He's his own agent (and a good one as anyone who's ever heard him closing a deal on the telephone can testify).

When Grauer turns away from the day-to-day problems of putting sales points across, he occasionally reflects on the ethics of advertising. He has a close personal understanding of the power of radio to reach millions of people at the same time—and a distaste for the misuse of that power. Driving for a quick killing on a product that has dubious value will hurt advertising in the long run, he's inclined to tell friends who kid him about radio over a drink at Toots Shor's. "Advertising men know that nowadays," he says, "and there is actually a code of restraint among the majority. Actually, advertising is a handmaiden of distribution—a tremendously important factor in the American economic picture. It makes our high standard of living possible. You can't kick that around."

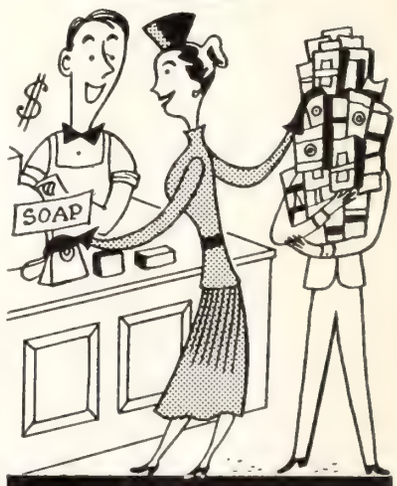
During the last war, Grauer, like many other advertising and radio people, put his talents to use selling bonds ($12,000,000 worth by government reckoning). If war comes again, Grauer feels that radio and television will have an even more important job to do in fighting Communism on an idea level. "I've had the experience, while covering news events, of seeing the true nature of Russian diplomacy in action. At the Peace Conference in Paris in '46, I reported how Russian tactics were preventing constructive action. When I did the reporting for the telecasts of the Security Council last summer, I saw first hand how Russian delegate Malik used the Hitlerian technique of the big lie to hammer away at American arguments. For the five million people who saw the telecasts, I think this was the best anti-Communist propaganda possible."

Grauer commented on a recent proposal by SPONSOR that advertisers might join the idea battle against Communism through their sponsored programs. "Programs dramatizing American ideals could be highly effective if they were properly controlled in some way. The sponsorship angles would have to be handled in good taste to prevent a situation where the drama is on the high level of principle and ideals and the commercial is self-seeking direct sell."

What about programs on television in which the know-how of commercial performers might be blended with the problem of educating civilians in first aid, conservation, or civil defense? Could Grauer, for example, do that kind of job?

The answer was yes, with enthusiasm—with the same enthusiasm Grauer's brought to handling strictly commercial problems for sponsors over the past 20 years. ★ ★ ★

LANG-WORTH
FEATURE PROGRAMS
SELL SOAP!




LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

## MR. SPONSOR ASKS

(*Continued from page 35*)

to make the over-all cost differential on a regional or national campaign a substantial one.

There is no question of television's ability to weather the vicissitudes of a wartime economy.

WILLIAM H. WELDON
*President*
*Blair-TV Inc.*
*New York*



I anticipate the broad development, during 1951, of a definite trend which has been apparent in AM broadcasting for the past year-and-a-half. I refer specifically to the greatly increased use of local AM station broadcasting by national advertisers.

In the past the national advertiser could rely on the impact of dominant network broadcasting to exploit his merchandise and cement relations with distributors and local dealers. However, the inroads of TV on national advertising appropriations has already caused the cancellation of several important national network programs and doubtless will result in many more.

Assuming always, of course, that world conditions will not develop to the point where there is a dearth of merchandise for public consumption, the national advertiser must continue to cooperate with his dealer organizations with local or point of sale advertising. The short spot announcement, so popular in the past, has greatly increased in cost, production-wise and use-wise.

I believe that 1951 will see a greatly increased use of 15-minute AM programs in local communities, such programs to be produced locally by the radio station. The tools for such production are all available to the local station and the advertiser. These tools are furnished by the transcribed pro-


WAVE AIN'T NO PICKUP FOR WOLF (Ky.)!

You can wink, you can whistle, but if you're a Wolverine from Wolf (Ky.) you can't pick up WAVE.

No Sir, WAVE doesn't go wandering alone in the far dark forest. Morning, noon and night we confine our activities to the Louisville Trading Area. We've got street lights and cops, and nearly a million people to protect us!

If you're looking for love and security (and a 40% higher standard of living) you'll find it in the Louisville Trading Area. Just nod your head, and we'll fondle your account forevermore. Interested?

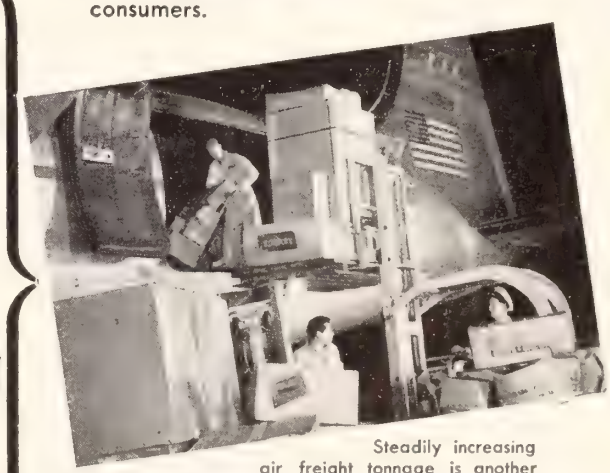
LOUISVILLE'S WAVE
NBC AFFILIATE . . 5000 WATTS . . 970 KC
FREE & PETERS, INC.
National Representatives



VITAL SALES VOICES of the NEW ALASKA

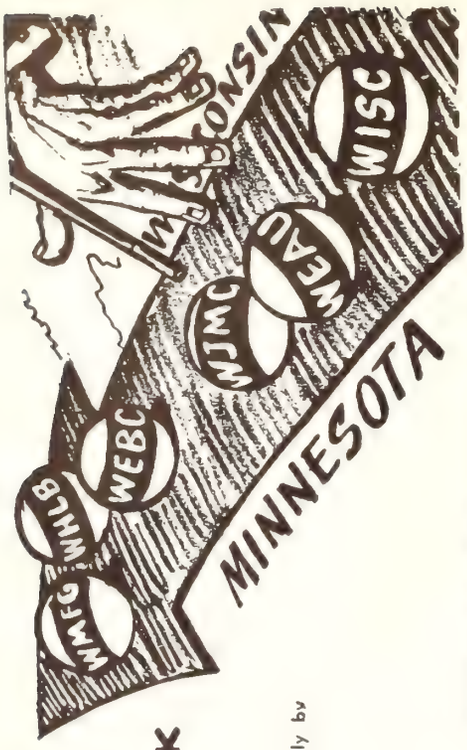



Most Potent sales force in all Alaska is the powerful KFAR-KENI combination. No other advertising medium can as effectively tap the new riches of this fast-growing new market of above-average consumers.



Steadily increasing air freight tonnage is another sure sign of the growing importance of the NEW Alaska where, to reach the key markets of Fairbanks and Anchorage, Pan Am, Northwest and Scandinavian Airlines all make consistent and exclusive use of KFAR and KENI.

MIDNIGHT SUN BROADCASTING CO.
KFAR, FAIRBANKS
10,000 Watts, 660 KC
KENI, ANCHORAGE
5,000 Watts, 550 KC
(Sold separately—or in Combination at 20% Discount)
GILBERT A. WELLINGTON, Nat'l Adv. Mgr.
5546 White-Henry-Stuart Bldg., Seattle
ADAM J. YOUNG, Jr., Inc., East. Rep.
New York • Chicago




YOU CAN CALL YOUR SHOTS ON THE ARROWHEAD NETWORK

To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!

Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.

WMFG HIBBING | WHLB VIRGINIA | WEBC DULUTH SUPERIOR | WJMC RICE LAKE | WEAU EAU CLAIRE | WISC MADISON


gram library services, the facilities of which will provide national advertisers with high-calibre, star-studded program material for their localized selling campaigns. These locally-produced programs, with proven audience acceptance, will be available to the national advertiser or his distributor at costs well within his reduced budget for AM broadcasting.

C. O. LANGLOIS
*President*
*Lang-Worth Feature Programs Inc.*
*New York*

(Photograph of Mr. Langlois is by Jean Raeburn, N. Y.)

## 510 MADISON

(*Continued from page* 18)

Mr. Landry is right when he says "some PR operators have openly peddled PR as a substitute for advertising" but their number is smaller than the ad agencies and space salesmen who have sold advertising on the basis of "free" editorial mention. Any businessman who believes either of these stories is out looking for bargains and deserves his certain fate. You can't cheat an honest man.

But, just as it is true that advertising can do a better job than PR in some instances, the converse is equally valid. American publications divide their white space into separate columns. Some space is for sale; some cannot be purchased at any price.

Take SPONSOR, for example. We have planted—to use Mr. Landry's term—stories which SPONSOR has published. SPONSOR's editors know we work for commercial clients, yet the question of advertising in SPONSOR has never entered the conversations. Does this mean the editors of SPONSOR are stupid or corrupt?

Not at all! It means that SPONSOR is following the best publishing practices. Its editorial space is not determined by anything in the advertising columns. As for "sliding a few fast ones" past these editors—just try it, Mr. Landry, try it.

Mr. Landry will find that the same practice prevails in any medium worth the advertiser's dollar. Strangely enough, the more severely a medium follows this principle, the more advertising it attracts.

Definitions of news vary widely. One editor may think that a health campaign sponsored by an insurance company is a commercial venture; another

(*Please turn to page* 60)





TOP shows
to fit
YOUR budget

**Get FREE Auditions and low cost for your market on these TOP transcribed shows listed below:**

- RIDERS OF THE PURPLE SAGE
  156 15-Min. Western Musical Programs
- STRANGE WILLS
  26 30-Min. Dramatic Programs
- JOHN CHARLES THOMAS
  156 15-Min. Hymn Programs
- MOON DREAMS
  156 15-Min. Musical Programs
- DANGER! DR. DANFIELD
  26 30-Min. Mystery Programs
- STRANGE ADVENTURE
  260 5-Min. Dramatic Programs
- BARNYARD JAMBOREE
  52 30-Min. Hillbilly Programs

For Profitable Radio Advertising It's

TELEWAYS
RADIO PRODUCTIONS, INC.
8949 Sunset Blvd., Hollywood 46, Calif.
Phone CRestview 67238 — BRadshaw 21447

In Canada: Distributed by
S. W. CALDWELL, LTD.
Victory Bldg., 80 Richmond St. West, Toronto

## THE TELEVISION AUTHORITY

*(Continued from page 28)*

IV. *Announcers and performers in dramatized commercials (Rates for one insert per show. Extra rehearsal $5 an hour)*

More than five lines

| *Length of program* | *Total fee* | *Rehearsal hours included* |
|---|---|---|
| 15 minutes or less | $60 | 3 |
| 16 to 30 minutes | 75 | 4 |
| 31 to 60 minutes | 90 | 5 |

Five lines or less (Extra rehearsal $5 an hour)

| *Length of program* | *Total fee* | *Rehearsal hours included* |
|---|---|---|
| 15 minutes or less | $50 | 4 |
| 16 to 30 minutes | 62.50 | 6 |
| 31 to 60 minutes | 75 | 9 |

Voice-over announcers (Extra rehearsal $5 an hour)
More than 10 lines

| *Length of Program* | *Total fee* | *Rehearsal hours* |
|---|---|---|
| 15 minutes or less | $50 | 3 |
| 16 to 30 minutes | 90 | 4 |
| 31 to 60 minutes | 125 | 6 |

10 lines or less (Extra rehearsal $5 an hour)

| *Length of Program* | *Total fee* | *Rehearsal hours* |
|---|---|---|
| 15 minutes or less | $50 | 2 |
| 16 to 30 minutes | 62.50 | 3 |
| 31 to 60 minutes | 75 | 4 |

*Multiple Performances Per Week*

2 performances per week at 1¾ times the single rate
3 performances per week at 2¼ times the single rate
4 performances per week at 2¾ times the single rate
5 performances per week at 3 times the single rate

V. *Choruses (Soloists receive performer's scale. Extra rehearsal $3.50 an hour)*

| Chorus Dancers | | Fee per performer | | | | | | |
|---|---|---|---|---|---|---|---|---|
| *Length of program* | *Rehearsal hours* | 2 | 3 | 4 | 5 | 6 | 7 | 8 or more |
| 15 min. or less | 12 | $82 | $80 | $78 | $76 | $74 | $72 | $70 |
| 16 to 30 | 24 | 112 | 110 | 108 | 106 | 104 | 102 | 100 |
| 31 to 60 | 40 | 137 | 135 | 133 | 131 | 129 | 127 | 125 |

Rehearsal must be within the following number of consecutive days, one day of which is the day of broadcast:

15-minute program, within three days
30-minute program, within five days
60-minute program, within six days

*Chorus singers (On or off camera. Extra rehearsal $3.50 an hour)*

| *Length of program* | *Fee per performer regardless of No.* | *Rehearsal hours* |
|---|---|---|
| 15 minutes or less | $45 | 4 |
| 16 to 30 minutes | 60 | 6 |
| 31 to 60 minutes | 75 | 10 |

*Multiple performances per week, same show:*

1¾ times the single rate for 2 performances a week
2¼ times the single rate for 3 performances a week
2¾ times the single rate for 4 performances a week
3 times the single rates for 5 performances a week

VI. *Specialty acts (Extra rehearsal $5 an hour)*

1 performer—$200
2 performer— 275
3 performer— 375
4 performer— 475
$100 for each additional performer.

Above rates include six hours of rehearsal within two days, one of which shall be day of performance.

VII. *Sportscasters.* Sports are divided into two categories: class A which is baseball, football and major boxing; class B which is all other sports.

*Sportscasters' fee*: Class A—$200 per event, or $550 per week of seven events of the same sport; Class B—$150 per event, or $350 per week.

*Assistant sportscasters and/or color men*: Class A—$125 per event, or $350 per week; Class B—$100 per event, or $225 per week.

VIII. *Walk-ons and extras (Extra rehearsal $3 an hour, rehearsal on two days or less, one to be show day)*

| *Length of Program* | *Total fee* | *Rehearsal hours* |
|---|---|---|
| 15 minutes or less | $20 | 3 |
| 16 to 30 minutes | 35 | 6 |
| 31 to 60 minutes | 45 | 9 |

IX. *Live signature numbers (Extra rehearsal at $3 an hour)*

$40 per performer including dress rehearsal

X. *Cut-ins, hitch-hikes and cow-catchers.* A fee of $50, per announcement, but not to exceed the fee payable to an announcer on the whole program. Rehearsal, if required, to be paid at the performer's rate.

XI. *Minimum Call.* A 3-hour minimum call will be granted, except on strip programs if rehearsal is called immediately before or after the program.

XII. Kinescope recordings to supplement the live network can be played within 60 days of the original telecast, but only in areas where the program was not previously broadcast. TVA intends to establish restrictions on the showing of a kinescope in any area where the program was previously carried. Pending the working out of such restrictions, no kinescope will be shown in any area where the program was previously carried, without the written consent of TVA.

XIII. Sustaining rate 80% of above fees. ★ ★ ★

Tho all business
is shot
And the world
has gone to pot,
I'm thankful
for what I've got,
And wish you a

HAPPY NEW YEAR

*The Art Mosby Stations*

CBS KGVO • KANA

5000 Watts Night & Day MISSOULA

250 Watts Night & Day ANACONDA BUTTE

Know **MONTANA**

*NOT ONE, BUT SEVEN MAJOR INDUSTRIES*




**"Well pleased with sincere and enthusiastic manner in which commercials are being handled . . . your fine merchandising help has added to success of campaign." That's what one major agency wrote us recently concerning one of their clients participation on KQV's "Woman's Exchange," with Jane Gibson. There are a few availabilities on this popular Monday through Friday (1:40-2:00) show. For details, see Weed & Co.**

**KQV**

**Pittsburgh, Pa.**

**MBS — 5,000 Watts — 1410**

## 510 MADISON

(*Continued from page* 58)

may view it as a public service. There are differences of opinion on the news value of a new model of washing machine, the price of milk, or "Miss Materials Handling of 1950" but Mr. Landry is naive if he believes editors are hoodwinked or bribed into carrying the stories. Those stories are carried (if they are carried) because they have high reader or listener interest.

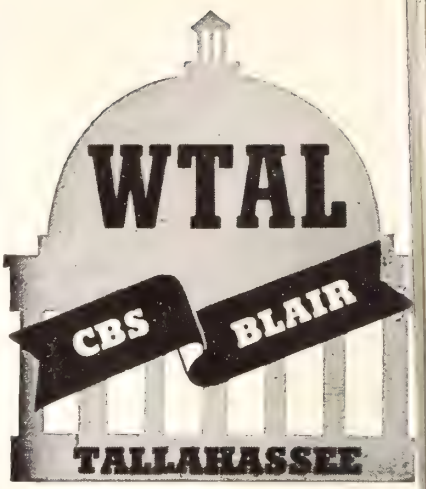
Now, just as a publication divides its activities, so, too, may a commercial enterprise divide its efforts: Employ an advertising agency for paid space and a PR firm for editorial material. A sponsor of a radio or TV series may wish to advertise in a newspaper to attract listeners. Or he may employ a PR firm to obtain editorial space. Both have their legitimate ends and they are independent of each other. There is nothing "sneaky" about using one without the other. Just where is the "major clash" Mr. Landry is talking about? The radio column of the New York *Times* is open to advertisers and non-advertisers on an exactly equal footing. The publishers of that venerable daily have found it honorable and profitable to keep it that way. They do not appear to be worried about their radio editor becoming dreamy-eyed when he sees a PR man, nor that he will sell out for a bottle of yogurt.

ED GREIF
*Partner*
*Banner & Greif*
*New York*

## TV STUDY AT U. OF MISSOURI

In a recent issue of SPONSOR, you carried a fine picture report of the recent Hofstra study of brand preferences among owners and non-owners of television sets. I ripped the pages from my copy of SPONSOR, and then cut out the individual numbered pictures and cemented them to cards for use in a baloptican projector.

Twelve of the picture panels backed up each other on two sides of a single page. To take care of them, I cut windows in the cards and put the panels in the windows beneath pieces of clear plastic. But in spite of the great piece of scotch tape and rubber cement, I did a lousy job, and of course the numerical order of the panels is messed up, what with panel 14 being on the back of panel 6 and panel 9 being backed up by panel 18.




**5,000 Watts Full Time**

**John H. Phipps,** Owner
**L. Herschel Graves,** Gen'l Mgr.

**FLORIDA GROUP**
**Columbia**
**Broadcasting**
**System**

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

**PRESCRIBED FOR**

**TV ADVERTISERS**



*Capsule* **MYSTERIES**

**Five minute open end TV film series just completed in Hollywood, now available on a 3 or 5 weekly basis to regional and national advertisers only. For complete information, audition print and low per market rate,**

*WRITE OR PHONE NOW*

**Charles Michelson, Inc.**
Pioneer Program Producers Since 1934
**23 West 47th St., N. Y. 19 • PL 7-0695**

EASY?



SALES THRU THE AIR
WITH THE
GREATEST OF EASE
—When you buy Southern California's most responsive, BUYING audience . . . on
5 KW 1020 KC KFVD LOS ANGELES
THE CENTER OF YOUR RADIO DIAL

I showed the display to my class in Radio and Television Advertising yesterday morning and certainly want to continue using them. But I had better improve it. For that purpose, will you kindly send me two copies of the issue in which the Hofstra report appeared, and bill me for same? Or, better, could you let me know what it would cost to get 4 x 5 glossy prints of the photographs from which you made your engravings?

MILTON E. GROSS
*Associate Professor of Journalism*
*University of Missouri*
*Columbia*

---

## FARM DIRECTORS APPLAUD

On behalf of America's radio farm directors, I want to thank you very much for the spread that you gave us in the 9 October issue of SPONSOR. And I want to personally thank you for carrying the group picture of the A & M boys on tour as well as the story on our farm program setup at KTRH.

I might mention that I showed the copy to the sponsor mentioned in the outline, Uncle Johnny Mills, and they too were very appreciative.

We radio farm directors certainly have much to be thankful for in having an outstanding trade publication such as yours aware of the value of farm program sponsorship.

GEORGE ROESNER
*KTRH*
*Houston*

---

I would appreciate having a copy in my files of the excellent article, "The farm director: what a salesman!" which appeared in the 9 October issue of SPONSOR. This is the finest article of its kind I have ever read and will be most helpful to me.

ALVIN D. BAUER
*Farm Service Director*
*KPOJ*
*Portland*

---

## APPLAUSE FOR LANDRY

I do not think there is any question in your mind that I am a terrific booster of your magazine. I think you have increased your readability by printing in every issue an article by Bob Landry. Although I don't know Bob per-

ARE YOU GETTING YOUR FULL SHARE OF
NEW ORLEANS'
$431,000,000.00
NEGRO MARKET?

Reach more than ½ million Colored people in the WMRY coverage area. Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience. WMRY is the only sure way of sharing in all of this $431,000,000.00 market.




"THE SEPIA STATION"
WMRY
"600 ON THE DIAL"
THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

GROWING
GROWING
GROWN
Now First in Mobile
MORNING PERIOD*
PLUS...
a 14.8 Over-all Audience Increase Since 1949
ANOTHER BONUS FOR ADVERTISERS...
Special merchandising department for extra promotion of sales.
*January, February, 1950 Hooper
WABB AM 5,000 Watts FM 50,000 Watts
AMERICAN BROADCASTING COMPANY
OWNED AND OPERATED BY THE MOBILE PRESS REGISTER
NATIONALLY REPRESENTED BY THE BRANHAM COMPANY

TOM, DICK and HARRY
for lease or
OUTRIGHT SALE
156 NEW 15 minute shows
When these zany characters go through their transcribed "crackrobatics" your audience will sit up and pay attention. Over a MILLION pieces of fan mail have proven this ace radio team has a huge loyal audience which listens—and buys. Cost in your area is small. We'll be happy to send low rates and a free audition disc.

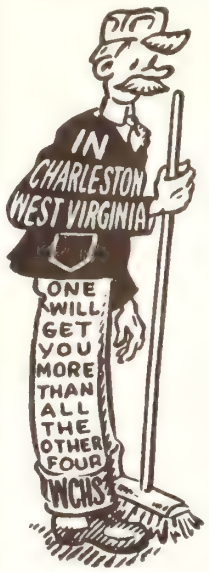
SINGING JINGLES
We'll "taylor-make" one or a series of professional jingles for *you* at a price so low you'll be surprised. Send for a free audition disc of "taylor-made" jingles now on the air.

TAYLOR
Productions, Inc.
6700 SUNSET BLVD.
HOLLYWOOD 28, CALIF.
HUdson 2-1089

*Mr. Justin Miller, Pres.*
*National Association of Broadcasters*
*Washington, D. C.*

*Dear Justin:*

*Happy Noo Year ter yuh! Hopes yuh has many more uv 'em! This is a mighty good time ter tell yuh 'bout sumpthin' noo thet WCHS is doin' — sumpthin' yuh'll be glad ter hear! Yessir, Justin, WCHS and Morris Harvey College here in Charleston, West Virginny, is offerin' college credit courses over th' radio! Now ain't thet sumpthin'? I heerd 'em talkin' th' other day, an' beginnin' January 26 folks in West Virginny kin start goin' ter college by lissenin' ter WCHS! Jest tho't y'ud like ter hear 'bout sumpthin' noo on Noo Years!*




*Yrs.*
*Algy*

**W C H S**
**Charleston, W. Va.**

**Selling Power**

**PROVEN BY ARBI**

**The XL Stations of the Pacific Northwest**

- **WASHINGTON**
  KXLY—Spokane
- **OREGON**
  KXL—Portland
- **MONTANA**
  KXLF—Butte
  KXLJ—Helena
  KXLK—Great Falls
  KXLL—Missoula
  KXLQ—Bozeman

**Pacific Northwest Broadcasters**
Sales Managers

Wythe Walker
347 Madison Avenue
New York 17, N. Y.

Tracy Moore
6381 Hollywood Blvd.
Hollywood 28, Calif.

sonally, I have always been a great admirer of his, inasmuch as he was at *Variety* when I was a working newspaper man in Shreveport, Atlanta, and Little Rock. I was a *Variety* correspondent, and it gave me the occasion to correspond with him. Believe me, those checks sure looked good in those days.

I really think you are doing yourself proud having him on your payroll. I have missed him for a long time and believe there are hundreds in the industry that feel the same way.

JULIAN F. HAAS
*Commercial Manager*
*KARK*
*Little Rock*

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## AUTOMOBILES

*(Continued from page 49)*

by featuring stars like Helen Hayes, Judith Anderson and Henry Fonda.

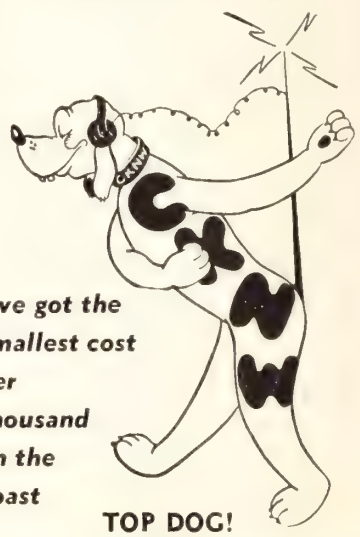
Hudson (agency: Brooke, Smith, French & Dorrance, Detroit) bought a heavy schedule of TV announcements in all major markets for its new 1951 models. Radio announcements were used where TV was not available. Hudson's network TV effort, the *Billy Rose Show* over ABC, Tuesdays, 9 p.m. to 9:30 p.m., is one of the better dramatic productions on the air. Jed Harris with long Broadway experience directs. Like everything else that involves Billy Rose, the figures are high for this half-hour program. Without including time, the budget has been estimated at $25,000 weekly.

Kaiser-Frazer (Wm. Weintraub, New York) excites mystery fans with the *Ellery Queen Show*, DuMont, Thursday 9 p.m. to 9:30 p.m. The TV program is supplemented by a radio announcement schedule.

Lincoln-Mercury (agency: Kenyon & Eckhardt, New York) has one of the top rated video shows in Ed Sullivan's *Toast of the Town*, Sundays, CBS, 8 p.m. to 9 p.m. Production and talent estimate: $16,000 weekly. This company prepared about 20 different radio announcements, mostly musical, to help promote the new car.

Nash (agency: Geyer, Newell & Ganger, New York) introduced its new car with announcements over 150 radio stations and 56 TV stations. The major effort on the air is the *Nash Airflyte Theater*, a dramatic show on CBS, Thursdays (10:30 p.m. to 11 p.m.) Production and talent costs: $20,700 weekly. Nash also uses two Charles Michelson transcribed radio shows, *The Sealed Book* and the *Musical Comedy Theater*.

Oldsmobile (agency: D. P. Brother, Detroit) has an excellent TV property at these times in the across-the-board CBS news show 7:30 p.m. to 7:45 p.m. Cost of the show is about $8,500. Olds will introduce comedian Sam Levenson on his first network series Saturday.




***I've got the smallest cost per thousand on the coast***

**TOP DOG!**

FOR QUICK, EASY REFERENCE TO YOUR COPIES OF

**SPONSOR**

*get the beautiful* **SPONSOR** *binder*

*at only* **$4**

BINDER ORDER FORM

SPONSOR
510 Madison Ave.
New York 22

Please send me Binder holding 13 issues and bill me later.

NAME

FIRM

ADDRESS

CITY ZONE STATE

☐ $4 one binder ☐ $7 two binders

Jan. 27, 7:00 p.m. to 7:30 p.m., CBS-TV. Radio announcements will be carried over 158 stations for a two-month period.

Plymouth (agency: N. W. Ayer, New York) has arranged for one-shot deals on Monty Woolley, *Fabulous Montague*, NBC, 9 to 9:30 p.m. and *Nero Wolfe*, NBC, 8 p.m. to 8:30 p.m., both for Friday, Jan. 12.

Pontiac (agency: MacManus, John & Adams, Detroit) hit hard with a saturation campaign that included radio announcements five times daily over 1,125 stations and TV announcements about three times daily on 96 stations.

These radio and TV announcements featured such personalities as Arlene Francis, John Daly, John Kennedy, and Kyle MacDonnell.

Packard (agency: Young & Rubicam, New York) sponsors *Holiday Hotel* over ABC-TV Thursdays 9 p.m. to 9:30 p.m. at a cost of about $14,000 weekly for production and talent. Format is a variety show with a hotel background. Young & Rubicam also produced about 12 film announcements for dealer use.

Studebaker (agency: Roche, Williams & Cleary, Chicago) used 94 stations for its radio announcement campaign to launch the new car.

There's no doubt that automobiles have become a permanent fixture on TV screens (though appraisal of this year's activity indicates that this medium will be used as a specialized tool for many years to come). When television set owners actually get color reception, automobile advertisers expect even greater results from the medium. Complicated machinery can be shown in depth with different colored parts. What is probably most important for the women, who help make the decisions on car buying, is that style and appearance will be shown to the fullest advantage. ★ ★ ★


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
45.0 HOOPER
AVG. 5 PERIODS. WIN. 1950
ABC STATION
WBTM
HOLLINGBERY



JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL
5000 WATTS
CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.


# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A128** ***"A Golden Egg,"*** WTRF, Bellaire, Ohio—brings together 19 letters from distributors, sponsors, retailers, and listeners pointing out the effective results of WTRF-FM. The brochure gives additional facts on station coverage and FM sets in the market area.

**A129** ***"Complaint,"*** RCA, New York—is a copy of the temporary injunction filed by RCA to restrain the FCC from immediately enforcing its order for adoption of color TV standards.

**A130** ***"There's Dollars in WERD-ville,"*** WERD, Atlanta—is a pioneer study of the only Negro-owned radio station in the United States. The booklet gives population distribution, income levels, and random facts on the vast Negro population which lives in the listening area of WERD.

**A131** ***"A Market Study of Burnaby Municipality,"*** CKNW, New Westminster, B. C.—shows the results of an up-to-the-minute survey of the Burnaby Municipality. Survey reports listening habits of market area.

**A132** ***"A Market Study of Greater New Westminster,"*** CKNW, New Westminster, B. C.—illustrates the early morning and late evening listening habits of the population of Greater New Westminster. CKNW is station favored.

**A133** ***"Data Sheets on TV Stations,"*** Petry & Co., Inc., New York—presents standard, individualized information on 12 Petry TV stations. Each report contains information on the market, programing, operating schedule, personnel, coverage, etc.

**A134** ***"Advertising Problems During Shortages,"*** Schuyler Hopper Co., New York—is devoted to ad problems that confronted management in the economy of 1941-1945. Advertising's role in a seller's market is stressed.

**A135** ***"Tele-Census,"*** Woodbury College, Los Angeles—indicates cartoon advertising is preferred by TV viewers on West Coast. From 42% to 44% of 3,000 set owners checked made purchases as direct result of TV commercials. From 26% to 36% believed color was one to two years off.

**A136** ***"What Every Advertiser Should Know When He Buys Radio Time in the Triple Cities Trading Area Which Includes Binghamton, Johnson City, and Endicott,"*** WNBF, Binghamton, N. Y.—presents audience data on retail markets and coverage of WNBF, WKOP, WINR, and WENE.

**A137** ***"The Big Plus In Little Rock,"*** KARK, Little Rock—is a report on coverage, audience ratings of this station, average county penetration, cost per thousand families and impact on principal shopping radius.

**A138** ***"KTTV Channel 11,"*** KTTV, Los Angeles—pictorial record of first year's operation of this Los Angeles *Times*-CBS station.

**A139** ***"A New Approach to the Buying of Radio Time,"*** WOV, New York—is a description of the station's three evening programs sold to participants at a single rate.

SPONSOR
510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

☐ A128 ☐ A134
☐ A129 ☐ A135
☐ A130 ☐ A136
☐ A131 ☐ A137
☐ A132 ☐ A138
☐ A133 ☐ A139

NAME

COMPANY

ADDRESS

CITY & STATE




### *Radio: guesswork medium*

Contrary to the present belief of many broadcasters, national advertisers and their advertising agencies are not out to underrate or downgrade radio.

What many radio station operators, and some network executives, don't understand is that the national advertiser, by and large, expects no more or no less from radio than from any competitive medium.

True, the advertiser wants to get the most for his advertising dollar. And over the past 14 years, according to a recent *Printers' Ink* study, radio has been tops with the firms that spend most. National advertisers are not out to scuttle radio. Why should they, when the P&G's, General Foods', Lever Brothers' only stand to gain by helping keep the medium that means most to them prosperous.

In today's atmosphere the NBC nighttime rate reduction decision (which seemed destined for defeat as this issue went to press) is hard for the stations to fathom. While most criticism is heaped on NBC, not a few stations point to the so-called "buyers' strike" as the thing that brought it about.

But the real cause still goes unnoticed.

Advertisers want to pay for what they get. In the case of radio they don't know what they get.

Advertisers like to be sold. Radio as a medium does minimum selling.

Actually, advertisers don't honestly know whether radio is overpriced or underpriced. They've been led to believe by the advent of television and the constant sniping of competitive media that nighttime radio is on a toboggan. But do they know? How can they know? The networks themselves don't know.

The number one cause of radio's temporary loss of prestige is too much research—yet not enough. As one farsighted network executive put it, "Why blame the sponsor. We're drowning him with Hoopers, Nielsens, Pulses, Conlans, and what have you. The station uses the rating that best serves his specific purpose. And the ratings by different services in the same city are often poles apart."

What there isn't enough of is definitive research that accurately measures how much listening goes on inside an average American home. The day of personal-set and individual-room listening (in TV homes and non-TV homes) has arrived. Yet who measures bedroom, bathroom, kitchen, porch, den listening adequately?

Not Hooper. Not Nielsen. Not even Pulse with its personal interview system.

Today nobody knows the true dimensions of radio. Radox (the Philadelphia electronic system) could have measured it. But Radox died some months ago.

If nobody knows the true dimensions of radio (out-of-home listening is still in its early stages of Pulse analysis and in-home listening hasn't even begun to be adequately measured) who is to blame?

The responsibility for measurement of a medium rests with the medium itself. Why blame the advertiser if he thinks radio should be downgraded? Nobody has convinced him differently.

Radio has been almost as remiss on the promotional front. Mitch's Pitch was magnificent, but he couldn't do everything with limited funds and limited months. His major sales effort was on the local radio level. Since TV's advent the innuendo strategy of the black-and-white media has paid big dividends—at radio's expense. And if the networks and NAB have countered this petty sniping in telling fashion we've missed noticing it.

We understand that the NAB's alert Bill Ryan is checking research means of proving radio's full worth. We know that the million dollar BAB has the strong endorsement of NAB members. These point the right way.

We think that NBC's rate reduction suggestions will die when the affiliates meet in New York 10 January. But unless radio learns to (1) correctly count its audience, (2) *positively* defend itself, we believe it's in for unhappy days.

We recommend that the wheels gain momentum fast. Maybe the advertiser deserves a rate decrease. Then he should get it. Maybe he should pay more. He'll be glad to pay it.

Right now he doesn't know.

Research experts like Alfred Politz have the confidence of major advertisers and are well versed in accurately measuring media. The networks jointly or separately, the NAB, should contact such people and quickly make plans for a measurement of radio.

Radox, though defunct, is still a superb and relatively low-cost tool for measuring all listening within a home. The networks jointly can finance a resumption of Radox in Philadelphia and possible expansion to New York and Chicago. Together with a suitable group of agency-advertiser observers, network research heads can use such a system to good advantage in measuring radio.

The NAB should immediately inaugurate a publicity campaign to boost radio's prestige. NAB has a top industry relations specialist in Bob Richards. We say, give him the job. The networks and stations will pitch in.

Why, we ask, continue radio as the guesswork medium? Advertisers don't relish it. Broadcasters lose by it.

### *Radio's problem*

**Do advertisers really know what radio is worth?**

**How can they, when broadcasters themselves don't know the true dimensions of the medium?**

**The responsibility for measuring a medium to the satisfaction of the man who foots the bills rests with the medium itself.**

**Maybe radio rates are too high. Maybe they're too low. Personally, we're convinced it's the latter but we'd still like to see the proof.**

**SPONSOR contends that it behooves broadcasters, who have seen radio lose prestige with advertisers, to measure the medium and present facts that any advertisers can readily understand and appreciate.**

**We contend that radio as a medium must be *sold* to national advertisers.**

AT WORK

KEEPING

# Freedom on the Air

With each new year, in fact with each new day, radio faces ever greater responsibilities. As the articulate voice of the nation it must, and will, send to the ends of the earth the message of hope and freedom which America alone holds out to the rest of the troubled world. It is with these thoughts in mind that WJR pledges the resources of its men, its women and its broadcasting equipment to the task of making the message of America audible the world over!

# WJR

**THE GOODWILL STATION, INC.**

FISHER BLDG., DETROIT

**CBS**

**50,000**

**WATTS**

*Call or write your nearest Petry Office*



FREE SPEECH MIKE

# For three straight months

# WWDC

## Washington, had the

# BIGGEST MONTH

## in its history!

October was the biggest month in WWDC's exciting history! Then November topped October! And then December topped November! This happened in Washington, mind you—a booming city with 4 newspapers, 4 television stations, and 14 radio stations. There's just one reason why: WWDC gives advertisers more results in dollars and cents. Get all the dope from your Forjoe man.

★ ★ ★ ★

P.S.—Transit Radio (WWDC-FM) also broke all records for the 3-month period. Don't overlook this hot new advertising medium in your 1951 plans. National reps: H-R Representatives, Inc.

15 JANUARY 1951 • 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

BALTIMORE MD. 2 CENTS 2

## The Alka-Seltzer story: 19 years of air success—p. 25

...ess is linked to "Barn Dance," Uncle Ezra

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTIN
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



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...ge
Mr. Money and Motives page
Mr. Sponsor: Gerald Light page
Radio Built Alka-Seltzer page
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Facts on Music Libraries page
Radio comes back page
Candy on the Air page
Radio Results page
Mr. Sponsor Asks page
Roundup page
Tools for Readers page
Editorial page

RADIO'S EVER MAGIC TOUCH

# . . . the story of WLS and the 1,235,734 BOX TOPS!

Back in 1936, Little Crow Milling Company called on WLS to perform what seemed to be a most difficult task. They wanted to introduce a new kind of cereal, Coco-Wheats, to Midwest homes. What made the task seem so difficult was:

**1.** Not a single salesman was to be used.

**2.** Not a single package of Coco-Wheats was in the area.

**3.** Not a single buyer in the area had been called on.

Some said it couldn't be done . . . it was expecting too much of even the recognized great power of radio and WLS. But it worked. Radio's ever magic touch created desire, and turned that desire into action. WLS listeners were sold Coco-Wheats . . . demanded it of their merchants . . . and sent box tops to the station. Through 1950, WLS has received 1,235,734 box tops for this *one* account! Today, Coco-Wheats is well known and solidly entrenched throughout the Middlewest. WLS listener-response then and each and every year since is proof that WLS advertising produces volume sales.

This is but one example of the continuing effectiveness of WLS in building product acceptance . . . an effectiveness predicated on knowledge of and adherence to listeners' interest in their day to day business and home life in city or on farm.

That builds listener loyalty—and listener loyalty is the substance of successful radio advertising.

For detailed information on how radio's ever magic touch can sell for you, contact your John Blair man, or write WLS today.

WLS The Prairie Farmer Station

CLEAR CHANNEL Home of the NATIONAL Barn Dance CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.




***BILL RYAN SELECTION FOR BAB PRESIDENCY WELCOMED***—Practical broadcaster and able administrator William B. Ryan's appointment as head of proposed million-dollar Broadcast Advertising Bureau came as surprise to most of trade. Shift from general managership of NAB hadn't been expected; but now consensus is that Ryan's high standards, administrative skill, and radio knowhow make him ideal choice to head unit that will tell man that foots the bill what he needs to know about medium. If reorganized BAB reaches scope of ANPA Bureau of Advertising, some 100 people will be on job.

***RADIO'S BAD YEAR 5.4% TO GOOD***—Year-end 1950 radio estimates by NAB's statistician Dr. Ken Baker show medium ahead of preceding year by 5.4%. Only networks, with 3.3% decline, suffered. National spot showed thumping 11.4% increase; regional networks 8.4% increase; local retail 7.8% increase. Indications are that spot will soar in 1951.

***DO TV SIGNALS TRAVEL FARTHER IN CALIFORNIA?***—KTTV, Los Angeles, reports that station's programs are published by The Fresno Bee (216 air miles from LA), The Bakersfield Californian (119 air miles from LA), San Diego Evening Tribune (112 air miles from LA), Santa-Barbara News-Press (92 air miles from LA). Conclusion is that newspapers have plenty of evidence that station signal is received in their areas—that dimensions of good TV coverage are often more than 40 to 50 mile radius generally credited.

***WHAT ADVERTISERS WANT FROM RADIO***—That comprehensive Free & Peters survey on radio news, just out, was made mainly to give Esso facts about its 5-minute newscasts. Esso had dropped some shows in TV markets last spring when F & P took bull by horns and hired Pulse to do thorough-going study in 7 markets. Results show radio preferred over all other media for news, radio outranking newspapers by 38%, TV by 268%. Esso agency, Marschalk & Pratt, worked with F & P on study, is pleased with new facts uncovered. Said an agency spokesman: "This is kind of thing radio should do much more often."

***ZIV SPENDING $12,000 PER SHOW FOR NEW BOGART-BACALL SERIES***—Tipoff that spot radio business is expected to continue at present up-spiralling rate is Fredric W. Ziv decision to launch new adventure series, with Humphrey Bogart, Lauren Bacall co-starred. Otherwise, Ziv wouldn't put $12,000 in production costs into each half hour show. Bogarts get minimum fee, plus royalty, are expected to realize $5,000 weekly during first year. Budget for script is set at $1,000 per program, high for an adventure series.

SPONSOR, Volume 5, No. 2, 15 January 1951. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

**REPORT TO SPONSOR for 15 January 1951**

***'I DREAMT I WENT SHOPPING IN MY MAIDEN FORM BRA' DUE ON TV***—That arresting series of Maiden Form magazine ads is due for conversion into TV commercials with live models. William Weintraub, Maiden Form agency, has the tough job of recreating delicate fantasy of printed ads on TV. Maiden Form models will do their dreaming on "Faith Baldwin Show" (Saturday, 11-11:30 a.m.), which firm will bankroll every other week on approximately 50 ABC-TV stations; alternate week is optioned to another Weintraub client. Exquisite Form, which was first to use live bra models (SPONSOR, 4 December), recently dropped its show ("Robbins' Nest," ABC-TV).

***SHADES OF 1890***—Said public relations chief of top national food firm to a SPONSOR researcher: "Huh, advertising. It's just puffery." The punch line: his is firm built by advertising (and heavy on air). Don't the Ad boys talk to the public relations department?

***CARLING'S RED CAP ALE MAKES FIRST NET BUY***—Merchandising possibilities of net sports show attracted Carling's Red Cap Ale when it bought 15-minute Mutual sportscast from Hialeah and Gulf Stream parks, starting 20 January for 13 weeks. Racing stanza will be carried on 250 to 300 stations tailored to Carling's distribution pattern. In studying move, Benton & Bowles execs discovered horse racing drew more attendance last year than major league baseball.

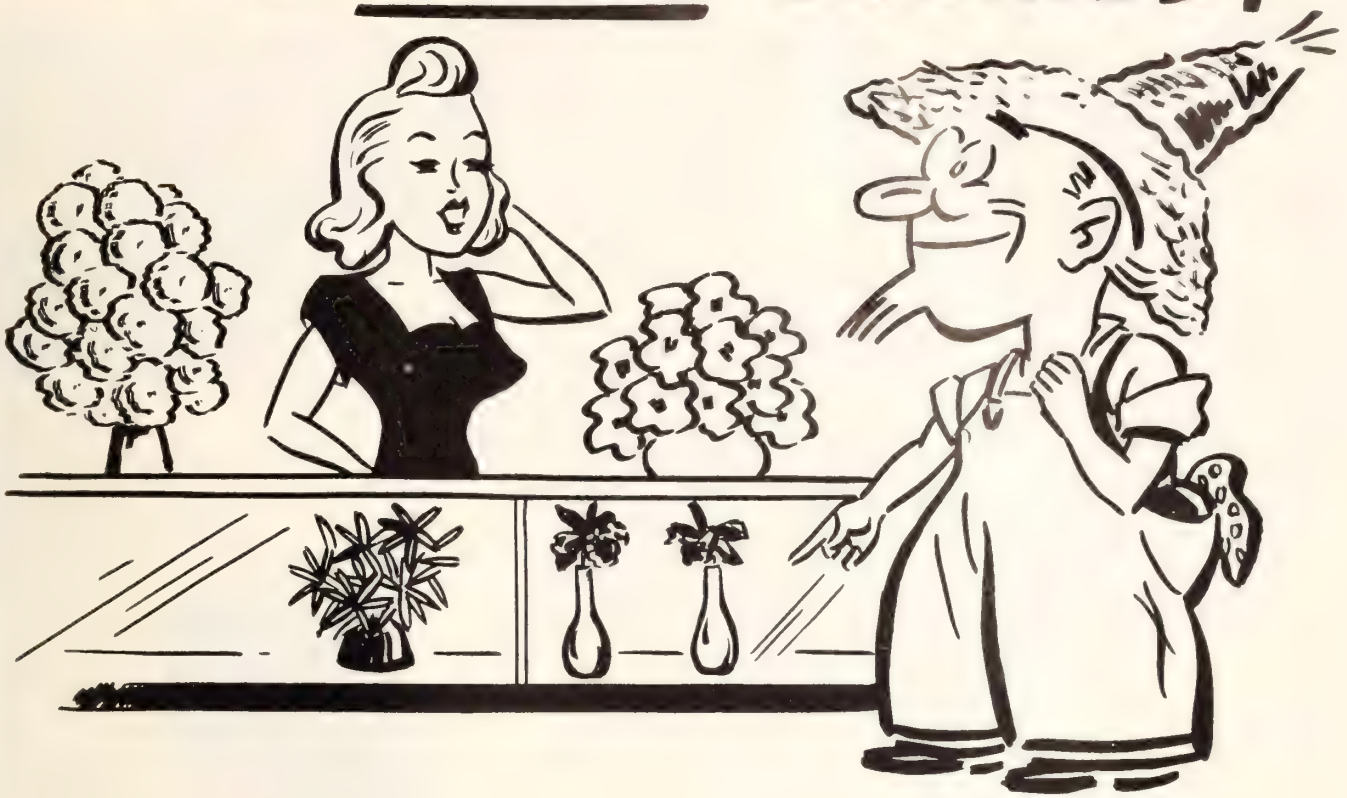
***TV HELP-WANTED ADS OUT-PULL NEWSPAPERS IN CLEVELAND***—In highly industrialized Cleveland, manpower squeeze has already set in. Traditional want ads in newspapers have failed to pull inquiries from specialized technicians. But 3 industrial firms now seeking help via WXEL programs are pulling inquiries by dozens. Cleveland Pneumatic Tube, Cadillac Tank Plant, National Screw use 15-minute shows (news, sports) with help-wanted notices as commercials.

***CROSBY FILMS SIGN WITH NEW DISTRIBUTION GROUP***—United Television Programs has signed exclusive distribution contract with Bing Crosby TV films. United was formed recently by Edward Petry, Standard Radio Transcriptions, and Century Artists to provide nationwide TV film distribution. Firm's aim is to stabilize distribution. The Crosby TV film properties include "Fireside Theatre," now sponsored by Procter & Gamble (NBC-TV). "Fireside" is available to advertisers for first showings in some markets, second showings in others, including New York. United provides for TV national spot program facilities missing for radio.

***DR. DUMONT LAUDED FOR ROLE IN EXCESS-PROFITS LEGISLATION***—New York Scripps-Howard outlet, World-Telegram and Sun, praised Dr. Allen B. DuMont for his role in getting better break for "growth" companies in excess profits law passed by 81st Congress. Dr. DuMont headed National Conference of Growth Companies, submitted proposals to law makers in legislative form, at their request.

***TREND TO NEWS SPONSORSHIP CONTINUES***—Two widely different stories in this issue of SPONSOR uncovered evidence of continuing trend to radio news sponsorship. "Bar candy on the air," (page 38) underlines trend with account of Peter Paul's expanded spot news schedule. "Radio's return to normalcy" (page 34) tells how Bab-O has dropped two dramatic shows to go into a TV series and AM news.

# "GIMME A DOZEN OF THE BLACK ORCHIDS!"



Flowers, frozen foods or furniture, our Red River Valley farmers can afford to buy *anything* they want, because their Effective Buying Income is far above the national average!

WDAY, Fargo, is 'way above the national average as a radio buy, too. Fargo-Moorhead Hoopers show that for Total Rated Periods (Dec. '49-Apr. '50) *WDAY got a 63.5% Share of Audience, as against only 16.0% for Station B!* A 1950 survey by students at North Dakota Agricultural College proves that *WDAY is the 17-to-1 favorite among rural families* in the 22-county area studied—the 3-to-1 favorite over all other stations combined!

Let us or Free & Peters give you all the dope. It's really something!

**WDAY**

**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

# SPONSOR

**DIGEST FOR 15 JANUARY 1951**

VOLUME 5 NUMBER 2

## ARTICLES


***The Alka-Seltzer story***
In darkest depression days, Miles Laboratories turned to radio with rural-type shows. Now they're among top 10 national sponsors — **25**

***McCann-Erickson starts with research***
Agency has team of top names in research to guide its efforts. A close-up of the way the research department works, the people, their tools — **28**

***Tintair learns from Toni***
Hair coloring product is sweeping nation, changing women's prejudices against home dyeing. Radio/TV shows are spearhead — **30**

***Spot programing report: Music libraries***
A long roster of local sponsors use music library programs; but national and regional advertisers neglect them despite many advantages — **32**

***They're coming back to radio***
Sponsors are assuming a more realistic attitude toward radio and TV as teamwork media. War is one important factor in attitude change — **34**

***Candy on the air***
Materials cost increases are squeezing confectionery manufacturers, but advertising continues at a fast pace and radio/TV use spirals — **38**


## COMING

***Daytime television***
To cover what may be 1951's most important TV trend, SPONSOR is readying a complete report on the status and outlook for daytime TV — **29 Jan.**

***News on radio***
What are the best times? What variations on the standard news program are possible? In this roundup, SPONSOR will include tips to advertisers contemplating use of news shows — **29 Jan.**

***Hearing aids on the air***
Beltone, other hearing aid manufacturers, are turning to radio. Their strategy and programing approach will be featured

## DEPARTMENTS


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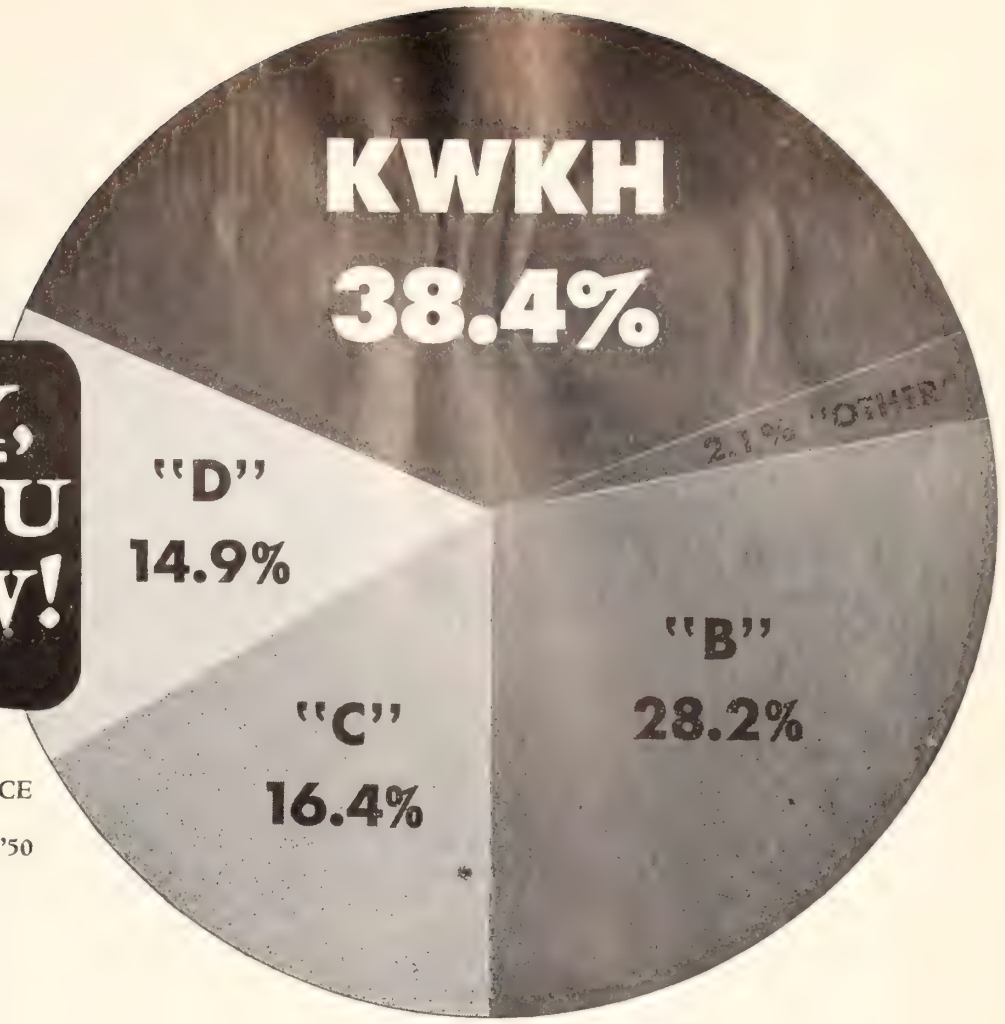



**COVER:** From 1933-1946 WLS "National Barn Dance" was mainstay of Miles Laboratories air ventures. Emphasis now switched to broader audience base (see story, page 25).


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# IT'S EASY, WHEN YOU KNOW HOW!




SHREVEPORT SHARE OF AUDIENCE

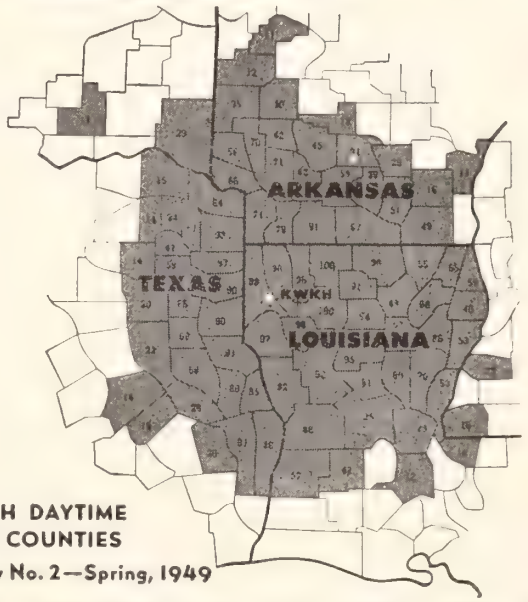
Weekday Afternoons Dec. '49—Apr. '50

KWKH is the outstanding radio buy in the rich tri-state market around Shreveport. Hoopers and BMB figures prove it.

The pie chart above shows KWKH's Hooper Weekday Afternoon superiority in Shreveport. *KWKH's Share of Audience is 36.2% greater than the next station. On Weekday Mornings it's 101.8% greater—on Weekday Evenings, 81.5% greater!*

But KWKH with 50,000 watts goes on and on and on, beyond Shreveport. KWKH pulls a Daytime BMB audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. *227,701 of these families are "average daily listeners."*

Yes, KWKH's Know-How really pays off. Let us send you all the proof.




KWKH DAYTIME
BMB COUNTIES
Study No. 2—Spring, 1949

# KWKH

50,000 Watts · CBS ·

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*

OUR BOY'S
TOPS
IN THE
UNITED STATES!



"KING OF THE DISC JOCKEYS"
George Sanders, receives "Movie Stars Parade" award from lovely Kathryn Grayson on set of MGM's "Grounds for Marriage."

NATIONAL MAGAZINE AWARD MAKES SANDERS 1951 CHAMP AMONG COMPETING 1500

Polling over 25,000 votes, George Sanders wins silver trophy, cash and the privilege of presenting a $300 television set to the veteran's hospital of his choice. KFVD feels the contest proves a striking demonstration of *extensive, listenable night-time coverage,* as well as a *beautiful tribute* to the

INTENSE LOYALTY
OF
LISTENERS
TO
"SPADE COOLEY TIME"
AND
"DREAMTIME"
ON
1020 kc
KFVD
LOS ANGELES


# Men, Money and Motives

*by*
*Robert J. Landry*

Recently in his Los Angeles retirement, Joseph N. Weber passed on, aged 84. Obituaries reminded admen, if they slowed down long enough to read them, that Weber had been co-founder, in 1896, with one Owen Miller of the American Federation of Musicians. Weber was president for 40 years, or until 1940 when he was succeeded by the more famous and colorful James C. Petrillo. Thus two men only have dominated the union for a full half century.

As often happens when a man dies 10 years or longer after he has ceased directly to influence events, the bare story gave little hint of the power Weber once exercised, or of his problems, or his philosophy. A mellow elder statesman in his later days compared with rough-tough Petrillo from rough-tough Chicago, Weber had a single-track interest in one thing: jobs for musicians. He fought the constricting noose of technological unemployment. And just here, in the history of the AFM, the sponsor of today gets some clue, realistically, to the attitude of the television unions.

* * *

Of course, it is no responsibility of advertisers that musicians find fewer jobs and that some of them are, in sober truth and no gag, barbers on the side. But it's not to be expected that the union will be equally casual. Again and again in his time, Weber faced the challenge of some new "mechanization" of entertainment. He seldom liked what he saw. There was, of course, no staying the march of invention. First came the gramophone. Then the movies. Then the radio. Then the improved electrical phonograph. Then the talkies with a sound track that provided its own musical accompaniment. All this in less than half a century. And at the climax, TV.

But greater than any of the inventions, or all of them, was the phenomenon of advertising sponsorship. Here for the first time gags and skits, hoofing and slight-of-hand existed not for entertainment's sake alone, but merchandising's.

* * *

Weber didn't like these changes and probably nobody of his generation and attitude could really like a show business harnessed to packaged desserts, patented hair-goo or demulcent, slow-burning cigarettes for the T-zone. Neither Weber, nor anybody else, foresaw in the horse-drawn medicine show caravans of 1900 the future union of music and remedies, nor anticipated the crazy days a quarter century later when radio should be known among the wags as "the medicine show with chimes."

The old show business travelled. That was a chief characteristic. Stars and their companies came by train. Tent shows were trucked in. Show boats came paddling down the inland streams. It was a scattered and intensely private kind of private enterprise with a high mortality rate. Strandings were common, ethics unusual, uncertainty and gamble universal. But virile it was, and more loved than today's show business of fixed address.

(*Please turn to page 46*)



# Mid-America Looks to KCMO for On-the-Spot Farm Market Reports

*One Does It- in Mid-America!*

- **ONE Station**
- **ONE Rate Card**
- **ONE Spot on the dial**
- **ONE Set of call letters**

Gospel in the rich Mid-America farm area are the daily broadcasts, direct from the Kansas City Livestock Exchange, by Bruce Davies, KCMO's ace Farm Market Reporter, and Associate Agriculture Director.

Monday through Saturday, Bruce Davies is on the air . . . with his Market Summary at 6:45 AM, Livestock Markets at 12:40 PM, and Grain and Produce Markets at 12:50 PM. These market reports *plus* farm news and analysis by Jack Jackson, KCMO's Agriculture Director, make the first radio farm service in Mid-America.

Active in the Future Farmers of America and the 4-H, Bruce Davies judges many livestock contests and speaks the language of the farmer as he daily works with them from his vantage point in the stockyards.

Bruce Davies' reports are now available. Ask the Katz man for details or call, write or wire KCMO.

**KCMO**

**KANSAS CITY 6, MISSOURI**

**50,000 WATTS** *Daytime*

**810 KC.** *10,000 WATTS Night*

National Representative:
The Katz Agency


BOGART
Alone, he'd be sensational!
HUMPHRE
BOG
The greatest stars ever te
Transcribed For Local
and Regional Sponsorship!
Headed

BACALL Alone, she'd be terrific!

TOGETHER They're super-sensational, They're super-terrific!

LAUREN

# RT ★ BACALL

Ziv's new thrill-filled half-hour adventure series!

"BOGIE" GETS THE RATINGS - "BABY" GETS THE SPONSORS

# "BOLD VENTURE"

## GETS THE SALES!

WITH AN ALL STAR CAST AS EXPLOSIVE AS EACH PROGRAM!
MUSICAL DIRECTION BY **DAVID ROSE** OF "HOLIDAY FOR STRINGS" FAME




..quick details TODAY!

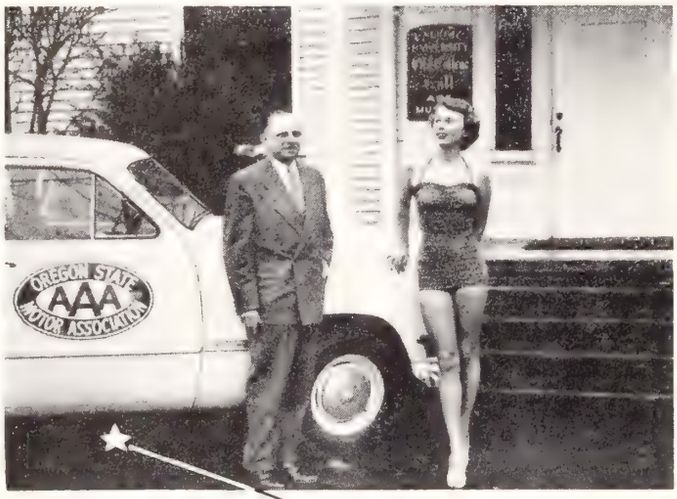
FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK HOLLYWOOD

# *the* TOUR TEST *proves*

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**



## .....*in the* OREGON MARKET




More than a century of development and growth has brought Forest Grove to a leading place in Oregon's economic and cultural scheme. Abundant natural resources, stable business and agricultural activity offer a rich market completely within the Comprehensive Coverage of KGW. A recent Tour-Test, sponsored by KGW with the cooperation of the Oregon State Motor Association, proves the dominance of KGW in this market. The test was witnessed by Walter C. Giersbach, president of Forest Grove's Pacific University. He is pictured in front of the original campus building, a 100-year-old structure built of enduring western wood, the oldest building west of the Mississippi to remain in continuous use for educational purposes. Forest Grove, wealthy in economy and tradition, is yours through Comprehensive Coverage of KGW.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
**(From 1949 BMB Survey)**




| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation




## PORTLAND, OREGON
**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

# New and renew

SPONSOR
15 JANUARY 1951












Numbers after names refer to category of listing on this page

Richard Diamond (1)
Mr. Blandings (1)
Ma Perkins (2)
C. Collingwood (2)
Halls of Ivy (2)

## 1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| B. T. Babbitt Inc | William Weintraub | MBS | News; M-F 10:25, 11:25, 12:25, 2:25, 3:25, 4:25 (5-min, 6 times daily); 15 Jan; 52 wks |
| Bymart Inc | Cecil & Presbrey | CBS 117 | Unnamed; Sat 11:30-noon; 20 Jan; 52 wks |
| Rexall Drug Co | BBDO | CBS 180 | Amos 'n Andy; Sun 7:30-8 pm; 7 Jan; 52 wks |
| R. J. Reynolds Tobacco Co | William Esty | ABC | Richard Diamond Private Detective; F 8-8:30 pm; 5 Jan; 52 wks |
| Sonotone Corp | Lloyd, Chester & Dillingham | CBS 73 | Galen Drake; Sat 2:30-45 pm; 6 Jan; 16 wks |
| Trans World Airline | BBDO | NBC 61 | Mr. Blandings; Sun 5:30-6 pm; 21 Jan; 39 wks |
| U. S. Army Recruiting | Grant | MBS 150 | The Shadow; Sun 5-5:30 pm; 7 Jan |

## 2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Campana Sales Co | Wallace-Ferry-Hanly | CBS 181 | Bill Shadel and the News; Sat 11-11:05 am; 27 Jan; 52 wks |
| Colgate-Palmolive-Peet Co | Ted Bates | NBC 75 | Sports Newsreel; F 10:30-45 pm; 5 Jan; 52 wks |
| Colgate-Palmolive-Peet Co | Ted Bates | NBC 145 | Dennis Day; Sat 9:30-10 pm; 6 Jan; 52 wks |
| Ferry-Morse Seed Co | MacManus, John & Adams | CBS 183 | Garden Gate; Sat 9:45-10 pm; 17 Feb; 14 wks |
| Metropolitan Life Insurance Co | Young & Rubicam | CBS 26 | Allan Jackson and the News; M-F 6-6:15 pm; 1 Jan; 52 wks |
| Procter & Gamble Co | Benton & Bowles | CBS 145 | Rosemary; M-F 11:45-noon; 1 Jan; 52 wks |
| Procter & Gamble Co | Compton | CBS 149 | Big Sister; M-F 1-1:15 pm; 1 Jan; 52 wks |
| Procter & Gamble Co | Dancer-Fitzgerald-Sample | CBS 148 | Ma Perkins; M-F 1:15-30 pm; 1 Jan; 52 wks |
| Procter & Gamble Co | Compton | CBS 131 | Young Doctor Malone; M-F 1:30-45 pm; 1 Jan; 52 wks |
| Procter & Gamble Co | Compton | CBS 149 | Guiding Light; M-F 1:45-2 pm; 1 Jan; 52 wks |
| Procter & Gamble Co | Compton | CBS 109 | Brighter Day; M-F 2:45-3 pm; 1 Jan; 52 wks |
| Quaker Oats Co | Needham, Louis & Brorby | CBS 37 | Grady Cole and the Johnson Family; M, W, F 2-2:15 pm; 15 Jan; 52 wks |
| Quaker Oats Co | Needham, Louis & Brorby | CBS 18 | Lou Childreth; T, Th 2-2:15 pm; 15 Jan; 52 wks |
| R. J. Reynolds Tobacco Co | William Esty | NBC 161 | Grand Ole Opry; Sat 10:30-11 pm; 6 Jan; 52 wks |
| Richfield Oil Corp of N.Y. | Morey, Humm & Johnstone | CBS 34 | Larry Lesueur; 6:45-7 pm; 6 Jan; 52 wks |
| Richfield Oil Corp of N.Y. | Morey, Humm & Johnstone | CBS 34 | Charles Collingwood; Sun 12:45-1 pm; 7 Jan; 52 wks |
| Schlitz Brewing Co | Young & Rubicam | NBC 170 | Halls of Ivy; W 8-8:30 pm; 3 Jan; 26 wks |
| Sun Oil Co | Hewitt, Ogilvy, Benson & Mather | NBC 34 | Sunoco Three Star Extra; M-F 6:45-7 pm; 15 Jan; 52 wks |

## 3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|---|---|---|---|---|
| Borg-Warner Corp | Norge div | J. Walter Thompson (Chi.) | 47 non-TV mkts | Annemts, partic; 15 Jan; 21 wks |
| Gerber Products Co | Baby foods | Federal (N.Y.) | WIRE, Indianapolis | Annemts; 15 Jan; 13 wks |
| Griffin Mfg Co | Shoe polish | Bermingham, Castleman & Pierce (N.Y.) | Southern mkts | Annemts; 29 Jan |
| Lever Brothers Co | Rinso | Ruthrauff & Ryan N.Y.) | 50 mkts | Annemts; 29 Jan; 7 wks |
| Lewis Food Co | Dr. Ross dog, cat foods | Rockett-Lauritzen (L. A.) | 45 Don Lee stns | 30-min transc show; 4 Jan; 52 wks |
| Metropolitan Life Insurance Co | Life insurance | Young & Rubicam (N.Y.) | 6 CBS Pac stns | 15-min news; 1 Jan; 52 wks |
| Standard Oil of Indiana | Red Crown gasoline | McCann-Erickson (Chi.) | 12 stns; Detroit, Milwaukee | Annemts; Jan (entire month) |
| Sterling Drug Inc | Bayer aspirin | Dancer-Fitzgerald-Sample (N.Y.) | 11 major mkts | 1-min annemts; 15 Jan; 50 wks |

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

## 4. National Broadcast Sales Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| John D. Allison | Taylor-Howe-Snowden Radio Sales, N.Y., vp | Paul H. Raymer Co, N.Y., acct exec |
| Spencer Bentley | Harry S. Goodman, N.Y., sls exec | WHAN, Charleston, gen mgr |
| John D'Aiutolo | ABC, N.Y., network sls | WCBS, N.Y., acct exec |
| L. Arthur Dawson | E. J. Rinaud Co, N.Y. | WOR, N.Y., acct exec |
| George Dietrich | Radiotime Inc, Chi., gen mgr | NBC Spot Sales, N.Y., acct exec |
| Clifford H. Glick | WNEW, N.Y., sls | WEAT, Lake Worth, Fla., sls mgr |
| Joseph Goodfellow | WNBC, N.Y., acct exec | NBC Spot Sales, N.Y., acct exec |
| Thomas Y. Gorman | Video-Matic Co, N.Y. | WOR, N.Y., acct exec |
| Howard L. Gossage | Richard Meltzer, S.F., acct exec | KCBS, S.F., sls prom mgr |
| Alfred N. Greenberg | WOV, N.Y. | WSGN, Birm., sls prom dir |
| George J. Higgins | WISH, Indianapolis, mgr | KMBC-KFRM, K. C., Mo., sls vp |
| Ed Hochhauser Jr | Transcription Sales, N.Y., vp | Associated Program Service, N.Y., acct exec |
| Harold P. Kane | WJTN, Jamestown, exec | WJOC, Jamestown, sls vp |
| Ralph E. McKinnie | Paul H. Raymer Co, N.Y., acct exec | Same, sls mgr charge of N.Y. office |
| Charles Pratt | WAAF, Chi., sls prom dir | WOR-TV, N.Y., acct exec |
| Arthur C. Schofield | DuMont, N.Y., dir adv, sls prom | Paul H. Raymer Co, N.Y., head sls research, prom |





## 5. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Howard M. Chapin | General Foods Corp, N.Y., corp adv dir | Same, marketing mgr (Birds Eye div) |
| Ralph J. Cordiner | General Electric Co, Schen., exec vp | Same, pres |
| W. E. Henges | Graybar Electric Co, N.Y., asst to pres | Same, vp |
| Robert J. Keith | Pillsbury Mills Inc, Mnpls., adv, pub rel dir | Same, vp |
| Henry A. Linet | Universal-International Pictures, N.Y., eastern adv mgr | Same, sls prom mgr |
| Howard M. List | Kellogg Co, Battle Creek, asst adv mgr | Same, adv mgr |
| Joseph P. McKeown | Kroger Co, Cincinnati, sls prom asst | Gruen Watch Co, Cincinnati, retail-prom asst |
| Abe Rosenfield | Sive & Rosenfield, Cincinnati, partner | Welch Grape Juice Co, Westfield, N.Y., adv mgr |
| Robert K. Roulston | B. F. Sturtevant Co, N.Y., exec | Air King Products Co, Bklyn., asst to pres |

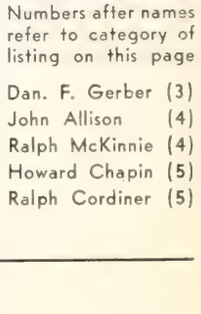




## 6. New Agency Appointments

| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---|---|
| Aerated Products Co, L. A. | Instant Whip whipped cream | Davis & Co, L. A. |
| All American Airways Inc, Wash. | Airline | Buchanan & Co, N.Y. |
| Ansonia De Luxe Shops Inc, N.Y. | Retail shoe chain | Lane, N.Y. |
| Ardmore Products Co, Ardmore, Pa. | Sanitary hardware | Shaw & Schreiber, Phila. |
| Borck & Stevens, Bridgeport | Home Pride bread | A. W. Lewin Co, N.Y. |
| Bullock's Downtown, L. A. | Specialty store | Foote, Cone & Belding, L. A. |
| Burlington Brewing Co, Burlington, Wis. | Van Merritt beer | Kaufman & Assoc, Chi. |
| Colonial Airlines Inc, N.Y. | Airline | Monroe Greenthal Co, N.Y. |
| E. J. Cossman & Co, Pittsb. | Wild West toys | John R. C. Williams, Pittsb. |
| Fisher Nut & Chocolate Co, St. Paul | Salted-in-the-Shell peanuts | Firestone-Goodman, Mnpls. |
| Gladding, McBean & Co, L. A. | Franciscan dinnerware | West-Marquis, L. A. |
| S. N. Graham Co, Chi. | Roll-A-Painter | Walters & Herkinger, Chi. |
| Hale Brothers, S.F. | Department stores | McCann-Erickson, S. F. |
| Hudson Products Co, Long Beach, Calif. | Sleep-Eze sedative | Erwin, Wasey & Co, L. A. |
| Hygrade Food Products Corp, Detroit | Meat packers | Brooke, Smith, French & Dorrance, Detroit |
| International Evergreen Playground Association, Seattle | Association | James Lovick & Co, Vancouver |
| Knothe Brothers Co, N.Y. | Pajamas and belts | Hirshon-Garfield, N.Y. |
| Life & Casualty Insurance Co of Tennessee, Nashville | Life insurance | L. W. Roush Co, Nashville |
| Milwaukee File Co, Milwaukee | Li'l Sharpy files | Louise Mark & Assoc, Milwaukee |
| National Sky Coach, S.F. | Nonscheduled airline | Van Slyck, S. F. |
| Natural Health Products Co, Sarasota | Marvlizer liquefying machine | Houck & Co of Florida, Miami |
| Oil-Thyme Medicine Co, Warren, O. | Avole skin preparation | Kenneth Rader Co, N.Y. |
| Philharmonic Radio & Television Corp, New Brunswick, N. J. | Manufacturer | A. D. Adams, N.Y. |
| Roxdale Building Products Corp, N.Y. | Prefabricated wallboard products | Hilton & Riggio, N.Y. |
| Seamprufe Inc, N.Y. | Hosiery | Bert Goldsmith, N.Y. |
| Spring Garden Institute, Phila. | Technical school | Gray & Rogers, Phila. |
| Sta Products Corp, Oakland | Sta-Bo-K for flowers | Jewell, Oakland |
| Triangle Laboratory, Chi. | Rid-X rodenticide | M. M. Fisher, Chi. |
| Utica-Duxbak Corp, Utica | Sportsmen's clothing | Barlow, Syracuse |





Numbers after names refer to category of listing on this page

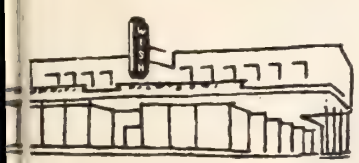
Dan. F. Gerber (3)
John Allison (4)
Ralph McKinnie (4)
Howard Chapin (5)
Ralph Cordiner (5)




## *willie wish makes only one resolution—*

**Yes, Willie's 1 resolution is to keep right on pulling a powerful load of sales for you in the Indianapolis market.**
**Why don't you make a resolution to let Willie pull for you this coming year?**
**Just contact any Free and Peters Colonel and ask for Willie's P. P. P.***
***(That's Pulling Power Proof)**

## *that powerful puller in Indianapolis . . .*



***wish***
OF INDIANAPOLIS
affiliated with AMERICAN BROADCASTING COMPANY
**FREE & PETERS,** National Representatives

# This Eye-Openi




## EXCLUSIVE NATIONAL REPRESENTATIVES

### EAST, SOUTHEAST

| | |
|---|---|
| Boston-Springfield | WBZ-WBZA |
| Buffalo | WGR |
| New York | WMCA |
| Philadelphia | KYW |
| Pittsburgh | KDKA |
| Syracuse | WFBL |
| Charleston, S. C. | WCSC |
| Columbia, S. C. | WIS |
| Norfolk | WGH |
| Raleigh | WPTF |
| Roanoke | WDBJ |

### MIDWEST, SOUTHWEST

| | |
|---|---|
| Des Moines | WHO |
| Davenport | WOC |
| Decatur | WDZ |
| Duluth-Superior | WDSM |
| Fargo | WDAY |
| Fort Wayne | WOWO |
| Indianapolis | WISH |
| Kansas City | KMBC-KFRM |
| Louisville | WAVE |
| Minneapolis-St. Paul | WTCN |
| Omaha | KFAB |
| Peoria | WMBD |
| St. Louis | KSD |
| Beaumont | KFDM |
| Brownsville | KVAL |
| Corpus Christi | KRIS |
| Ft. Worth-Dallas | WBAP |
| Houston | KXYZ |
| San Antonio | KTSA |

### MOUNTAIN AND WEST

| | |
|---|---|
| Albuquerque | KOB |
| Boise | KDSH |
| Denver | KVOD |
| Honolulu-Hilo | KGMB-KHBC |
| Portland, Ore. | KEX |
| Seattle | KIRO |

# *tudy Will Give You*

# NEWS

# IDEAS!

## *Seven-Market Audience Survey, Made by Pulse, Inc. for Free & Peters, Proves Amazing Facts on Radio News*

If you are now using radio news programs, this authoritative study will convince you how *right* you are!

If you have never used radio news, it will open your eyes to the spectacular possibilities of this *proven* medium.

> The Pulse Survey was made in *seven* representative markets — in both urban and surrounding communities of each—in markets with and without television outlets. It *proves* that radio is the *top* news source — that TV-receiver ownership does not materially reduce radio news listening—that radio news has unusually high sponsor identification — that radio news *does sell merchandise.*

Write or telephone us now for your copy of "Radio News is Bigger Than You Think". You'll agree that by producing this study, Free & Peters has rendered a very distinct service to you and to the radio advertising industry as a whole.

# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

730

1,000 watts, clear channel

Dixie's most progressive independent radio voice. . . .

You don't miss the BIG, *buying* audience when you buy WPAL. Specialized programming, beamed to the Negro Market—and the Rural Area—a Great, Big Audience Segment untouched by other stations! A look at our mail pull *proves* it!

WPAL

Charleston, South Carolina

contact: John E. Pearson Co., or Dora Dodson Agency

# 510 Madison

## BEST SELLER

You were one of the first publications to give editorial support to "Building Up Your Congregation."



Pleuthner appeared on "Welcome Travelers"

Now the book is a best seller in its specialized field and even rated a two-column write-up in an issue of *Time* Magazine.

WILLARD A. PLEUTHNER
*Vice President*
*BBDO*
*New York*

## GRAUER COMMENTS

I was genuinely surprised and delighted when one of the executives at NBC nabbed me as I went by his office yesterday and showed me his copy of this month's SPONSOR—*with my pitcher* (and Lizabeth Scott's!) on the cover.

I sensed that you'd do a thorough job when we had our several talks before the holidays, but just how thorough and telling I didn't know, until I read that fine story you did about me. I've already had a number of very favorable comments and with SPONSOR's top-drawer circulation in the broadcasting business, I know there'll be many more. So I just wanted to send this little note of thanks for a handsome plug, and admiration for an excellent job.

BEN GRAUER
*NBC*
*New York*

## LANDRY A SPONSOR REGULAR

Your announcement that Bob Landry's column is to appear regularly is indeed good news. When he put aside his editorial pen (used for another publication) and joined Columbia, I felt that the trade had lost a powerful voice. It's good to see his stuff in print again. Our thanks to SPONSOR for making it possible.

EARLE G. CLEMENT
*Sales Manager*
*WBET, WBET-FM*
*Brockton, Mass.*

## RADIO: GUESSWORK MEDIUM

Congratulations on your 1 January editorial. Unfortunately, it is a very true story.

The broadcaster knows how productive his station is. The question is, how do we prove it? Certainly surveys to date prove little. Sure it's an excuse to buy time, but is the sample a true indication? We know it isn't.

When radio, through its national organization, goes all-out on survey methods radio will take its true place. When we get those second and third radios in the home listed with number of people listening, with larger samples, we are going in the right direction.

I think a national radio organization would find many broadcasters willing to carry some of the burden.

RALPH J. ROBINSON
*General Manager*
*WACE*
*Springfield, Mass.*

Thank you for the editorial appearing in the 1 January issue of SPONSOR.

I think you have hit the nail right on the head and possibly this will wake NAB up to the fact that they must move and move fast.

WILLARD C. WORCESTER
*General Manager*
*WIRE*
*Indianapolis*

Thanks for your editorial of 1 January on Radio: guesswork medium. We folks out in the country have been watching the network and national advertising dogfight about radio rates with more academic interest than actual. Since we have no network programs, our observations on radio rates are based only on spot business, of which we have a considerable amount for this section of the country.

I have never felt that the arbitrary rate structure of most radio stations on nighttime radio, i.e. doubling the

(*Please turn to page* 72)




# LOOK WHO'S LISTENING!

In the rich Texas Gulf Coast area the *by-word* is *buy radio*. There's no better way to reach so many people at so little cost than via the microphone. In the 71 Texas Counties and Western Louisiana Parishes that make up the KTRH BMB coverage area there are today 2,629,600 people, a big audience getting bigger every day. Population-wise, the Coast is an example of a rocketing market and listener-wise, it's growing, too, as evidenced by the 11.2% hike in KTRH BMB families over Study No. 1.

## ..... AND TO WHAT 50,000 WATT STATION!

KTRH, of course—the leading Houston station in total BMB families. KTRH also ranks high *inside* Houston, America's 14th market. According to the October-November Hooper Radio Audience Index, it's KTRH they're hearing most in three of the five-time-rated periods.

**SHARE OF RADIO AUDIENCE, OCTOBER - NOVEMBER, 1950**

| TIME | SETS IN USE | KTRH | B | C | D | E | F | G | H | OTHER AM & FM | HOMES CALLED |
|---|---|---|---|---|---|---|---|---|---|---|---|
| Mon. thru Fri. 8:00 A.M.- 12:00 Noon | 13.6 | 26.3 | 7.0 | 3.7 | 4.9 | 9.7 | 17.9 | 7.6 | 20.1 | 2.8 | 7,444 |
| Sun.-Sat. Eve. 6:00 P.M.- 10:30 P.M. | 22.4 | 28.7 | 4.4 | — | 4.7 | 8.5 | 27.5 | 9.9 | 13.9 | 2.4 | 9,520 |
| Saturday 8:00 A.M.- 6:00 P.M. | 19.2 | 21.8 | 8.5 | 3.7 | 4.6 | 10.1 | 21.6 | 14.1 | 11.3 | 4.6 | 3,092 |

# KTRH

**CBS—Houston**

**John Blair & Company—Nat'l Rep.**

**50,000 Watts—740 KC**

All sources available on request

# KTLN 1000 Watts DENVER

## coverage

KTLN Denver is the most penetrating independent station in the area it serves. KTLN Denver is listened to by 240,000 radio families daily.

## sales potential

KTLN Denver is heard in homes that spent $655,000,000 in retail sales in 1949

## year round audience

KTLN Denver serves not only the cream of the Rocky Mountain area but the rich winter and summer play and vacation land. The Denver Convention and Visitors Bureau reports travel and resort spending in Colorado was $211,780,000 in 1949.

## mail and phone pull

KTLN Denver receives hundreds of thousands of letters and phone calls annually. Its Joe "Upsy Daisy" Flood program alone pulls over 4,000 phone calls weekly.

## results and cost

At a cost of $672, one promotion* pulled over 4,500 responses which in turn produced 1,150 direct sales totaling $11,569.

*client name & details on request.

**SO**

**YOUR BEST BUY IS**

**KTLN** 1000 Watts **Denver**

the independent station most often listened to by Colorado housewives

***for availabilities wire, phone or write***

Radio Representatives, Inc. New York, Chicago, Los Angeles, San Francisco

or

John Buchanan Park Lane Hotel Denver

**KTLN DENVER** 950 DENVER K T L N




**Mr. Sponsor**

## *Gerald Light*

Sales promotion and advertising manager
Emerson Radio and Phonograph Corporation, N. Y.

Gerald Light, sales promotion and advertising manager for the Emerson Radio and Phonograph Corporation, is selling radio and TV via radio and TV.

The company spent over $6,000,000 during 1950 to maintain its boast that somebody buys an Emerson every five seconds. Light splits the ad budget equally between national and local advertising.

"We use all media, but favor radio and TV," says the dark, bespectacled advertising manager who looks as young as his 33 years. "We get intense impact from TV, and radio opens a market to us from non-TV users."

About half the company's national budget goes to TV. For 26 weeks last year Emerson sponsored *Toast of the Town* over CBS-TV. This was dropped in favor of *The Clock*, seen over 21 stations of the NBC-TV network Friday, 9:30 to 10:00 p.m. Commercials are presented as straight demonstrations—no jingles, no animations, no comedy—and plug both radio and TV receivers.

The local half of the budget goes chiefly to radio and newspaper, with a small amount to spot TV. Since a major portion of this is expended in dealer co-op advertising, accurate figures of the media breakdown are not available. "We do know that a large part of this local budget is devoted to spot radio," says Light.

He hinted that the company's plans for 1951 include a more intensified radio effort in all areas; probably a major campaign about which he couldn't tip his hand now. But he indicated that it would not mean a cut-back on TV advertising.

The company expects production of radio and TV sets during 1951 to be just half of 1950 production, at best. Sales for 1950 amounted to $75,000,000, were headed for $110,000,000 before the material shortage set in. Still sales were more than twice the 1949 figure. Just a few days ago the company produced its 12 millionth radio receiver.

Light has been with the company seven years, started as a technical writer in 1944. He was boosted to service department manager in 1946, and assistant sales manager in 1948. Last year he was made manager of sales and advertising. The job is a long jump from his pre-medical and engineering education at Union College, but no more so than his first job after college—manager of a retail jewelry chain.



**STUDIO ONE**
advertising the products of
Westinghouse . . . a
**CBS Package Program**
and the top dramatic show
in all television.

For another good buy,
turn the page.








**THE GARRY MOORE SHOW**
is a happy-go-lucky,
tuneful and skilful
**CBS Package Program**
that can make some
sponsor's afternoon
a profitable one.





Here is proof that
**CBS Daytime Television**
offers bigtime talent,
full production value
and sales opportunity
equalling anything
in television.



## *New developments on SPONSOR stories*

P.S.

**See:** "Hadacol packs 'em in"
**Issue:** 18 December 1950, p. 24
**Subject:** Tonic promotion

Senator Dudley LeBlanc, president of the LeBlanc Corporation, which makes Hadacol, has taken a running start into 1951 at a $1,000,000 a month advertising pace.

Success with past advertising and promotional campaigns, described by SPONSOR in "Hadacol packs 'em in," 18 December 1950, particularly recent Christmas parties, are chief reasons for the present all-out drive.

About 80% of the 500 theatres putting on Hadacol Christmas parties in cooperation with radio stations were filled to capacity, and thousands of children had to be turned away, the company reports. LeBlanc used 30 trailer trucks to distribute half a million toys to stations; toys had an average retail value of $1. More than 500 Schwinn Bicycles were given to kids with most Hadacol box tops.

Magnitude of one local promotion job for an Xmas party is reported by WLOW, Norfolk. The station leased five theatres to present a 90-minute show to 6,000 children, gave them a total of $8,000 worth of presents. At each theatre, a city official delivered a message of welcome to the kids, and each theatre entertained about 100 underprivileged children as guests of the company and the station.

The Norfolk party climaxed a month-long promotion campaign which included 50 billboards, newspaper advertising space and stories, five motion picture trailers daily in each theatre, theatre lobby displays and marquee ads, and drug and grocery store sale promotion banners. Big blow was heaviest schedule of advertising WLOW ever had aired for any one client, included 24 announcements daily, two half-hour programs, and one quarter-hour program.

WNOE, New Orleans, reported that kids lined up for two city blocks to attend Hadacol Christmas party staged by the station.

Hadacol is now out to crack the West Coast markets, has bought 12 announcements daily on each of 16 radio stations in the Los Angeles area and is using five testimonial ads weekly in all newspapers. Results: advance orders from Los Angeles chains and distributors for Hadacol are now said to be in excess of $1,000,000.

Just a few days ago the company spent $50,000 for time and talent on a special 30-minute variety program from Hollywood.

Advertising and promotion should bring Hadacol's wholesale sales volume for 1951 to between $75,000,000 and $100,000,000, according to Senator LeBlanc.

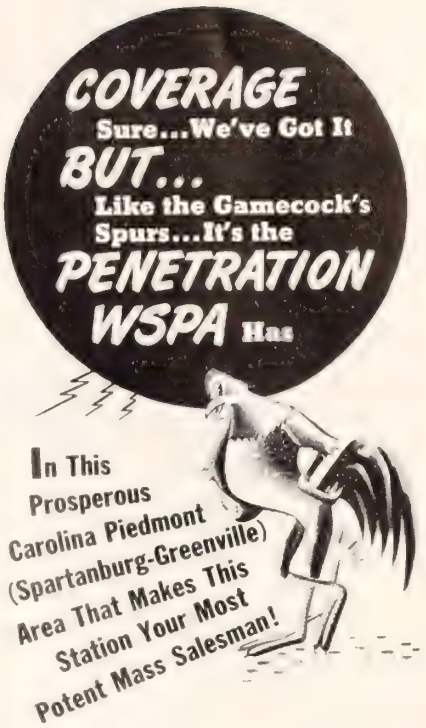
P.S.

**See:** "When is it safe to simulcast?"
**Issue:** 25 September 1950, p. 26
**Subject:** Simulcasts

With a few exceptions, simulcasts, as pointed out by SPONSOR in "When is it safe to simulcast," 25 September 1950, have not been too successful. But now NBC is taking a second stab at simulcasts.

In recent months, simulcast shows have ironed out many of the bugs and NBC will try out several new ones. Much of the pressure for the move comes from TV sponsors who want to hit the non-TV areas as well.

*American Forum of the Air* became a simulcast last November. This month four shows will be added: *Pick A Hit; Phil Baker Quiz Show; The Magnificent Montague;* and *Three on a Honeymoon.*

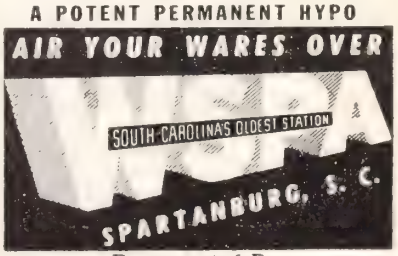




BMB Report No. 2 Shows WSPA With The *Largest Audience Of Any Station In The Area!*

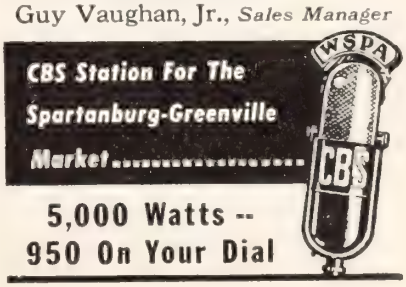
AND...This Hooper Report Shows How WSPA *Dominates This Area!*

| HOOPER RATING -- Winter 1949 | |
|---|---|
| 8:00 AM -- 12:00 N | 63.2 |
| 12:00 N -- 6:00 PM | 53.6 |
| (Monday thru Friday) | |
| 6:00 PM -- 10:00 PM | 67.6 |
| (Sunday thru Saturday) | |

GIVE YOUR SALES A POTENT PERMANENT HYPO




*Represented By:*
John Blair & Co.
Harry E. Cummings
*Southeastern Representative*
Roger A. Shaffer
*Managing Director*
Guy Vaughan, Jr., *Sales Manager*






# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q. Has there been any study made of the effect of television and radio on newspaper and magazine reading habits?**

*Advertising agency, New York*

**A.** The following SPONSOR articles may prove helpful: 19 June 1950 "What pulls 'em in"; 3 July "Applause"; 17 July "What media team up best with TV?"; and "Sponsor Speaks" in the same issue.

**Q. Would you please tell us what transcribed government and/or public service shows are available and suitable for sponsorship on a local basis?** *Radio station manager, Fitchburg, Mass.*

**A.** There are so many transcribed public service shows available for local sponsorship, we suggest you write to the National Association of Broadcasters for information. Address Mr. Robert K. Richards, Director of Public Affairs, NAB, 1771 "N" Street, N. W., Washington 6, D. C.

**Q. Who is the advertising agency for Nescafé?**

*Film production organization, New York*

**A.** The account is handled by Cecil & Presbrey, 247 Park Avenue, New York.

**Q. Can you give us the names of a few advertising agencies that do business beamed at the Spanish audience?**

*Radio station manager, Rosenburg, Tex.*

**A.** Lennen & Mitchell, 17 East 45th Street; Batten, Barton, Durstine & Osborn, 383 Madison Avenue; Duane Jones, 570 Lexington Avenue; Emil Mogul, 250 West 57th Street, all New York.

**Q. We want to make a presentation to a tobacco company for a radio announcement campaign; can you give us some information that would prove helpful?** *Advertising agency, New York*

**A.** SPONSOR has had several stories and features on what tobacco companies are doing in the air. They include: "The sponsor hits a home run," 9 May 1949; J. Whitney Peterson, U. S. Tobacco Co., profile, 29 August 1949; "Millions more call for Philip Morris," 24 October 1949; Mail Pouch Tobacco P. S., 27 March, 1950, p. 6; "No hiatus on sales," 8 May 1950 (in same issue, capsule case history, Wally Frank, p. 46); "Fall forecast for sponsors," 17 July 1950; and a two part story on Brown & Williamson in the 6 November and 20 November 1950 issues.

**Q. What information can you give us on trademarks and their recognition before and after the use of TV?**

*Advertising agency, Chicago*

**A.** Herbert True's study on TV sponsor identification in Chicago should be helpful. The study appeared in our 6 November 1950 issue. Previous SPONSOR articles on the subject include: "How's your sponsor identification?", 20 June 1949 and "Juvenile TV shows," 26 September 1949 issue.

**A WINNING MARKET!**

Mr. Harry D. Sims, Jr., of Chandler & Rudd Company, Cleveland, wins the grand prize in the first CBS-WGAR display contest. Sponsors using WGAR reach another winning market in Northern Ohio. Population up 15.4%. Radio homes up 27.8%. And WGAR first with listeners in 29 out of 44 daytime rated quarter-hours . . . *more than all other Cleveland stations combined!*





**OPERATION SNOWBOUND!**

WGAR dug in as Northern Ohio dug out of the greatest snowstorm in years. What PRICE co-operation? Even Georgie Price, noted comedian in town for an engagement, pitched in with WGAR personnel answering 44,550 telephone distress calls in a three-day period. Letters poured in saying "Thanks for *your superb public service!*"

*in Northern Ohio..* **WGAR**

**the SPOT for SPOT RADIO**



FREE SPEECH MIKE



**MR. MERVIN B. FRANCE (left)** president of Society for Savings, Cleveland, has served on committees for the American Bankers Association, National Association of Mutual Savings Banks, and Investment Bankers Association. He is trustee of University Hospital and Mount Union College. Dr. Rudolph Ringwall (right), associate conductor of the Cleveland Orchestra, presents Sunday afternoon recorded concerts for Society for Savings.




**NEWS, MUSIC, SPORTS . . .**

listeners like all sorts. Take your choice. Jack Dooley reports the news nightly at 11:00 P. M. Paul Wilcox scores with sports at 11:10 P. M. And Morgan's Musical Inn opens at 11:15 P. M. Reach a responsive night-time audience with these wide-awake features.

**RADIO . . . *AMERICA'S GREATEST ADVERTISING MEDIUM***

**WGAR . . . Cleveland . . . 50,000 watts . . . CBS • Represented Nationally by Edward Petry & Company**



# WEED

AND COMPANY

NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

RADIO AND TELEVISION STATION REPRESENTATIVES




"QUIZ KIDS" ATTRACT MIDDLE-AGED AND OLDER LISTENERS, A PRIME MARKET FOR ALKA-SELTZER. IT'S THEIR OLDEST SHOW

# The Alka-Seltzer story

PART ONE
OF A TWO-PART STORY

**In darkest depression days, Miles turned to radio with rural-style shows like WLS "Barn Dance"; now is among top 10 national sponsors**

over-all "Alka-Seltzer and radio have dovetailed into one of those perfect unions. We knew we had a good product, but we never could have told America about it so quickly and effectively without radio."

That's the story of the commercial success of Alka-Seltzer, as put in a nutshell by Charles S. Beardsley, chairman of the board of Miles Laboratories, Inc. Perhaps the epic tale of how radio can build fortunes for skilled advertisers, the Alka-Seltzer story begins back during the darkest days of the depression, in 1932.

Alka-Seltzer was then the newest product of the venerable (founded 1884) Miles firm. For its new remedy, Miles decided to try a new method of advertising. On 10 January, 1932, over WLS, Chicago, the firm assumed sponsorship of *Songs of Home Sweet Home* through the Wade Advertising Agency, Chicago.

That one program buy was to set a pattern which remained basically unchanged through 18 years of profitable over-the-air selling. Miles' success with its first rural, homey program was immediate. Soon after the first Alka-Seltzer commercials told that a new fizzing antacid analgesic was available, druggists in Chicago were selling four times the quantity of the average druggist in other communities where the product got no air advertising.

Since then Miles' expenditure for radio, about 85% of its ad budget, has increased until the company presently is putting over $3,000,000 a year into the medium. The firm ranks among the top 10 advertisers in radio and the top 25 advertisers in all media.

Eighteen years of experience with radio programing, implemented by Hooper, Nielsen, and Schwerin research has gone into development of the Alka-Seltzer approach to air adver-

tising. It is based on:

1. Repetitive impact. (Four 15-minute network shows across the board.)

2. Programing that hits at different segments of the audience, including young and old.

3. Spreading the huge budget among medium or low-budget shows.

4. Long-time sponsorship of such programs as the *Quiz Kids* from 1940 on; the *WLS National Barn Dance* from 1933 to 1946; *Lum and Abner* from 1941 to 1948.

The Saturday night *Barn Dance* was the outstanding Miles show in a long series of programs with a rural flavor. Until the last few years most of the Alka-Seltzer radio money has been spent on such programs as *Barn Dance, Uncle Ezra, Hoosier Editor, Friendly Neighbors, Lum and Abner*, and *Herb Shriner*. A good chunk of Miles promotion, especially the famous Miles Almanac, had long been aimed at the rural markets where self-medication is usually more prevalent.

But with the dropping of the *Barn Dance* in 1946, Miles began shifting over to programs with a broader appeal. The drug firm wanted larger sales in the metropolitan areas without losing any of their rural following.

In 1951, these are the programs that are bringing the Alka-Seltzer message to 31,000,000 families weekly out of 42,000,000 U.S. radio families.

| | |
|---|---|
| **NBC** | |
| *News of the World* | 7:30-7:45 p.m., Monday-Friday |
| *One Man's Family* | 7:45-8 p.m., Monday-Friday |
| *Quiz Kids* | 3:30-4 p.m., Sunday |
| *Quiz Kids* (TV) | 8-8:30 p.m., Friday |
| **CBS** | |
| *Curt Massey* | 5:45-6 p.m. Monday-Friday except for WCBS, New York which carries the show at 6:30 p.m. |
| *Hilltop House* | 3:15-3:30 p.m., Monday-Friday |
| **Don Lee (Pacific Coast)** | |
| *Newspaper of the Air* | 10-10:15 a.m. and 9-9:15 a.m., Monday-Saturday |



***Rural shows built Miles:*** Uncle Ezra and "Barn Dance" played the key role

(Alka-Seltzer is stressed on all the shows, while other Miles products, Bactine, Tabcin and One-A-Day Vitamins, receive secondary mention.)

The *Miles Historical Almanac of the Air*, a series of one-minute announcements promoting the Nervine sedative, is carried in New England, and the Southern and Western parts of the country.

The news shows and the *Quiz Kids* have a particularly strong following among the older folks, who are particulary prone to the many aches and pains that Alka-Seltzer soothes. *Hilltop House*, a superior daytime serial, is aimed at the housewives, who make two-thirds of all the drug purchases. Miles also used segments of two MBS shows, *Queen for a Day* and *Ladies Fair*, to reach this same audience. The drug firm's other dramatic show, *One*

***1933-1946:*** "Natl Barn Dance" was longest on schedule




***1941-1948:*** Comics Lum and Abner climaxed rural programing phase





***New approach is broader:*** Singer Martha Tilton appeals to city and rural alike

*Man's Family*, attracts what could be called a general family group of listeners. And singers Curt Massey and Martha Tilton provide a bright program of popular tunes that is beamed at listeners below 25. Miles wants these jazz enthusiasts to be Alka-Seltzer conscious when they are bothered by the ailments of more mature years.

The Miles radio effort doesn't stop outside U.S. borders. "Listen to it fizz" and "Watch the bubbles spin around" is heard throughout the Western hemisphere (except for Chile and Argentina) and South Africa. The foreign radio budget, running to several hundred thousand dollars a year, emphasizes announcements supplemented by news, musical shows, and a few sports broadcasts. Results: "Fantastic," says Robert Otto & Company, Inc., New York, the agency which handles the Miles export advertising.

So far the advent of TV has not affected Miles domestic radio efforts, except for addition of the video version of the *Quiz Kids*. This does not mean the Wade Agency and its client are unconcerned over the rise of the new medium. Les Waddington, able Miles radio TV director said recently: "If the major networks and the individual stations who have spawned and developed both these media would only act like the two are related instead of promoting one against the other and show them and the advertiser how they can live and grow together, this transition could be happier and easier."

Nothing official is being said about future plans, but experimental TV spots, to test certain visual appeals, are definitely in the 1951 picture.

Appraising the pull of the skilfully planned Miles radio promotion now is more difficult than in the early days of rapid expansion. The dimensions of Miles sales are a closely guarded secret in a highly competitive field. But trade estimates put the Elkhart, Ind., firm's total ad budget at between $10,000,000 and $12,000,000. Since about 35% of Miles sales is said to go into advertising, this would put sales somewhere between $30,000,000 and $36,000,000.

Alka-Seltzer runs ahead of its rival, Bromo Seltzer, long established in the field, at perhaps three to one. Bromo moves better at the fountain but in total sales Alka-Seltzer is far ahead. Bromo is promoted with a considerable number of radio and TV announcements plus the *Hollywood Star Theater* (CBS, 8-8:30 p.m., Mondays.) Time and talent costs for the Bromo network show are estimated at about $18,000 a week.

(*Please turn to page* 53)

***1941 to present:*** Miles favors news shows like Beatty's on NBC




***1945-1949:*** MBS' "Queen for a Day" drew housewife listeners





EXTENSIVE RESEARCH GUIDES AGENCY: DR. HERZOG, AIDES, BRIEF RADIO/TV DEPT. ON RESULTS OF COMMERCIAL TEST

# McCann-Erickson starts with research

***Inside the agencies: a SPONSOR series***

**This is the way the agency gathers the facts it needs to make the most efficient use of its clients air advertising dollars**

over-all When the Research Section of the American Association of Advertising Agencies Eastern annual meeting got underway this October, four speakers got up in turn. They were Alfred Politz, Dick Holbrook, Dr. Hans Zeisel, and Dr. Herta Herzog, each of them conceded to be experts in their field.

The composition of the panel was a tribute, in effect, to McCann-Erickson, Inc., for psychologist Herta Herzog is manager of its radio/TV research division; statistical expert Hans Zeisel had only recently left the agency as manager of media research to become director of research for The Tea Bureau.

McCann-Erickson's Central Research Department, located on the 11th floor of 50 Rockefeller Plaza, ranks at or very near the top of any list of research departments. And with good reason. Besides the high caliber of the department's director and division managers (each of the managers has enough background to direct the research department of an average agency), heavy support comes from top management.

Agency president Marion Harper, Jr. is a former research director of the agency. Though forced to limit his interest in routine operations of the research department, Harper nevertheless initiates many of its projects. Researchers know, too, that when the time comes to present research findings on a problem, he can be depended on to ask the toughest questions.

Research, merchandising, media, and sales promotion form the important component parts of any major agency's

total marketing services. Recognizing a need to integrate these departmentally separate operations—and to conduct marketing planning as a total function—McCann-Erickson established a division of Marketing Services comprising all operational departments other than the creative and administrative services; it includes Research; Media in all branches; Merchandising and Sales Promotion, and is under the direction of Sidney W. Dean, Jr., as Vice President in charge of Marketing Services.

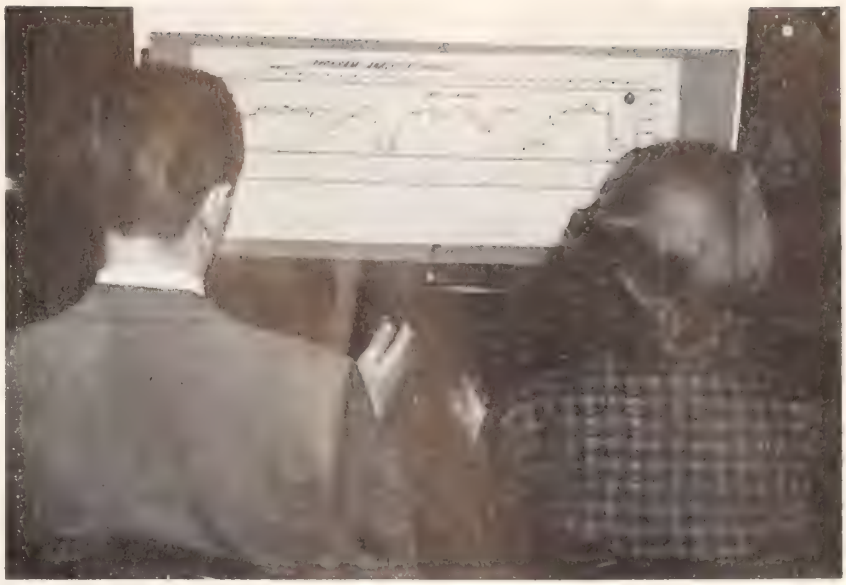
Prior to joining McCann-Erickson, Dean was a vice president of J. Walter Thompson, where he was an account executive, manager of the trade and technical department, and Director of Media. In 1941, he left J. W. Thompson to serve the government as a consultant in Lend-Lease administration, and OSS. Since the war he has been a consultant in marketing and management and executive vice president of the Telecoin Corporation.

Over-all direction of the research deparement's many projects comes from Donald B. Armstrong, Jr., blond, youthful research director. Armstrong has been with the agency for four years, was recently rewarded with a vice presidency. Starting in research originally with Young & Rubicam, Inc., in 1939, Don Armstrong spent two years as supervisor of market research there. Then followed three years as manager of copy and radio research with the same agency, topped off by two years as an associate director immediately responsible to Dr. Gallup.

Research Director Armstrong expresses in his activities the company's philosophy of "integrated" research. Centralized coordination of the many hundreds of projects that go through his department in the course of a year permits him to supervise planning and policy between research and the other departments of the agency, on the account as well as the creative level. As a member of the top brass advisory committee, through which all advertising plans are processed, Armstrong is in an ideal position to "sell" research as well as to apply the objective and factual yardstick to agency operations.

Working with Don Armstrong are four associates, each supervising a specialized area of research: William B. Wallace manages market research; Russell Schneider handles copy research; Stanley D. Canter is the media research expert; and Herta Herzog is

(*Please turn to page* 46)



Key research tool is Stanton-Lazarsfeld Program Analyzer which produces reactions graph Test panel hears, views program; pressing Like or Dislike button shows various response



Less than half of agency's large Research Dept. appears here. Director Armstrong, left Assistants (seated) H. Herzog, Wm. Wallace, Russ Schneider, D. Humphrey, Stan Canter



Account executive gets television research proposal worked up by department staff




Saleslady Maggi McNellis successfully pushes Tintair on CBS-TV "Somerset Maugham Theatre"

# Tintair learns from Toni

## Million-dollar budget booms home hair coloring sales

over-all Until recently, an American woman entering a department or drug store to buy a package of hair dye made her purchase with all the furtive guilt of a Mrs. Casper Milquetoast asking for a slug of cocaine. But four months ago advertising-conscious Martin L. Straus, II, former board chairman of Eversharp, Inc., and promotion-conscious Carl Byoir, public relations czar, joined forces to make home hair coloring respectable.

How are they achieving an almost-overnight social revolution? By:

1. Setting up their own firm, Bymart, Inc.—a fusion of Byoir's last name, "By," and Straus's first name, "Mart."

2. Launching a new, inexpensive ($2.69) hair home coloring called Tintair.

3. Unleashing a shrewd radio/TV merchandising campaign (*Meet Frank Sinatra Show* on CBS and *Somerset Maugham Theatre* on CBS-TV).

SPONSOR's behind-the-scenes report reveals what happens when a pioneering firm leads a whole industry toward radio/TV. So joyous is Tintair with its radio/TV results that it's diving in-

***Three men spearhead pioneering hair tint radio/TV campaign***



M. L. Straus, II  Carl Byoir  Philip Kalech

Three men, each a leader in his field, spearheaded Tintair's smash hit campaign. Martin L. Straus, II, Bymart president, is from St. Louis, studied at Dartmouth and Illinois University. When he was with Eversharp, he developed a discreet campaign to sell luxury razors for women worried about hair on legs. At 54, he likes being a gentleman farmer at his Great Barrington, Mass., country place.

Carl Byoir, who handled Tintair promotion, was born in Des Moines, Ia., is a graduate of U. of Iowa and Columbia Law School. He's noted for organizing the President's Birthday Balls, handling the A & P's current P.R. campaign. Philip Kalech, who heads Tintair's sales organization of 90 men, is from Hartford, Conn., graduate of Georgia Tech. He was brought over from a top selling role with Toni.

to the broadcasting media even further. Beginning 20 January, it will spend $3,000 weekly on a half-hour Saturday morning radio drama over CBS (*Somerset Maugham Radio Theatre*, 11:30 a.m. to 12 noon). Since 5 January, it has been spending $7,500 weekly to participate in DuMont's *Cavalcade of Stars* and *Cavalcade of Bands*.

Straus, president of Bymart, predicts that Tintair will do for America's hair color what the home Toni Wave has done for its curl.

He points out that home permanent wave preparations snatched $70,000,000 worth of business away from the beauty salons last year. And now he says the introduction of Tintair will "open the hair coloring business to the nation's department and drug stores—and move a substantial percentage of the estimated $100,000,000 now being spent in beauty parlors for hair tinting into their cash registers."

The Straus forecast that sales of hair coloring will "increase by 300% in 1951 alone" seems far from bluster. By the end of the first three months in 1951, Tintair will have shelled out more than $1,000,000 in national advertising—largely in radio/TV appropriations. That money will have paid off handsomely.

Already, the demand from retailers is so strong that Tintair's distribution hasn't been able to keep up with the bombardment of orders (estimated at well over $750,000 in the first three months of the campaign). The firm's plant at Long Island City, N. Y., is now beginning to ship its products throughout the nation in freight car lots.

What's more, the dynamic Tintair campaign has sparked the entire home hair coloring industry. Several older firms, which had hemmed and hawed at the notion of entering radio/TV, now are stepping up advertising.

The inside story of Tintair's phenomenal growth should be of interest to other broadcast advertisers for what it reveals of teamwork between advertising and promotion know-how—with an extra touch of initiative added. The story began over a year ago, when Straus's wife, Anne, came home one day, praising the marvelous new hair-tint treatment she had received at a Fifth Avenue, New York, beauty salon.

"There's no reason why a hair tint—like the one I've just had—couldn't be applied safely and inexpensively in the home," she commented conversationally to her husband.






Tintair now participates in two DuMont Shows: "Cavalcade of Bands," "Cavalcade of Stars"

Instead of bypassing the casual remark, something clicked in Straus's mind. He began thinking in terms of the fantastic success that the Toni home permanent had achieved. Why not do the same with a hair color preparation?

"Where did you say you got this tint treatment?" he asked.

"At Edmond's."

Donu Edmond proved to be a dapperly moustached fellow, son of an Egyptian sculptor, former royal hairdresser to Queen Marie of Roumania, originator of the famous platinum blonde for movie actress Jean Harlow, and for 30 years one of Fifth Avenue's leading beauty consultants. Edmond was more than an ordinary beautician. Over the past three years, he and his partner, Jean Grimault, a Parisian chemist, had been experimenting to find what they consider the perfect hair coloring preparation.

They believed they had it in a formula that could be broken down into 12 different shades, required no shampooing or pre-bleaching, and could be applied by a woman in the home with a brush within at least 25 minutes. Indeed, within three years, they had tried the hair restorer-and-colorer on 15,000 women, and it had passed the tests of three dermatologists as "clinically safe."

After making sure that the product was tested by such dermatologists as Dr. Louis Schwartz and Miss Florence Wall, A.M., F.A.I.C., Straus was ready to drop his job as board chairman of Eversharp and sink his money into the new hair coloring. He got Byoir to join him as vice president and chairman of the executive committee of Bymart, Inc. Not wanting to miss a good bet, he also lured into the fold as sales manager, Philip Kalech, formerly ex-

(*Please turn to page* 63)

$7,500-a-week "Sinatra Show," CBS radio, draws swooning bobbysoxers into drugstores



**Spot Programing Status Report**



**1** Co-op show study launched series in SPONSOR (20 November issue)



**2** Transcription services' part in spot picture followed (4 December)



**3** Local live programs roundup gave another angle (18 December)



**PART FOUR**

# Music libraries

## They boast long roster of local sponsors; but national, regional advertisers neglect them despite low cost, other advantages

Listeners in Dayton, Ohio, were taken by surprise recently when an announcer apologized for not delivering a commercial. It was a Sunday afternoon program on station WING called *Cavalcade of Music*.

Seems the sponsor, Ray Simons, Inc., had sold all his used cars with the program's help. The scowls of Simons' competitors would have deepened had they known how inexpensive talent costs were. *Cavalcade of Music* is one of several scripted shows sent to WING as part of their Lang-Worth library service. Auto dealers, jewelers, grocers, and a host of other successful retailers have profited from network caliber programs like this, sent as a regular music library service to radio station subscribers.

All of the nine nationally distributed music libraries have long list of sponsors for their scripted "shows." These lists are crowded with the names of local retailers. But national and regional advertisers are scarce as hen's teeth. Apparently word of music library programs, like similarly slighted farm service programs, hasn't percolated above the local level.

With national advertiser interest centered strongly on spot radio, it's odd that such wonderful buys are still relatively unnoticed. This is what music library shows do for a sponsor:

1. Provide nationally known talent at a low cost. Talent fee on many medium-sized stations $1.00 per minute; on some stations nothing.

2. Provide long, integrated series of programs arranged and paced especially for balanced radio listening. Continuity, timing, and format are provided by library program experts. Some shows even have "voice tracks" of the stars themselves to go with music.

3. Combine professional music, program, and script talent with the appeal of local announcing. They approach open-end transcriptions in uniformity for sponsors interested in multiple markets.

4. The majority of stations have at least one library service, some more than one. Since library services tend



C. P. MacGregor narrates lead-in; singer Mindy Carson with Associated's Andy Wissell; Susan Reed is harpist for World's "Forward America"



Left: Skitch Henderson, orchestra, play melodic sketches for Capitol "Kay Starr Time" is popular Standard series featuring girl vocalist

Left: Singer Fran Warren stars in show produced by RCA Thesaurus Solo trumpeter sparks orchestra in one of Lang-Worth's musical shows

to be sold to a single station in a market, chances for an exclusive program in that market are excellent. This means better audience, higher sponsor identification. (It doesn't apply to major cities where services are usually not sold exclusively.)

5. Clear, high-fidelity reproduction is insured on vinyl plastic; little deterioration of sound quality with continued use.

Don't be confused by the term *music library*. (In fact, "music service" would be more appropriate.) They stopped being just a collection of indexed records a few years after their start in the early 1930's. Today, a library scripted show sounds like practically any network musical program. Just as an example, take *Concert Hall of the Air*. This is a half-hour show that can be put on once-a-week or more often, if desired. An RCA Thesaurus program, it lines up an average of eight selections for each unit, played by a special orchestra under direction of Arthur Fiedler. Pianist Earl Wild and baritone Thomas L. Thomas are regularly featured.

Here's how any local radio station can expertly put on a half hour of concert music without knowing a fiddle from a feather-duster. The announcer picks up the script for program number 1965, then pulls out the records it says he will need for the program. He rehearses reading the opening line: "Ladies and gentlemen, the *Concert Hall of the Air*, Arthur Fiedler conducting." Theme music (*Caresse*) is held for 18 seconds while the announcer reads a short explanation of what is to follow. Then eight selections follow, interspersed with brief descriptions of the pieces.

Every one of the nine companies surveyed has a sizable stock of scripted programs "pre-produced" like this RCA Thesaurus example. Lang-Worth, World Broadcasting System, Standard Program Library, Associated Program Service, and RCA Thesaurus each have between 15 and 30 of them.

With over 100 "packaged" music programs of top quality circulating to 500 stations or more around the country (though not all 100 going to each station) why hasn't there been more national advertiser interest? The answer lies in traditional music library selling methods. Libraries have been, and probably always will be, sold directly to radio stations. Up to now it's been the station's chore to sell as many scripted and unscripted programs from the library as it could. Library salesmen have long pointed out that by selling even one such program the station can write off its $100 to $300 monthly rental fee. But it's a rare station that will try tackling Madison Avenue from Fort Worth, Texas or some equally distant point. After all, the local butcher is just around the corner.

This is not to say that radio station representatives, who *are* on Madison Avenue, don't do a selling job. Many of them have sold music library programs for their stations. Probably even more programs could be sold the same way.

A change is coming, however, and quickly. In the past two or three years, transcribed music libraries have been taking a new tack. Disturbing numbers of subscribers have been dropping one of their libraries, if they have two; others have been dropping the only one they had to cut overhead. The economic squeeze is on, especially for post-war beginners who have not

(*Please turn to page 66*)

## *Typical music library programs*

| COMPANY | PROGRAM | TYPE | LENGTH* | TIMES PER WEEK* | TYPICAL SPONSORS |
|---|---|---|---|---|---|
| ASSOCIATED PROGRAM SERVICE<br>151 West 46th St.<br>New York, N. Y. | THE STARS SING | Popular vocal, top talent | 15 min. | 6 | Westinghouse Dealers, WEEU, Reading, Pa.<br>Todd's Appliances, WSAL, Logansport, Ind. |
| | MUSIC FOR AMERICA | Musical review | 30 min. | 1 | Middletown Memorial Park, WCNX, Middletown, Conn.<br>Arvan Industries, WCSI, Columbus, Ind. |
| | CANDLELIGHT AND SILVER | Dinner music | 30 min. | 6 | Bluefield Dept. Store, WKOY, Bluefield, Va.<br>Household Finance Corp., CKCR, Kitchener, Ontario |
| | CURTAIN CALLS | Show tunes | 30 min. | 1 | Jonesville Trading Post, WTVB, Coldwater, Mich.<br>Four Wheel Drive Co., WNAM, Clintonville, Ohio |
| | VIC DAMONE | Popular vocal | 15 min. | 3 | Cook Motors, WONW, York, Pa.<br>P. W. Plumley Lumber Co., WINC, Winchester, Va. |
| | MINDY CARSON | Popular vocal | 15 min. | 3 | Winston-Salem Bldg. & Loan Assn., WSJS, Winston-Salem, N. C.<br>Thyovals (vitamins), KXOA, Sacramento, Calif. |
| CAPITOL RECORDS<br>Sunset & Vine Sts.<br>Hollywood, Cal. | FRANK DeVOL PRESENTS | Pop-concert with top stars | 30 min. | 5 | (Sponsor list not available) |
| | JAN GARBER SHOW | Smooth, danceable music, vocals | 15 min. | 5 | |
| | SKITCH HENDERSON | Melodic sketches | 30 min. | 1 | |

*These may vary from station to station as library shows are flexible as to length and broadcast schedules.

(*Chart continued on page 68*)



***Joseph M. Allen, ad manager, Bristol-Myers:*** *"We believe you must use radio and television as supplementary media if you expect to do a decent national job. Also, we believe it'd be poor business practice to buy into TV at the expense of radio. Our NBC radio show, 'Mr District Attorney'* (above)*, is a money-maker for us."*



***Spokesman for the Cities Service Company:*** *"Cities Service has been in radio for 26 years. It's always had happy results with radio's full market coverage. But when we experimented with 'The Band of America'* (above) *for a 13-week simulcast, it became clear that TV's coverage was restricted. We'd like to see a wider TV market."*



***Douglas Ballin, radio head, Whitehall Co.:*** *"The 'Small Fry' TV show* (above) *has done well for other sponsors, but was not very successful in our case. For our low-cost drug items, we need a mass coverage in our broadcast media. We believe radio is the most effective vehicle for reaching the people who buy our products."*

# They're coming back to radio

**Sponsors assume more realistic attitude toward use of both TV and radio as war clouds loom**




***Spokesman for the B. T. Babbitt Company:*** *"Babbitt dropped the 'Nona From Nowhere' soap opera* (above) *and 'David Harum' radio show to adopt different techniques and different vehicles. It will now bankroll a half-hour TV drama; also radio news reports on Mutual, in order to capitalize on the interest in Korean war news."*



***G. Wm. Anderson, Jr., Speidel Watch Band*** *account executive at Sullivan, Stauffer, Colwell & Bayles:* *"Speidel left radio in 1949 to sponsor the NBC-TV show, 'What's My Name'* (above)*. If the war pressure keeps on, Speidel may have to leave television on a network basis and convert to a combination of both radio and television."*

**over-all** With a global war hovering over their shoulders, national advertisers are wearing a new look as they face radio/TV time-buying in 1951.

It's not a grim look.

Nor is it a cheerful look.

It's simply a facing-the-facts, more realistic look.

National admen, according to an extensive survey just completed by SPONSOR, feel that the appraisal of radio and TV now is cooler, more level-headed. Attitudes toward radio are returning to normalcy.

No longer is TV regarded as an alluring new glamour doll and radio an old-fashioned country cousin, with one to be wooed over the other. Nor do the admen feel impelled to rob AM Peter to pay TV Paul. The survey indicates that *both* media will flourish in the new year, each to be weighed objectively according to its individual merits.

What's responsible for this change in attitude among admen? To understand the trend, it's necessary to examine what caused the sometimes frenzied rush into TV in the first place. The factors included:

1. Many big-city dwelling sponsors, excited by the presence of a TV set in their own homes, felt that every other citizen in the U.S.A. must feel the same way. They tended to forget radio's coverage picture over the entire country.

2. The sponsor felt he was "in show business" when he bankrolled a visual TV production. It was like being a Hollywood or Broadway producer — something to boast about to your neighbor.

3. Caught up in the "Madison Avenue fever," the admen thought only in terms of impressing retailers in big cities, while neglecting those in non-TV areas.

4. A few advertising agencies urged their clients to rush into TV unduly, so that the agency itself could experiment to find out what the new medium was all about.

5. Many a sponsor's first concern— an unwise one at times— was to snatch up a franchise on the best available TV evening time.

This rashness opened up a Pandora's Box of troubles for some advertisers. The current reasons for sponsors to simmer down emotionally (with examples aplenty to follow) can be summarized in this fashion:

1. An increasing number of admen now realize it's foolish to think of a tug-of-war between the two media for supremacy in the advertising budget structure. Radio and TV can be used to supplement and complement each other — like magazines or newspapers —not as opposing media.

2. Admen have begun to think more in terms of the specific exploitation needs of their product, rather than of just buying into TV in order to keep up with the Joneses.

3. They're learning a lesson from the doleful experiences of fellow sponsors, who abandoned radio for TV, got their fingers burned for various reasons, and now are returning to radio or expanding budgets to include both radio and TV.

4. They're aware that skyrocketing costs of TV compare unfavorably, in ratio, with radio costs.

5. They're taking into account the fact that video's potential audience (9,000,000 TV homes) does not necessarily infringe upon radio's audience (41,000,000 radio homes).

6. Finally, and perhaps most importantly, the gloomy Korean situation, with the consequent impending war economy, has compelled all sponsors to evaluate both radio and TV advertising in a changed, more sober light.

With only one exception, all of the three dozen advertising managers, timebuyers and account executives queried by SPONSOR, expressed full confidence in radio's proven pulling power. "It would be silly to sell radio short at this time—just as it would be unwise to pit TV against AM," was the most commonly expressed sentiment.

In the great majority of cases, admen spoke of TV and radio as media which could work in tandem harmoniously. And, in fact, not only are sponsors *not* cutting into their radio budgets to spend on TV; but most national advertisers plan to *increase* their radio budgets in 1951. (Many of them, of course, will increase their TV budgets as well, bringing fresh business to the nation's near-sold-right-out video stations.)



Lucky Strike's Jack Benny shows, both on radio and television, reflect twin media use

Here are just a few examples of major advertisers who are spending new money for radio and TV on a balanced basis:

Harvey M. Bond, advertising director for Benrus Watch Company, said the firm's radio/TV allocation will be upped 30% in 1951. This will mean a total outlay of about $2,000,000— largely for radio and TV announcements and for part of the Saturday *Show Of Shows* on NBC-TV. "Radio built Benrus," added Benrus' account executive, Len Tarcher, of J. D. Tarcher & Company. "We would hardly

(*Please turn to page* 58)

# ALL WE ASK IS—

# WHAT YA GO




**RADIO PRODUCTIONS, INC.**
MONOGRAM BUILDING NASHVILLE 3, TENNESSEE
TELEPHONE 4-1751

# TO SELL?

The Brown Brothers build radio programs! We build 'em to sell merchandise. For more than ten years our programs have produced results. But, don't take our word for it. Ask . . . .

**The Ralston Purina Company of St. Louis**

**Morton Salt and Klau-Van Pietersom-Dunlap**

**Robin Hood Flour and H. W. Kastor & Sons**

**Aunt Jemima Corn Meal and Needham, Louis & Brorby**

**Jax Beer and Fitzgerald Advertising Agency**

You got something to sell? We'd like to talk it over with you.

***Charley and Bill Brown***

**OPEN END TRANSCRIPTIONS DISTRIBUTED BY**

## MONOGRAM RADIO PROGRAMS

75 E. WACKER DRIVE, CHICAGO • NASHVILLE

*A SPONSOR roundup*

# Bar candy on the air





***Mars 1950:*** Firm dropped "Falstaff's Fables," cut "Howdy Doody," to buy

**Leaders turn to advertising, with emphasis on radio/TV, as cost increases cut profit margin. Mars is top spender**

over-all Candy manufacturers wish that a sweet tooth were the only thing that took a bite out of their candy bar. Mounting costs, decreased consumption, and stiff competition within the industry have made the going rough. To maintain their sales volume ($986,000,000 wholesale 1949) candy bar makers are advertising heavily, and use of the air media in particular is spiraling. Leaders like Mars, Peter Paul, Walter F. Johnson and Williamson are devoting major shares of their advertising budgets to radio and TV, and, SPONSOR found in a recent survey of the industry, smaller manufacturers are following suit.

Radio is a natural medium for candy bar manufacturers, industry elders say, because sales are mass and based on impulse buying. It's a matter of creating product preference; of getting the customer to walk into the store and ask for his favorite brand—whether it's in sight or not. Low-cost advertising makes it possible to drum home brand names.

Biggest air user now among candy companies is Mars which recently signed a $2,500,000 contract with ABC. While many of its competitors have moved into TV, Mars has just begun a concentrated campaign on radio. Whether on radio or TV, most large candy manufacturers air their plugs over network rather than spot-radio.

Mars has no arbitrarily set advertising budget. Expenditures are made on the basis of cartons of candy sold. For 1949, it's reported that Mars sold over $50,000,000 worth of Mars bars, Milky ways, and Snickers. About $1,500,000 went for network radio and $38,000 for network TV. This past year, radio and TV, comprising most of the ad






PETER PAUL TRIED TELEVISION LAST YEAR, IS NOW BACK COMPLETELY TO RADIO, USES LOCAL NEWSCASTS EXTENSIVELY




**MARS 1951:** FIRM NOW SPONSORS FOUR ABC SHOWS WEEKLY, INCLUDING "INNER SANCTUM" (ABOVE). TOTAL COST $2,500,000

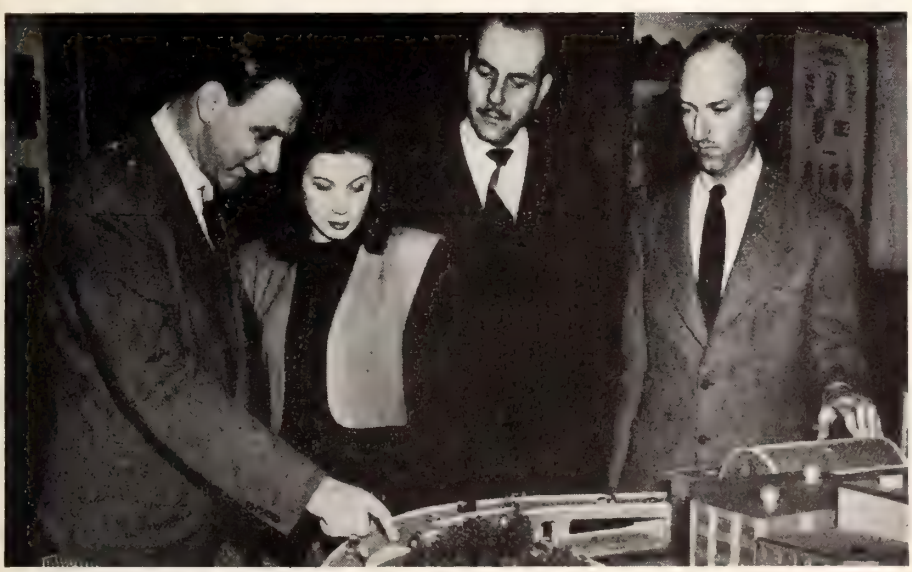
budget, should reach $3,000,000.

The company's contract with ABC, one of the largest purchases in nighttime radio ever made, calls for three half-hour periods and one 15-minute period on four successive nights over the coast-to-coast network. The Mars "operation quartet" began 31 December. It comprises the third segment of *Stop The Music*, Sunday, 7:30 to 7:45 p.m., CST; *Inner Sanctum*, Monday, 7:00 to 7:30 p.m., CST; *Can You Top This*, Tuesday, 7:00 to 7:30 p.m., CST; and *Bob Barkley, American Agent*, Wednesday, 7:00 to 7:30 p.m.

Mars and its agency, Leo Burnett of Chicago, considered the following favorable factors before going into "operation quartet": (1) Past experience. Radio had proved itself to Mars, played a major part in building Mars business (the whole country echoed it one time with jokes about "I've got a lady in the balcony," the Dr. I. Q. refrain). (2) Wide circulation. Different shows on different nights give Mars a varying audience, wider circulation. (3) Flexibility. Mars can change commercials from one show to another, can billboard one show through another. (4) Ready-made audience. The shows already have large established audiences. (5) Prime times. All shows are broadcast at top evening times. (6) Frequency. The multiple show idea results in continuity, impact, and unlimited merchandising possibilities.

Mars' recent ABC show, *Falstaff's Fables*, a five-minute broadcast five nights a week that cost the company about $4,500, has been dropped. The

(*Please turn to page* 54)



Williamson has had "True Detective Mysteries" on Mutual for five years, recently renewed




Williamson merchandising pieces stress reward

# RADIO RESULTS

## DANCE TICKETS

SPONSOR: Norway Grange AGENCY: Direct

CAPSULE CASE HISTORY: *Even top-notch "name" bands didn't attract the crowd to a weekly square dance at Norway Grange. Only a few couples turned up the first three weeks of the event. Norway Grange turned to radio. A weekly announcement, costing* $7.60, *on an early morning farm show worked wonders. With their air commercial on the day of the dance, Norway Grange reports the dance floor crowded weekly, with folks being turned away.*

WIBX, Utica PROGRAM: Ed Slusarczyk's Farm & Home Show

## HOUSHOLD CHEMICALS

SPONSOR: Western Chemicals Co AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor wanted to obtain a prospect list for its chemical products. To gain new customers, they offered a free booklet on the construction, care, and cleaning of septic tanks. The offer was made on the* Saturday Farm Revue, *an early morning participation program. Four one-minute announcements for* $96 *resulted in* 373 *responses. For approximately* 25c *per respondent, the company was furnished with sales leads.*

KNBC, San Francisco PROGRAM: Saturday Farm Revue

## CAR POLISH

SPONSOR: Plasticize AGENCY: Direct

CAPSULE CASE HISTORY: *This firm started in Miami without any dealers or distributors. Their radio plans called for a singing commercial to be used on a saturation basis on several talent programs. The investment amounted to* $720 *monthly plus* $85 *weekly for a special quarter-hour. Within* 30 *days, over* 300 *dealers were featuring the car polish product. And, in* 70 *days, Plasticize topped the local market in sales of this product-type.*

WMIE, Miami PROGRAM: Participation on various shows

## TALKING DOLLS

SPONSOR: Sears, Roebuck & Co AGENCY: Mayers Co

CAPSULE CASE HISTORY: *A* $35 *participation was tried on* Barefoot Society (*Russ Mulholland*), *an early morning disk jockey program. The firm offered a talking doll for* $24.95, *and* 45 *inquiries were traceable to the show (a potential gross of* $1,122.75). *A further check of radio's effectiveness by the sponsor showed Sears, Roebuck sold more of these dolls to date than Marshall Field in Chicago or Macy's in New York.*

KMPC, Los Angeles PROGRAM: Barefoot Society

## WEDDING GOWNS

SPONSOR: The Aquila AGENCY: Direct

CAPSULE CASE HISTORY: *This exclusive women's ready-to-wear store wanted to push their large stock of demi-tasse wedding gowns and bridesmaid dresses. Two announcements, scheduled on* Polly The Shopper, *cost* $50. *The commercials on this morning participation show brought immediate results. Twenty complete wedding ensembles, bridal and attendant's gowns, were sold for a several thousand dollar gross. More dresses were ordered.*

KOIL, Omaha PROGRAM: Polly The Shopper

## FURNITURE

SPONSOR: Rosenman's Ltd AGENCY: Direct

CAPSULE CASE HISTORY: *For one week, Rosenman's advertised furniture on their* Late Night Sport Report, *a* 15*-minute show. Approximate cost was* $13.20 *per broadcast. The same continuity was used throughout the week and the store sold* 14 *bedroom suites and four Chesterfield suites. For a seven-day expenditure of* $92.40, *the gross return amounted to* $1,753. *The advertiser traces all sales to his broadcast advertising.*

CKX, Brandon, Manitoba PROGRAM: Late Night Sport Report

## USED CARS

SPONSOR: Lou Meliska Motors AGENCY: Stern-Warren

CAPSULE CASE HISTORY: *This G. M. Pontiac dealer made his entry into radio with* 15 *minutes of morning sponsorship and* 15 *minutes in the afternoon. The format: a show featuring Bill Gordon. The cost: approximately* $144 *for the half-hour. After his initial two weeks of air advertising, Meliska sold* 25 *used cars. Figuring a moderate* $500 *per car sale, the gross return from his air advertising amounted to* $12,500.

WHK, Cleveland PROGRAM: Bill Gordon Show

*The Barefoot Boy...*



*"Go West Young Man"...*

*and*

# ROSS MULHOLLAND

*did!!*

## *Success? YES!!*

*Thanks to.....*




**The New Market Basket for over 5,000,000 people . . . .**
**MON. thru FRI. 7:30 to 9:30 a.m.**

**ROSS MULHOLLAND'S**
***"Barefoot Society"***
COVERING

## *America's Third Largest Market*

*The West's Greatest Independent*

# KMPC

DIAL 710

**50,000 WATTS 10,000 NIGHT**

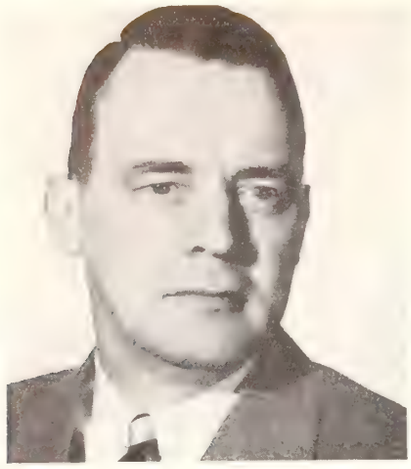
## LOS ANGELES

**GEORGE A. RICHARDS**
Chairman of the Board

**ROBERT O. REYNOLDS**
Vice President & Gen. Mgr.

**JOHN PATT**
President

## H-R REPRESENTATIVES, INC.



# Mr. Sponsor asks...

## What is being done to improve TV newscasts?

**Roland A. Casey** | General sales manager
Arnold Bakers Inc.
Port Chester, N. Y.

## The picked panel answers Mr. Casey



Mr. Engels

Being an independent television station—and being owned by one of the country's great newspapers, the New York *News*—WPIX devotes a large part of its regular program schedule to TV newscasts. However, we have not yet developed what might be called a "perfect formula" for television news programs and we, and I'm sure others, are still experimenting to find the right balance between visual and audio, film and live, stills and newsreels.

We have, of course, learned many lessons—some the hard way. From experience, from ratings, from critical reaction and from audience mail we are constantly proving new ways and methods of telecasting news.

For instance, when we first went on the air in mid-1948, we tried to build our news periods mainly around "pure news" and attempted to play down the personality and appeal of the newscaster. This was not a success, somewhat to our surprise. Since then, by running through every conceivable variation—from a straight, entirely-on-film news show with an anonymous commentator to a completely-live "personality" newscast—we have learned a major lesson.

This is it: the television audience looks upon newscasting as a regular type of program fare, and news shows *must have the same "box office" appeal as other TV shows to be a hit.*

We at WPIX have put this lesson to work in improving our newscasts—and we have at least 10 regularly-scheduled news shows per day—by featuring and promoting the newscasters as performers. Typical examples at WPIX would be Ed Thorgesen (famous Fox Movietone commentator who does the nightly *Televiews* show for Socony-Vacuum and Monarch Wines), and John Tillman (who does the twice-nightly *Telepix Newsreel* for Consolidated Edison, and *Tomorrow's News* for Vim Stores).

From the advertiser's standpoint, we are developing commercials, and working with agencies in developing commercial techniques that are "matched" to the style of the news shows. By this, I *don't* mean an integrated commercial that is presented without a perceptible break as pseudo-news. I *do* mean commercials that are identifiable as such, although done with the same mood and pace as the news show, and preferably with a change of voice from the regular newscaster in a full 15-minute news program.

Of course, we haven't ignored the other visual elements of a good newscast in our video presentations. We now have our own self-contained newsreel crews and film laboratory, plus newsreel footage obtained from such regular sources as Telenews, plus a "swap" deal with KTTV in Los Angeles. We also use animated maps, slides, still pictures, diagrams, and other visual aids, as well as tricky camera work and engineering effects.

One thing that is raising the whole level of audience interest in TV news—apart from the tenseness of the world situation—is the fact that a good local TV newscast will outpull a network TV newscast. This is no secret, and more and more stations are developing their own news shows, building news staffs, and exchanging films and ideas.

In the not-so-distant future, there will probably be a well-functioning organization of TV news editors around the country that will act as an advisor to TV stations wishing to build news programing schedules, and a clearing house for ideas and commercial techniques.

I believe firmly that TV newscasts are now, and will continue to be, an important part of commercial telecasting, as well as useful selling vehicles to the television advertiser and his agency.

WALTER D. ENGELS
*Director of News*
*WPIX*
*New York*



Mr. Foley

It seems to me that there has been too much worry about making a so-called "television type" newscast. The primary function of a newscast is to give the news, and give it quickly, clearly and timely. It does not seem to me that the public demands that newscasts be of the type developed by the newsreels. In trying to come close to this, the networks have spent much money needlessly in my opinion.

A more realistic approach seems to be shorter news periods, and perhaps more frequently presented. This seems to be the trend. The nightly news finals with a good straightforward presentation of the headlines, by an announcer who looks and sounds as if he knows what he is talking about, and with perhaps a few pictures on film or live if they are available and timely, is as good a news show as you need. And is about all that the public wants. News of itself is perhaps the most interesting material on television today. There is little need of overdressing it for audience interest.

The weekly news reviews are perhaps the most interesting aspect of news telecasting. Here is the opportunity for real production. All networks are trying to solve this problem. Since they are not quite spot newscasts they are not as interesting per se. They have to do the interpretative kind of a job the Sunday magazine sections do, with pictures. Since networks do not have the budgets to do films especially for these shows, good editing must take the place. And some good shows have been turned out, although without much regularity.

Another very valuable lesson telecasters have learned is that the so-called "news names" are not necessarily good newscasters for television. The rise of new faces on television newscasting has been healthy. The same requirements for announcing on television apply to newscasting: the newscaster must have a likeable personality. By like token some of the newer personalities seem to feel that they have to become performers, and are consciously trying to overemphasize their contributions and make themselves more important than the news—which lessens the impact and interest in the show. Keeping a proper balance requires good direction.

There will probably be more sponsor interest in newscasts from now on. Keeping proper commercial balance on newscasts can also help improve their quality. With news as serious as it is, advertisers who wish to use newscasts for their advertising messages must be careful not to make them overly commercial which some have done to date.

GEORGE F. FOLEY JR.
*President*
*Foley and Gorden Inc.*
*New York*

(*Please turn to page* 57)





*"Fastest Growing Area in the South"*

**95th MARKET IN THE UNITED STATES**

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.

**TRADING AREA POPULATION OF OVER 600,000**

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.

**$133,890,000 CITY RETAIL SALES**

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were $5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

*Write, Wire or Phone for Availabilities!*

NBC **WSFA** Represented by Headley-Reed Co.

CBS **WCOV** Represented by The Taylor Co.

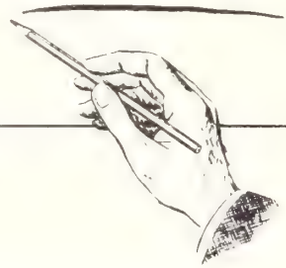
MONTGOMERY NETWORK STATIONS ASSOCIATION

MUTUAL **WJJJ** Represented by Weed & Co.

ABC **WAPX** Represented by The Walker Co.

IMPORTANT MEMO FOR '51

Remember - there's more SELL on Richmond's WRNL



You'll get a BIGGER SHARE of the Outstanding Richmond Market in 1951 . . . with WRNL. WRNL gives you complete coverage in this Industrially Progressive, Agriculturally Rich, Economically Sound trading area. WRNL has been on 910 KC at 5000 watts for more than 10 years . . . so the important buying audience has the listening habit.

**Ready Buying Power Plus WRNL Equals More Sales Than Ever!**

WRNL

5000 WATTS 910 KC
NON-DIRECTIONAL
*(daytime)*
ABC AFFILIATE
RICHMOND, VIRGINIA



EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Radio and "Ida Red" disk aid gas range sales*

Fifty thousand sales prospects were radio's Christmas gift to the Western Stove Company.

This Culver City firm manufactures Western-Holly gas ranges and airs the *Zeke Manners Show* on 11 ABC Pacific Coast stations. The well-known musician, song writer, and recording artist broadcasts Monday to Friday, 7:40-7:55 a.m.




Posters helped bring in some 50,000 prospects

Since Zeke's records had sold to the tune of 20,000,000 in the past five years, the sponsor thought a Zeke Manners recording as a gift would make an ideal promotion.

An old public domain song, "Ida Red," was chosen. Then they had Zeke inject a few square dance calls, added just a pinch of "Western-Holly."

"Swing again that pretty little Dolly, swing her on a Western-Holly," was considered not too commercial to be objectionable. The recording included another talented entertainer, pretty Les Paul.

The finished gift was an eight-and-a-half inch disk in three colors on shellacked Bristol board with a caricature of Zeke Manners on the front. Three-color promotional pieces were attached to "Western-Holly" gas ranges. They featured a life-size picture of Santa Claus holding up the free record with a photograph of Zeke Manners superimposed over Santa's face. Dealers purchased quantities of the records at a nominal price and were asked to give them to their customers free of charge.

The promotion was kicked off by Zeke Manners himself. He played "Ida Red" on his own show and urged listeners to drop into their nearest Western-Holly dealer's store for their Christmas gift.

ABC affiliates played the record on local disk jockey shows, and two daily announcements plugged the offer on KECA, Los Angeles, and KGO, San Francisco.

Radio's box score to date: 50,000 sales prospects, and pleased Western-Holly dealers who have reordered the gift disk, "Ida Red." ★ ★ ★

## *Tire company clicks with road report program*

Advertisers who don't think they can find a program suitable to their product can just read this and ponder awhile. For, on WABI, Bangor, the Bangor Tire Company has ideally combined public service with its commercial message into a five-minute show that's winning friends and influencing sales—to say nothing of cutting down on highway accidents.

Their program, *Highway Lowdown*, provides exclusive information from the Maine State Police who send three daily telegrams to the radio station. Then, on three shows daily, six days a week, the Bangor Tire Company gives their listeners and customers the contents of these telegrams. It includes prevailing conditions on all major roads and routes throughout the state (depth of snow, ice and mud).

Deftly-woven commercials are also interchangeable, depending upon the product advertised. A typical commercial: "Drive the Highway *Safe*. Drive the Highway *Safer*—With Tires (and/or service, and/or accessories) from the Bangor Tire Company." ★ ★ ★

### *New shortening uses radio/TV sales mixture*

There are as many brands of shortening as there are recipes and winning product-acceptance is a tough job. The Reliable Packing Company in Chicago did this by blending radio and TV.

The company's product, Realite, used two participations daily on the WJJD, Chicago show, *Simon Speaks*,



Home economist show features Realite recipes

with Ernie Simon. After several weeks of product announcements, Realite swung to a recipe folder offer. Along with the recipe folder, Reliable Packing mailed a letter of thanks and a 15¢ coupon toward a purchase of Realite.

The next phase was the tying in of Realite with local dealers all over the city. The name of a different local grocer was read daily and the listener urged to go to that particular store for her Realite purchase. The total radio expenditure: about $200 per week.

Realite also used a participation on the *Beulah Karney Show* via WENR-TV, ABC station in Chicago. Miss Karney, one of Chicago's outstanding home economists, prepared her baking and cooking recipes with Realite. TV expenditure was about $150.

The results of the $350 weekly expenditure have been quickly noticeable. Within a period of two months, Realite went from 12th place to 7th place in shortening sales, according to the Chicago *Tribune* Consumer Panel Report for shortening. ★ ★ ★

### *Five sponsors confess: they love their show*

Usually when a sponsor makes demands upon a station the broadcast executives squirm. Not so with an ultimatum delivered by five advertisers to CKCW in Moncton, New Brunswick.

". . . we as a group want this type of program (*Christmas Jackpot*) reserved for this group's first refusal at any time and the idea should not be transferred to another group without our consent."

The above was an excerpt from a letter written by the bankrollers of the daily half-hour show. The format of *Christmas Jackpot* required listeners to visit the sponsors' stores in search of a "jackpot" item which changed daily. Each morning during the half-hour of Christmas music and chatter, phone calls were made at random. For each item named, the listener received a gift from the particular sponsor. A "jackpot" prize of $100 and five merchandise gifts was the award if all five items were correctly named.

The sponsors report the following results which prompted their ultimatum: store traffic greater than in any previous period with most people buying. The general manager of Moncton's largest hardware store says his store traffic was several hundred people greater than at a Grand Opening sale.

The only "complaint" came from an advertiser new to radio. On being swamped by customers for several days he asked who was going to pay for the extra help he needed. ★ ★ ★

### *Briefly . . .*



A warm note of hope and optimism for the future came with this holiday greeting sent to SPONSOR by the Joseph Katzes.

* * *

Ed Sullivan, m.c. of *Toast of the Town* on CBS-TV, is also appearing on windshield stickers. It's all part of a new advertising tie-in for Lincoln-Mercury dealers, sponsor of the show. Used cars in dealers' lots carry the emblem noting the car is in good condition and reads: "Ed Sullivan's *Toast of the Town* Safe Buy Used Car."


KVOO

OKLAHOMA'S GREATEST STATION FOR 25 YEARS

54.7% Of Oklahoma Factory Workers Blanketed ONLY BY KVOO

In the concentrated Tulsa Market (34.8% of Oklahoma's Land Area) are 46.8% of Oklahoma's manufacturing plants employing 54.7% of Oklahoma's factory workers. These workers are paid 58.5% of total wages earned by all of the industrial workers in the state.

These are Pre-Korea Dept. of Commerce figures. With defense contracts pouring into these plants, the number of workers and their already great buying power is INCREASING, making the No. 1 Oklahoma Market even BETTER!

*ONLY KVOO blankets this market, in addition to bonus coverage of rich counties in Missouri, Kansas and Arkansas.*

Edward Petry & Co. Inc.
*National Representatives*

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S NO. 1 MARKET

## MEN, MONEY & MOTIVES

(*Continued from page 6*)

Fortune smiled on Weber for a long time. Even opera briefly flourished, under the competitive prod of Oscar Hammerstein. Vaudeville circuits multiplied. Some theatres ran all day and into the late evening, requiring two separate orchestras. Burlesque, then snapping rather than removing its garters, toured perhaps 150 units a season. Weber saw the great tea dansant craze rise and spread in the time of Irene and Vernon Castle. The vogues of ragtime and jazz and fox trot and Charleston all helped music. So did the introduction, about 1911, of French-type cabarets. Then came the gingerbread movie palaces which popped the eyes of the multitude by bringing up 100 musicians on a hydraulic platform.

* * *

But at least the show business of the sponsors is financially responsible. Weber would concede that. Almost never does it fail to pay off. It is a show business of impeccable credit ratings, of giant corporate structure, of scientific linkage to mass distribution, of big salaries for the favored few and firm 39-week commitments. And the union today typically makes a deal with a few executives and sets the pattern for all. A far cry from the younger and tougher Joe Weber who went around organizing rabbit-brained musicians in hideaway beer gardens. But don't get us wrong. We're not weeping for the good old days. Corporations may be less lovable than picturesque showmen but they are a heck of a lot more dependable. ★ ★ ★


IN NORTH CAROLINA

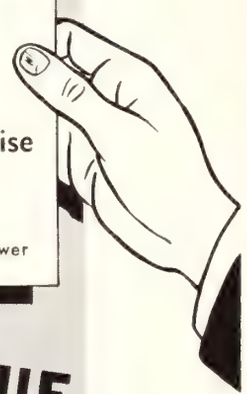
WSJS DELIVERS

A 15-COUNTY MARKET

With Over

$60,042,000* General Merchandise Sales

*Sales Management 1950 Survey of Buying Power



MORE VALUE FOR YOUR ADVERTISING DOLLAR

WSJS

The Journal-Sentinel Station

NBC Affiliate

AM-FM

WINSTON-SALEM

Represented by: HEADLEY-REED CO.


## McCANN-ERICKSON

(*Continued from page 29*)

responsible for both radio/TV and psychological research. Each associate has virtually complete operating responsibility for his own phase of research. Armstrong relies on the four to engineer the projects assigned to them as well as to direct operations; he relies on them heavily also to communicate the findings to the respective creative, program, and account staffs.

Bill Wallace, market research chief, is an expert at machine tabulation and coding. In 1940, he joined Young & Rubicam to become a research supervisor under Gallup. Like Don Armstrong, Wallace switched to McCann-Erickson in 1946.

Wallace is in charge of the many market-research projects designed to answer specific client problems. He is also responsible for McCann's Homemaker's Opinion Panel which comprises a representative national sample of 6,000 families called upon for mail surveys; and he supervises the agency staff of several hundred resident interviewers who can be put to work in a couple of hours when personal interviews are needed.

Russell Schneider tests copy and also finds time in the evening to teach advertising as a guest lecturer at Columbia University's School of Business. After an initial two years with the J. Sterling Getchell Advertising Agency as a researcher, Russ Schneider joined McCann-Erickson in 1940, has been there since except for time spent in service. Major portion of his work is in printed media where the emphasis is twofold: appraisal of audience attraction; and conviction or believability.

Stanley Canter is the newcomer to McCann's top research group. For the

# A $2,800 SALE THAT MORE THAN PAID FOR WONW's YEARLY SUBSCRIPTION TO THE APS LIBRARY...



**SELLING** *The Stars Sing* to the Huenefeld Furniture Company of Bryan and Defiance, Ohio, are Glenn R. Thayer, general manager of WONW, Walter Bates, APS field representative who is describing the merits of the series, and Gene Miller, commercial manager of the station. Seated is Beulah Jaquith of Huenefeld Furniture, with Roy Huenefeld looking over her shoulder.

## ...because an APS salesman helped the station SELL

Here's still another example of how personalized Associated Program Service gives subscribers a "Library that Pays for Itself"! The case of WONW, Defiance, Ohio, is typical. APS Field Representative Walter Bates recently visited Defiance, to work with WONW's sales staff in selling one of the top APS programs, *The Stars Sing*, featuring radio's greatest singing talent.

With the WONW salesmen, he called on local prospects, backing up the station's own efforts. Together, they signed the Huenefeld Furniture Company of Bryan and Defiance—not only for *The Stars Sing* but also a series of spots to promote the series.

(In addition to this profitable sale, the WONW-APS sales team also found a sponsor for a set of pre-Christmas jingles selected from the wide assortment of special material in the extensive APS library. Total revenue: $2,800—*or more than enough to pay WONW's subscription to the Associated Library for the entire year.)*



**SIGNING** the contract for *The Stars Sing*, plus a set of promotional announcements, is Roy Huenefeld of the Huenefeld Furniture Company. Watching, from left to right, are Gene Miller and Glenn Thayer of WONW, APS Field Representative Walter Bates, and Beulah Jaquith of Huenefeld's.

The greatest proof of any library service's value is whether *it pays for itself.* And the APS Library *does*...again and again, all over the country. Under the APS service plan, APS field representatives visit your station when you first subscribe, working as aggressively with your sales staff as they did with WONW's. Six months later, there's another call to offer further assistance — and, after that, you can count on regular visits at least once a year.

## Associated Program Service is giving stations what they want!

And that's SALES SERVICE...sincere on-the-spot sales help...transcribed money-making sales meetings each month...regional sales and programming clinics (watch for the schedule of dates soon)...monthly bulletins, memos, newsletters...harder-selling sales presentations.

It's all yours—if you're an APS subscriber. And a few more stations still can be. Send in the coupon and find out how little it costs for so much.

APS

**Associated Program Service**

151 West 46th Street, New York 19, N. Y.

*"the library that pays for itself"*

**Maurice B. Mitchell, General Manager**
**Associated Program Service**
**151 West 46th Street**
**New York 19, N. Y.**

**Tell me how the Associated library can help build income for *my* station.**

**Name**.....

**Title**.....

**Station**.....

**Street**

**City**.....**Zone**.....**State**.....




# PULSE EXPANDS ITS TV SERVICES

Beginning with January, 1951, monthly TelePulse reports will be issued for Buffalo and Birmingham.

These reports will cover an entire week of televiewing, from sign on until Midnight each day, and the results will be incorporated in the monthly Multi Market TelePulse.

---

***For information about these and other television markets***

**ASK THE PULSE**

---

**THE PULSE Incorporated**

**15 West 46th Street**
**New York 19, N. Y.**


past four years he's been Dr. Hans Zeisel's assistant. During that time he acquired an M.A. in mathematical statistics at Columbia.

Wen Hans Zeisel left, Canter was doing sales analysis and writing the statistical parts of presentation. The agency decided to promote Canter into the media research job to replace Dr. Zeisel, an indication of its policy of promotion from within.

Dr. Herta Herzog came originally from Vienna where she was assistant professor of social psychology and statistics at the University of Vienna. Her first job in the United States was research assistant in Columbia University's Department of Sociology. This was followed in 1937 by several years as a consultant to E. I. duPont de Nemours & Company, where she did psychological studies of consumer preferences in fabric designs. Following an associate directorship at Columbia's Bureau of Radio Research (now Bureau of Applied Social Research) which included some war research service with the War Department and Office of War Information, Dr. Herzog joined McCann Erickson as Radio/TV research head.

One of Dr. Herzog's important tools at the agency has been the Stanton-Lazarsfeld Program Analyzer. This electrical device gathers dozens of audience responses simultaneously and then records them, giving a single graph for a whole group. As many as 80 "subjects" are invited up to the research department's testing room on the 11th floor. They sit around the room with two small push-buttons in their hands, listening to the recording of a program. When a particular part of the program pleases a listener he presses one button marked *Like*. In the other hand is another button marked *Dislike*. Each button push is received by the machine through its long tentacle-like wires, then duly recorded. At the end of each test the machine disgorges a piece of paper with wavy lines on it like the tracings on a hospital fever chart.

The Program Analyzer, familiarly dubbed "P.A." by the department, earns its keep by helping clients with program problems. One McCann-Erickson client had carefully built a very successful dramatic program.

There was still something bothering the agency, however. Explains Dr. Herzog: "Questions were raised as to whether psychological thrillers, despite their general popularity, would create objection and criticism of the sponsor among the public. There was some fan mail to support this concern, but fan mail is known to be a questionable measure."

A two-pronged investigation started looking for an answer to this question. The agency's Market Research division called in several hundred part-time field interviewers. They were told to survey 650 people in several Midwest cities. Questionnaires asked whether certain programs (including the client's show) were being listened to, if so, who sponsored them, and was the sponsor fulfilling his obligation to the public. Detailed questions on the past 10 programs broadcast by the client were included.

While the field survey was going on, three tests with the program analyzer were arranged in New York. Two psychological thrillers of somewhat different types were tested, along with a straight drama. On the "fever chart" that resulted from these three tests, Dr. Herzog and her two assistants examined the hills and valleys to find the specific spots where the program met with approval or dislike.

In summing up the results of these two entirely different approaches, Dr. Herzog said: "The general results of both types of study were in complete agreement, indicated virtually no negative carry-over to the sponsor from psychological thriller programs. In fact, regular followers of the program considered them a real strength of the series."

Following these findings, the client continued using psychological thrillers with confidence about his listeners' actions. The program analyzer indicated that listeners were not "upset" by these programs as long as conflicts in the individual story were of such a kind and in large enough amount to make audience identification with them unlikely. In addition, the study provided guidance in selecting plots for future programs.

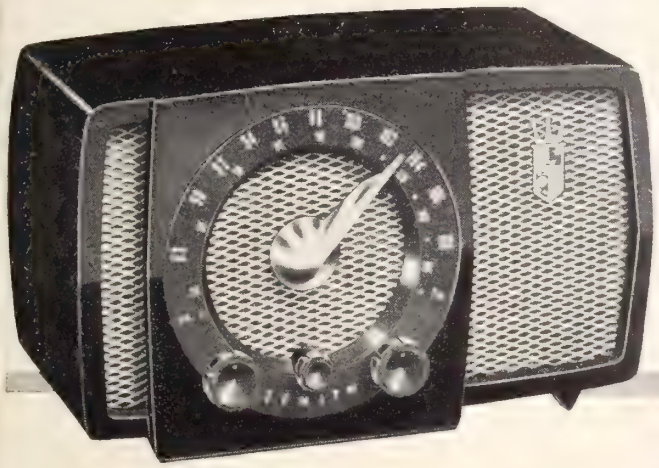
The program analyzer was used in another instance to test a new commercial. Past studies have shown that the effectiveness of a commercial depends on the program heard with it. It also depends on how well accompanying commercials are received. For example, a good opening commercial passes on some of its "goodwill" to the middle and closing one. This works backwards too, strangely enough. A

# ZENITH ANNOUNCES

# 2 Super-Sensitive FM-AM Radios

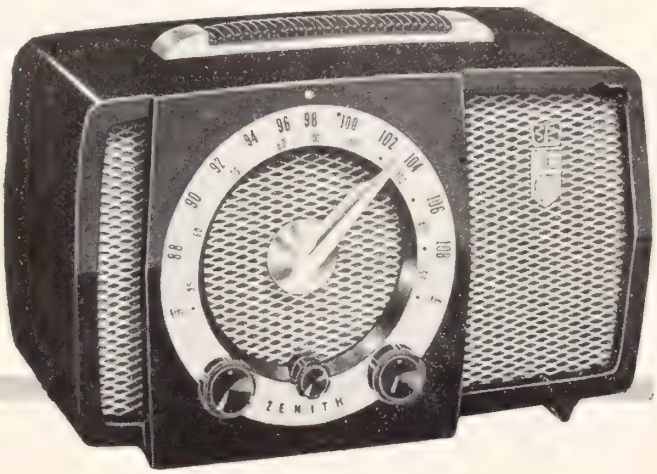
## with Performance Superiority that makes Sales!

Again Zenith lengthens its lead over the FM-AM field—with new and better versions of the Zeniths that were already the industry's two best sellers. With Zenith's unrivaled Super-Sensitive FM, they bring in a wealth of entertainment, static-free and real as only genuine FM can be. Their newly designed cabinets are the style highlights of the radio year. Of course, both have Zenith's famous Long Distance AM, big Zenith-built Alnico speakers and other Zenith advantages.



### New Super-Medallion

Genuine Super-Sensitive Zenith-Armstrong FM plus Zenith Long Distance AM—automatic volume control—built-in Wavemagnet* and Light-Line Antenna—cabinet of beautiful maroon plastic with Roman Gold mesh grille and tuning indicator.




### New Super-Triumph

The same Super-Sensitive FM and Long Distance AM as the Super-Medallion, plus new broad-range tone control—jewel-like on/off indicator—maroon plastic cabinet with "Flexo-Grip" carrying handle—Roman Gold embossed dial.

*Zenith is No.1 for '51!*

**ZENITH RADIO CORPORATION, CHICAGO 39, ILLINOIS**

*Over 30 Years of "Know-How" in Radionics Exclusively*

**ALSO MAKERS OF AMERICA'S FINEST HEARING AIDS**

ZENITH *LONG DISTANCE* RADIO and TELEVISION

THE ROYALTY OF RADIO AND TELEVISION

good closing commercial causes listeners to think better of the opening one in retrospect.

For these reasons, Dr. Herzog tested the client's new commercial by inserting it into exactly the same program as the old one. This made the entertainment phase of the show a fixed factor for the test. And the accompanying commercials were also the same before and after. Result: for the new commercial a 20% increase in the test panel's ability to remember sales arguments, a 34% increase in "favorable product opinion." In this particular case, greater liking for the new commercial raised the liking level for the entertainment too. Since it became the opening commercial, a larger audience could be counted on to stay through the program.

Though the program analyzer is a useful tool it merely supplements other, more conventional research techniques such as surveys. A recent project, involving Bill Wallace and the market research division, concerned the problem of one client's dealer support. His product is not a frequently purchased one, nor is it readily identified by brand. To be successful, therefore, manufacturers in this business depend on dealers rather than on consumers for support. The problem: how to broaden this dealer support and thereby sell more.

One important fact brought out by a widespread survey of dealers was that they seemed impressed by a rival brand's TV operation. This company's television campaign had aroused interest out of all proportion to the brand's distribution or the size of its ad budget. On the strength of this, McCann-Erickson's client bought a TV program. Only two weeks after the program's baptism, a second study was made of dealer reactions. Some 19% of the 300 dealers in two markets surveyed reported product sales directly traceable to the TV program. A panel of 300 consumers, quizzed both before and after the program took the air, showed an increase in brand awareness of from five to 48% during the same several weeks.

These are some of the specific problems the department's researchers have wrestled with. Less spectacular, but certainly as important, is the continuing struggle to fit the right media schedule to a client's advertising objective. Sometimes an ad budget is outlined by the advertiser. The agency's problem then is to pick out the most efficient combination of radio, newspaper, magazine, and TV coverage for the money it can spend. At other times, the advertiser leaves it up to the agency's media research to recommend an itemized budget calculated to achieve the advertising goals.

It is the function of media research to fit the right media schedule to a client's advertising and marketing objectives. The media group therefore has a job of dual integration. On the one hand, it is working closely with the other research divisions—market and psychological research—to learn the characteristics of the most promising prospects for the advertising message. In the consideration of such factors as coverage, audience composition, turnover, duplication, media research works closely with the copy and the radio/TV research groups. On the other hand, the media group works closely with the space and timebuyers to arrive at the most efficient selection of media for the advertising dollars expended. Aside from specific jobs, Stan-


WCPO-TV IS TOPS IN CINCINNATI TELEVISION • WCPO-TV IS TOPS IN CINCINNITI TELEVISION • WCOPT-TV IS TOPS IN CINCINNATI TELEVISION • WCPO-TV IS TOPS IN CINCINNATI




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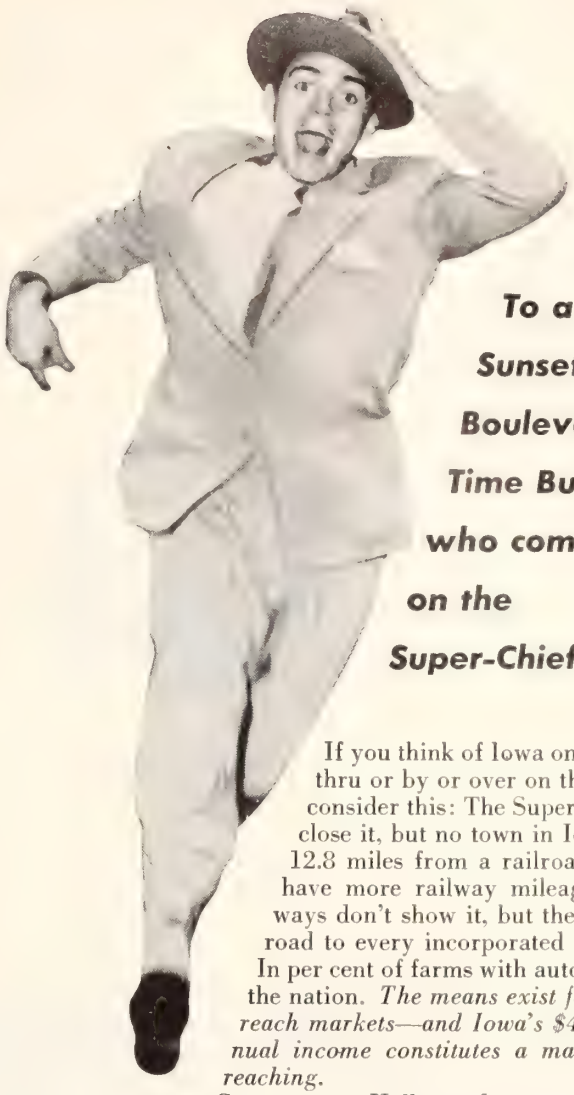
ley Canter's media group keeps track of and analyzes the media's own research studies and disseminates pertinent information within the agency.

When media presentations come in by mail, or a time salesman calls up one of the McCann-Erickson timebuyers for an appointment, Stanley Canter is notified. He sits in with the timebuyer and the salesman; this can be embarrassing—for the salesman—if he isn't sure of his facts. Main complaint of both Canter and his boss, Don Armstrong, is that media don't ask around at the agencies first before launching an expensive survey. They say that many media-inspired research reports fail to answer questions they want answered and end up filed in the wastebasket.

In laying out a media schedule, the main job is to select those radio and TV stations, magazines, and newspapers that deliver possible customers for a product most economically. Market surveys first establish the main group of prospects—housewives, children, men. Then each medium is carefully combed as to audience composition. Those selected deliver the largest unduplicated group of people who will buy the client's product. Another consideration is the product's distribution and the client's emphasis on particular markets.

Virtually all advertising research is concerned with *conscious* reaction of the public to a product, service, or idea. Both Research Director Armstrong and Dr. Herzog are convinced that an increasingly important part of future agency research must be concerned with relatively sub-conscious motivations. For several years now they have been doing spadework in this area—relating the findings of probing depth interviews to clinical personality tests of the same respondents. When asked about a case history or two they demurred, saying that all work so far conducted had been of a strictly confidential nature. However, one indication of the importance McCann-Erickson accords this area of research is the fact that they are in the process of setting up a new division of the research department, the entire efforts of which will be concerned with psychological or motivational, research.

The pioneering McCann-Erickson researchers are after the deep-seated, often unrecognized reasons for product preference. Why does one person go

**To a Sunset Boulevard Time Buyer who commutes on the Super-Chief**

If you think of Iowa only as a place to pass thru or by or over on the way East, please consider this: The Super-Chief doesn't disclose it, but no town in Iowa is more than 12.8 miles from a railroad; only 3 states have more railway mileage. Thru highways don't show it, but there's a surfaced road to every incorporated town in Iowa. In per cent of farms with autos, Iowa leads the nation. *The means exist for Iowans to reach markets—and Iowa's $4 billion annual income constitutes a market worth reaching.*

Contrary to Hollywood gag-writers, all Iowans are not in California. Furthermore, those who stay home take off their shoes before going to sleep. Their little women order furniture moved around, make scenes about cigarette ashes, buy mink coats, chew gum, and read books. *Iowans also display their normality by listening to the radio, with 97.1% of the families owning one or more radios.*

Besides transcontinental airplanes, Iowa air contains WMT's strong signal. In WMTland 600 kc means music hall, stage, and news. Information and entertainment pour up WMT's masts and come out in the minds of more than a million listeners. When you buy time on WMT, your client's advertising reaches responsive customers to whom the station is an important part of normal living.

The Katz Agency man will provide full data upon request.

WMT CEDAR RAPIDS

5000 WATTS, 600 KC

DAY AND NIGHT

**BASIC COLUMBIA NETWORK**

Swift's Ice Cream

OLD FRIEND

Renewing year after year, Swift promotes the sale of its fine ice cream through KJR's efficient coverage of Western Washington.

KJR
SEATTLE 5000 WATTS AT 950 kc.
A Marshall Field Station
—THE VALUE-FULL STATION
ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

*Mr. John Naylor, Jr.*
*Gardner Advertising Co.*
*St. Louis, Missouri*
*Dear Johnny:*

*WCHS's home town uv Charleston, West Virginny, is th' fifth best bizness city in th' country! Yessir, Johnny, I seen hit in th' papers on th' boss's desk t'other day. Oney four towns in th' USA showed a bigger percent uv gain in bizness over th' same munts in 1949 an' most uv them wuz big uns! Yuh reely knowed whut yuh wuz adoin' when yuh bought time on WCHS! With West Virginny's number one station yuh gits more listeners fer half as much money as effen y'ud bought all th' other four stations in town! Now thet's a real bargain fer th' fifth city in th' country. Keep thet in mind, Johnny!*

*Yrs.*
*Algy*




WCHS
Charleston, W. Va.




TO
NEW ORLEANS'
$431,000,000.00
NEGRO MARKET.

Reach more than ½ million Colored people in the WMRY coverage area. Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience. WMRY is the only sure way of sharing in all of this $431,000,000.00 market.




"THE SEPIA STATION"
WMRY
"600 ON THE DIAL"

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

three blocks out of his way to buy a package of one product when he can find a similar product around the corner? Part of the answer is that the volume of advertising makes the difference. But tests with similar products have proven that's not the whole answer.

The few motivational research projects completed thus far were initiated and paid for by the agency. Most of their projects, however, are initiated either by a client or by one of the agency's account executives. First an estimate is given by the associate director of research directly concerned; a program analyzer job, for example, would be estimated by Herta Herzog. The project is then scheduled, provided the cost meets agency and client approval. It gets underway when researchers and facilities are available. When all the results are in, the division head, (associate director) in charge writes up a presentation. Final client presentations get careful scrutiny by director Donald Armstrong, Jr.

McCann-Erickson believes firmly in a close link-up between research and creative talent. The results of research studies are immediately passed on at regular conferences. On Wednesdays, for example, radio writers and researchers meet to talk over any recent developments that might affect commercials on radio or TV.

The research story of McCann-Erickson, finally, would be incomplete without mention of the McCann-Erickson library. Delphine Humphrey, the chief librarian heading a staff of seven, is considered one of the country's outstanding advertising agency librarians. The library, another arm of the Research Department, permits the agency to carry its integration policy outside the agency. McCann-Erickson researchers pride themselves on knowing the research facts collected elsewhere and utilize them whenever applicable. Such avoidance of unnecessary duplication permits the agency to expand its sizable basic research projects by building on the facts already collected.

If there is a single most important point to be made about research at McCann-Erickson, it is to re-highlight its integral function in McCann-Erickson's over-all advertising engineering philosophy that there should be a complete welding of the analytic and the creative. Through continuous informal daily personal contact with account and

creative people and meetings, research findings are disseminated throughout the agency to help the company do its job more effectively. ★ ★ ★

*The above article on McCann-Erickson's Research Department, written and researched by* SPONSOR*'s staff, is the second in a series of stories which will take readers inside various advertising agencies. Letters from readers suggesting subjects and commenting on the approach used thus far will be welcomed.*

## ALKA-SELTZER

*(Continued from page 27)*

Tracing back the Miles radio history to discover the proverbial acorn from which the great oak grew, takes you back to WOWO, Ft. Wayne, Ind. In 1928, WOWO (close to Elkhart) became the first radio station to carry Miles (then called Dr. Miles Laboratories) advertising on a regular schedule. Nervine was advertised on a soothing vocal-music program for five minutes just preceding the signoff at 10 p.m. which they called their point of highest listening during the evening. After the Nervine commercial, the station went off the air with the station manager's wife playing "Back Home Again in Indiana" on the studio organ. Miles products were not pushed on the air, regularly until four years later. The Wade Agency approached the late A. H. Beardsley, who was then president, and his brother, Charles S. Beardsley, urging them to try *Songs of Home Sweet Home* on WLS, Chicago, a half-hour Sunday afternoon show. Albert Wade, who had once worked for the Beardsleys as a foreman in their printing plant, was a strong booster of the young medium after seeing how radio pulled for several other clients. One of his major efforts had been *Murphy's Minstrel Show* over WLS for the Murphy Products Company, Burlington, Wis.

Radio was still an unknown for the Beardsleys. Although they were not eager to buy the show, they gave a friendly ear to their former employee. Time and talent for the show was less than $400 weekly, not much of a risk, the Beardsleys decided. The series was launched and druggists in the Chicago area were soon selling four times the amount of any other area, in ratio to the number of dealers. The WLS series was followed by a dozen 30-minute programs broadcast over a network of 13 stations on Sunday afternoons.

This time the advertiser almost dropped out of radio. H. S. Thompson, advertising manager, explained:

"So we went on the chain; went high-hat; kept the same theme but engaged different talent—more expensive. Results — fewer sample requests from the entire chain than formerly from one station alone."

That fall, Alka-Seltzer was tried on another network with some 13 15-minute programs again on Sundays. This show *The Hoosier Editor*, with a rural music and variety format was carried over 28 stations. The total mail response from either network show had not been equal to that of WLS alone. "Thirteen weeks and few tangible results cured us, we thought, of the radio habit," Thompson said. ★ ★ ★

**But within a few months Miles was to assume sponsorship of what would become its most important program, the *WLS National Barn Dance*. The second part of this article, to appear in the next**


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**issue of SPONSOR will tell how Miles came to buy the *Barn Dance*: how it helped to build Alka-Seltzer sales and distribution; and how the *Barn Dance* and other rural programing gave way to the present Miles programing.**

## CANDY ON THE AIR

(*Continued from page* 39)

Company has also dropped a Friday night segment sponsorship of *Howdy Doody*, NBC. But it will continue to buy the 5:45 to 6:00 segment on Monday nights, and the 5:30 to 5:45 portion on Wednesday nights.

Like other candy firms, Mars faces a cost squeeze unless the retail lid is lifted. This isn't easy. Manufacturers of bars account for about 54% of the total candy business, and because the consumer is more conscious of the candy bar price than he is of the boxed candy price, he reacts adversely to odd-cent upward retail pricings. Many industry leaders believe that an honest-sized dime bar is the logical answer.

Mars, using radio heavily to promote brand identification, has had one dime bar on the market, the Mars bar. This has done as well as any of the company's five-cent products. Victor H. Gies, vice president in charge of sales and advertising, says that the company does not favor a six- or seven-cent price on bars.

This point of view coincides with the thinking of Peter Paul, Inc., Naugatuck, Conn. Peter Paul, traditionally a radio user since 1937, discontinued five-cent candy bar production two years ago, priced Mounds and Almond Joy at 10c, and has done well with them since. The two, competing against five-cent bars, have topped the field in coconut candy bar sales. Other Peter Paul products are Walnettos, Coconettos, Choclettos, and Activated Charcoal Gum.

The company reported its highest net income during 1948, $3,388,670. Last year, it dropped slightly to $3,176,826. Air advertising has cost the company some $1,500,000 a year, a large part of the ad budget, and has helped produce some $35,000,000 annually in candy business.

In 1948, Peter Paul had a peak selective campaign of 390 programs and 140 announcements aired each week over 126 stations. Backbone of this air activity was newscasting with a local slant so far as possible.

The company revamped its policy earlier this year to concentrate on younger age groups. It brought in a new advertising director, Elliott Plowe, and switched to the Maxon Agency in New York. News program coverage was reduced to about 70 stations in major markets. The company then added TV kid shows that included 15 minutes of *Magic Cottage* five days a week on DuMont; weekly half-hour *Buck Rogers* show over ABC-TV; weekly half-hour *Hank McCune* comedy show over NBC-TV; and *See-Saw Zoo*, a 15-minute puppet show aired five days a week on WBAP-TV, Fort Worth.

Now, the most extensive advertising program in its history is slated for 1951, with radio acting as the spearhead and TV dropped completely. The company expects to increase the number of radio stations to more than 135, an addition of some 45 to the current list.

"About 90% of our radio budget will be used for news programs and the remainder for announcements," said an executive of the company revealing the switch back to extensive radio news programing. The company will sponsor Frank Goss in place of Ed Murrow over the Columbia Pacific

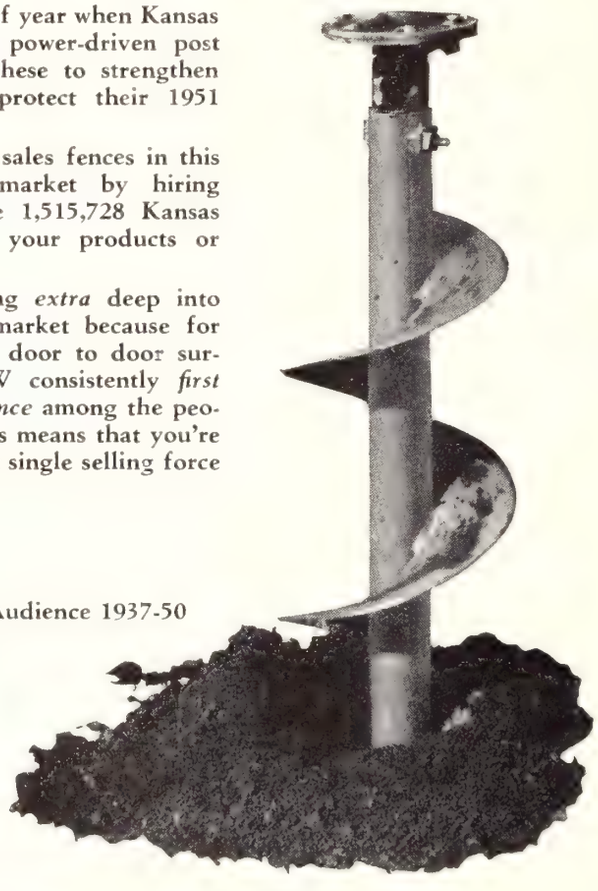

# Dig in for Increased Sales with WIBW

This is the time of year when Kansas farmers are using power-driven post hole diggers like these to strengthen their fences and protect their 1951 profits.

Strengthen *your* sales fences in this rich agricultural market by hiring WIBW to tell the 1,515,728 Kansas farm folks about your products or services.

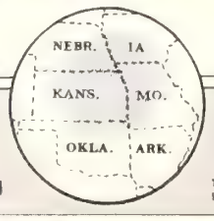
You'll be digging *extra* deep into this ready-to-buy market because for 14 years, impartial door to door surveys* show WIBW consistently *first in listening preference* among the people of Kansas. This means that you're hiring the strongest single selling force in Kansas.

*Kansas Radio Audience 1937-50



WIBW

Serving and Selling
"THE MAGIC CIRCLE"
Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN




CBS
TOPEKA, KANSAS

Network beginning this month; remainder of the budget will be spent on sponsorship of local programs. Present schedule is for three newscasts per week.

Officials of the company, who said that they have decided to step out of television for the time being, believe that news programs today are the best buy in radio. Unlike variety and other entertainment programs, they say newscasts are least affected by television.

WBDO, Orlando, Fla., told SPONSOR the company was its steadiest and oldest candy advertiser, and that Peter Paul promotes its newscast programing locally. "Peter Paul has sponsored our 12:00 to 12:15 p.m. news Monday, Wednesday, and Friday for years. This is our highest-rated daytime show; mail pull shows results.

"A single announcement on seven successive Fridays brought in 164 replies for a Mounds cookie recipe. A contest on the noon news three days a week pulled 2,627 replies within two months.

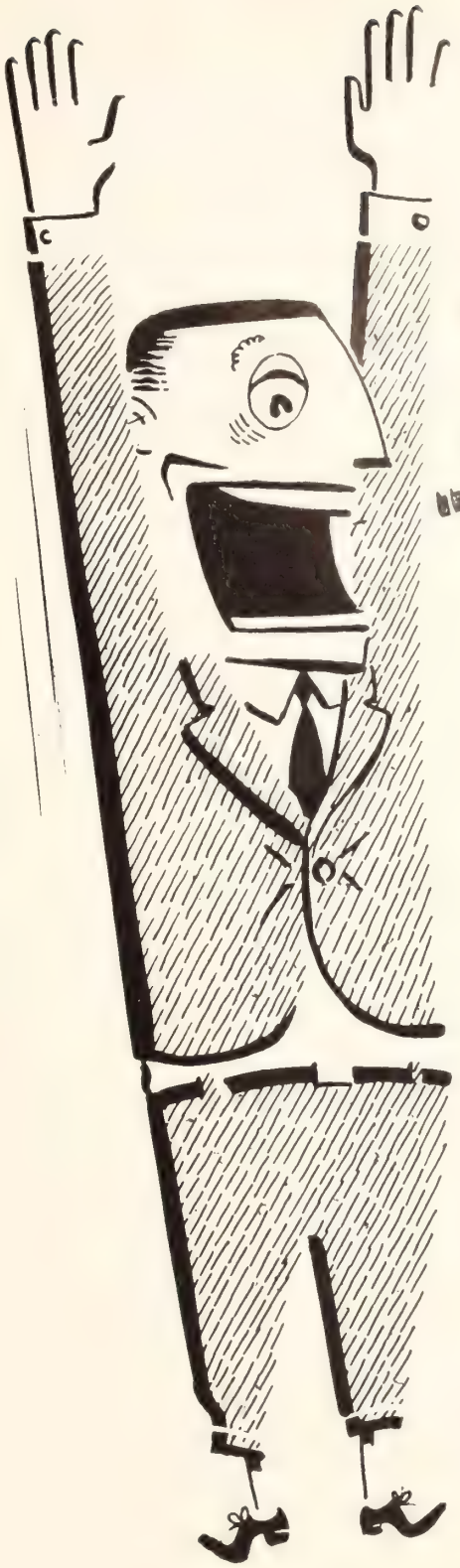
"The company prefers to stick with the same announcer, newscaster, and format, and requests air checks frequently."

This is in line with Peter Paul's over-all attempt to maintain the closest possible cooperation between the company and each station. The company has two or three people on its payroll who do nothing but correspond informally with each station. It uses no form letters, and the policy has paid off. For example, one station spent more money advertising Peter Paul's newscast, than the show actually cost the company.

Another large user of radio is the Williamson Candy Company, manufacturers of Oh Henry. "Virtually the entire promotional expenditure is devoted to radio and TV advertising." says Richard Fechheimer of Aubrey, Moore & Wallace, Chicago, advertising agency for the company.

Williamson currently sponsors *True Detective Mysteries* on the full MBS network of 502 stations. The program is broadcast on Sundays from 5:30 to 6:00 p.m., EST, has almost completed five years of plugging for Oh Henry. It cost the company an estimated half-million dollars last year, is budgeted currently at about $13,000 a week. Williamson recently renewed its sponsorship for another five years.

The company began using radio in

WGR REALLY MEANS "WOW!" IN BUFFALO

Thanks to the best wave length on the dial, WGR's 5000 watts reaches western New York's prosperous markets with radio's biggest dollar's worth in this area. BIGGER COVERAGE with top-rated programs . . . Columbia and local . . . makes WGR the best buy in Buffalo.

COLUMBIA NETWORK

WGR 550 Broadcasting Corporation

RAND BUILDING, BUFFALO 3, N. Y.

National Representative, Free & Peters, Inc.

Leo J. ("Fitz") Fitzpatrick

I. R. ("Ike") Lounsberry

# Matinee

Matinee radio listeners in Alabama love Maury Farrell. So much so that the Pulse gives his "Matinee in Birmingham" a higher rating than any local program on any other Birmingham station all day long.*

# idol

Idol of Alabama radio for more than 15 years, WAPI's Maury has drawn a following that's as loyal as it is large. Whether he's on the air as emcee, disc jockey or sportscaster, his word is gospel.

# of

Of all Maury's shows, "Matinee in Birmingham" (Mon. through Sat., 4:00 to 5:15 p.m.) is most popular. Maury spins favorite records — picked in his own daily poll—gives scores and interviews guests.

# Alabama

Alabama-bound advertisers will love Maury, too...as literally hundreds of sponsors, present and past, already do. He's the *right* personality with the *right* show to spin sales records for you.

# radio

Radio Sales will be happy to tell you all about "Matinee in Birmingham" and the participations — including choice one-minute spots — now open. And so will we. Call your Radio Sales representative, or . . .

*Pulse: Sept.-Oct. 1950

# WAPI

**"The Voice of Alabama"**
**CBS in Birmingham**
**Represented by Radio Sales**


1940 with announcements on NBC. A year later it shifted to ABC and sponsored *Famous Jury Trials* over the full network. In 1946, it moved to Mutual and picked up *True Detective Mysteries*. Within the last few months, Williamson has been experimenting with TV announcements.

Display pieces promoting *True Detective Mysteries* are used on store counters, in display windows, and on trucks and cars. One of the interesting features of the program and its promotion is the offer of a $1,000 reward each week for information leading to the capture of a fugitive criminal named on that week's broadcast. So far, five have been captured as a direct result of the show.

Other companies have used contests and offers successfully. The Walter H. Johnson Candy Company of Chicago, for one, makers of the Power House Candy Bar, has had good results.

The company sponsors *Captain Video* on Tuesday and Thursday nights, 7:00 to 7:30, at a cost of about $4,500 a week. When it began sponsorship last January it used but five stations Monday nights only, now covers 20 cities on the DuMont network.

Earlier last year the company, through its advertising agency, Franklin Bruck in New York, ran a kids' premium offer on *Captain Video*. The first offer was made once only. More than 50,000 replies were received. While this was a free offer of a ring, it did call for three wrappers. A second offer called for 10c and two wrappers, and responses to this also climbed above the 50,000 mark.

In addition to *Captain Video*, Johnson sponsors three shows a week on WXYZ-TV, Detroit, and one a week on KLAC-TV, Los Angeles (through its subsidiary, Bishop Candy Company).

The Los Angeles show, *Hail the Champ*, increased sales of Power House in the area more than 500%, according to the company. A contest on the first show pulled some 700 wrappers; on a later show responses reached 15,082 in one week. A *Hail the Champ* Club built up a membership of more than 60,000 children. The show, a GAM Productions package, cost the company about $450 per show, not including station time.

The Cadbury-Fry Candy Company picked up DuMont's *Small Fry Club* in September. It sponsors the show on Wednesday nights from 6:00 to 6:30 at a cost of about $2,000 a week, airs it over four stations. In addition, the company has a one-minute commercial on the Monday, Tuesday, Thursday, and Friday shows at about $300 each and participations on WGN-TV, Chicago, and WABD, New York.

Earlier last year, M & M Candy, Inc. began sponsorship of the final half hour of ABC's *Super Circus*, which now has a line-up of 33 stations for the 4:30 to 5:00 segment. Sponsorship is limited to alternate Sunday afternoons, and costs the company about $18,000 per broadcast.

Other TV network sponsors and their shows include: Mason, Au & Magenheimer Confectionery Company, *Chester The Pup* on ABC-TV; Quaker City Confectionery Company, *Lucky Pup* on CBS-TV; Wilbur-Suchard Chocolate Company, *Homemaker's Exchange* on CBS-TV; and Nestlé Chocolate Company (formerly Lamont, Corliss & Company), *Mr. I. Magination* on CBS-TV.

In the past, candy advertisers have used the market-by-market approach to broadcast advertising, basing their effort on the amount of candy consumed in various sections of the country. Today, many of the larger manufacturers think nationally, attempt to spread to as many varied and diversified markets as their budgets permit.

Highest candy consumption per capita is in Utah, due in large part to the non-smoking Mormon population. But the population of the state is so small that the high consumption is not a major factor in the candy business.

Large users of spot television include: Paul F. Beich Company, 12 stations; E. J. Brach and Sons, 13 stations; Brock Candy Company, 13 stations; D. L. Clark Company, 41 stations; and Hollywood Candy Company, 24 stations.

Actually, the Brock Company has been more active in spot radio than spot TV, currently uses an average of a minute announcement a day over 167 stations. The company ties in its air work with a comic book promotion, has offered free comic books with Brock Bar wrappers. "The trade seemed to like the campaign a great deal," says W. W. Neal of Liller, Neal & Battle, in Atlanta, advertising agency for the Brock Company. "Requests for books have run to several thousand a week during the whole life of the campaign, and currently the demand is holding on about the same level as when the campaign started several months ago."

Brock's present plans contemplate continuation of a program of approximately the same size and on as many, or slightly more, stations during the first two quarters of 1951.

The Beich Company also buys time on spot radio concentrated in the Southern states, has had announcements in eight markets since last September. Tentative 1951 plans call for the use of morning radio announcement campaigns only, in about 20 markets.

Whether on a network or spot basis, candy manufacturers' advertising is turning more and more toward the air media. Chief reason stems from keen competition among producers, the need for the kind of advertising that inexpensively promotes brand identification.

Competition is keener than ever since production costs have increased and consumption has fallen off. In 1948, several retailers raised the price of the bar to 6c and consumption dropped. In 1944, the per capita consumption averaged 20.5 pounds; it was only 17.3 during 1949. Consumer resistance in 1948 forced back the manufacturer's price from about 80c a box (24 bars) to 72c. Now the price again is up to the 80-cent level, with the wholesaler demanding 95c from the retailer.

Industry leaders predict a standard 10-cent bar in the near future. Vending machines and theatre concessions already have exerted pressure in this direction, and vending machines alone account for 25% of all bar sales.

Radio has been giving the candy maker a good run for his money. A higher retail price and a higher margin augurs increased use of the broadcast media. ★ ★ ★

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## MR. SPONSOR ASKS

(*Continued from page* 43)



Mr. Edwards

The future development of television news like the future development of television itself depends on imponderables just now. The national emergency may cause a curtailment of expansion in the industry which may hold back the


# WAVE PULLS 23,908 RETURNS FROM 2 NIGHTTIME BROADCASTS!

**Recently one of our numerous WAVE geniuses conceived an idea for a nighttime amateur disk-jockey contest, to be sponsored by the Oertel Brewing Co. of Louisville, and to be MC'd by our irrepressible Bob Kay. Voting was invited on a Friday and a Saturday evening broadcast—10:15 to 11:30 p.m. each evening.**

**Both we and the agency, M. R. Kopmeyer Co., had always known that even after Hooper hours (and even after allowing for six other Louisville AM stations and two Louisville TV stations) WAVE has quite an audience at all times. But we hardly expected to break the postman's back with nearly 24,000 mail returns from just *two* evening broadcasts!**

**Well, we did it. Furthermore, we still have some shots in our locker. If you like to know you're using *live* stations that reach lots of *people*, with real *entertainment*, you might just let F&P tell you the WAVE story. Or write us direct!**

LOUISVILLE'S
WAVE

NBC AFFILIATE
FREE & PETERS, INC.,



5000 WATTS . 970 KC
NATIONAL REPRESENTATIVES

# FREE With Your Subscription To SPONSOR

TWIN TELEVISION TOOLS FOR SPONSORS, STATIONS, AGENCIES

**1. TV Dictionary for Sponsors**

new supply just off the press. More than 5,000 copies sold. Only complete, authoritative dictionary of TV terms specially compiled for SPONSOR.

**2. 199 TV Results**

Specific dollars-and-cents results obtained by 40 different categories of advertisers. 40 pages of capsule case histories that come in mighty handy in evaluating TV's result-producing potential for your products.

Get both of these widely used booklets

**FREE**

by entering your subscription to

# SPONSOR

Only $8 a year for 26 issues or $12 for two years (52 issues).

•

CLIP THIS COUPON NOW

SPONSOR
510 MADISON AV., NEW YORK 22

Send "199 TV RESULTS" and "TV DICTIONARY FOR SPONSORS" FREE with my SUBSCRIPTION TO SPONSOR.

☐ $8 a year ☐ $12 two years

NAME

FIRM TITLE

ADDRESS

CITY ZONE STATE

☐ REMITTANCE ENCLOSED
☐ BILL ME LATER


growth of TV news coverage to some degree. Even so, we anticipate improvement of techniques and a greater use of the medium during 1951 in the presentation of news, documentaries and ideas. Current ratings of the major news shows indicate stepped up audience interest in TV news. Those ratings should go even higher as the world moves into the critical springtime.

During 1951 we expect that film coverage of events will improve in quantity and quality. On the quantity side we anticipate using more film stories of spot news than heretofore, cutting the length of each one in order to cover more ground. It is probable also that, barring restrictions on cable expansion, we will switch to other cities more frequently for film projection close to the scene of events taking place.

There probably will be greater use of on-the-spot pick up reports during this year; Washington personalities will be asked to give the TV news audience direct reports on mobilization and how it is to affect the lives of all of us.

At CBS we plan to utilize more effectively reports from our correspondents overseas. One program which will be aired on Saturday evenings will devote a whole section to cabled capsule accounts of spot news in European capitals, Asia and elsewhere. The visual technique is not quite complete, but it will combine on-camera commentator with films, still picture and animation.

It is also likely that the year will bring more programs such as Columbia's *Challenge of the Fifties* which was a roundup of CBS correspondents from all over the world, giving their first-hand reports on conditions in the countries they cover and featuring interviews with leading statesmen in most of the free world.

1951 will probably see a continuing decrease in the meaningless and flippant kind of feature story on television. This is not to say that the good human interest feature will be crowded out of the picture. But it is to say that less news time will be devoted to fashion shows and beauty contests, more news time will be utilized in expanding the volume of news reported.

We will be able to put more news into pictures this year than last, which is the general idea of TV news. But we feel that television's audience must be served a news bill of fare equal to radio's audience. And that idea will not be sacrificed for the sake of picture. The motto will be: "News in Picture if Possible, But Give 'Em the News—All of It."

DOUGLAS EDWARDS
*CBS News Reporter*
*New York*

## RADIO'S RETURN

(*Continued from page* 35)

think it intelligent to drop the medium in a flurry of emotion."

Bristol-Myers Company (*Break The Bank* and *Mr. District Attorney* on NBC radio, as well as *Break The Bank* on NBC-TV and *Lucky Pup* on CBS-TV) will boost its radio and TV expenditures 26% in 1951. "We believe you must use radio and TV as supplementary media if you expect to do a decent national advertising job," said




Joseph M. Allen, B-M vice president.

He added significantly: "Even if Americans bought another 7,000,000 TV sets in 1951, the video market would still be small compared to radio. Also, we believe it'd be poor business practice to buy into TV at the expense of radio."

Brown & Williamson Tobacco Company will spend at least an estimated $3,000,000 in radio in 1951, with a large slice going to *People Are Funny* on NBC and radio announcements. "So far, because of constantly increasing sales, we've been able to get into spot television on Kool, Raleigh and Viceroy—not only without curtailing our radio budget, but, in fact, with a slight expansion of our radio budget at the same time," said J. W. Burgard, advertising manager.

To which B & W account executive, Courtland Dixon, of Ted Bates & Company, appends: "We believe in spot radio to the nth degree. We're not hysterical. In case of a continuous TV freeze, we'd use radio even more."

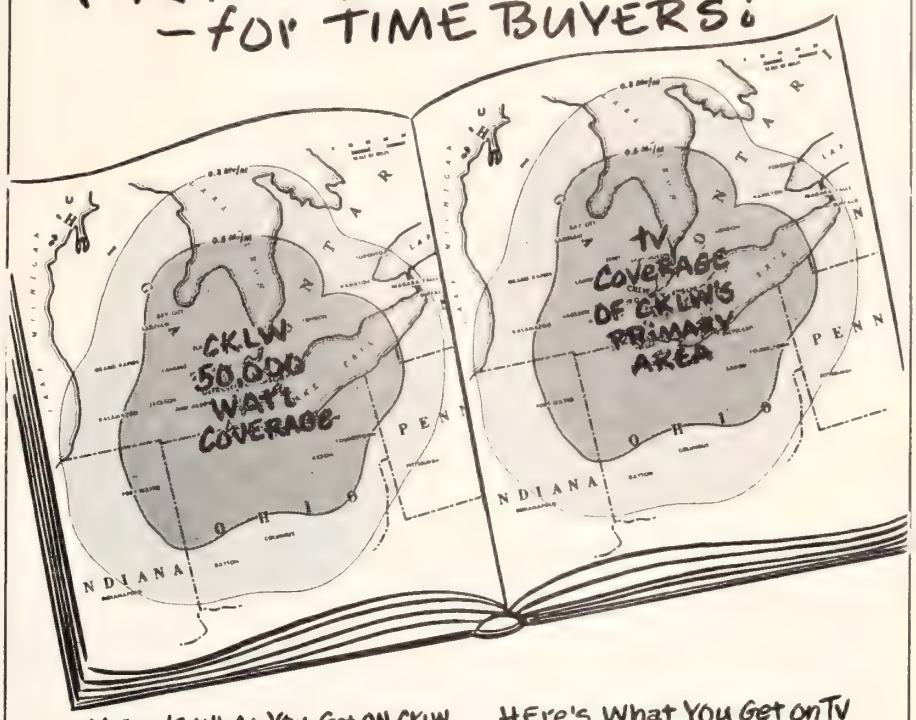
Don Paul Nathanson, advertising director for the Toni Company, credited radio with a major role in building the sales success of Toni's permanent wave products. The firm decidedly does not believe in evacuating radio. In 1951, about half of the company's more than $6,000,000 budget will be dedicated to radio, and about 10% to TV.

A spokesman for the Victor van der Linde Company agency declared emphatically: "All our TV programing is built on new money. None is at the expense of radio budgets. Every single one of our accounts believes radio is very much alive." As proof, it was pointed out that two accounts—Dolcin, the pain-reliever, and Nattlage Foods—will be using both radio and TV in 1951, and not by cutting into radio time.

One surprisingly big deviant from the trend is B. T. Babbitt Company. Last month it scrapped its two daytime radio soap operas — oldtimer *David Harum* on NBC and *Nona From Nowhere* on CBS. This represented a whopping total network loss of $2,000,000. But while the cancellations do mean that Babbitt is biting into its radio budget to enter TV, the transition is not an entire loss to AM.

SPONSOR learned that Babbitt merely intends adopting "different techniques and different vehicles." Thus, the company hopes to fight back against Ajax


PRIMER
—for TIME BUYERS!




HERE'S WHAT YOU GET ON CKLW
$1,000 = 17 CLASS "A" SPOT ANNOUNCEMENTS COVERING 2,638,456 RADIO HOMES IN CKLW'S PRIMARY AREA ONLY *

HERE'S WHAT YOU GET ON TV
IT TAKES $5,695 TO GET 17 CLASS "A" SPOT ANNOUNCEMENTS COVERING ONLY 555,974 TV HOMES IN CKLW'S PRIMARY AREA*

**Using 17 spot announcements it costs over 5 times more to use TV than it does to use CKLW's dominant watt coverage . . . *and* . . . using CKLW you reach over 5 times more homes than you reach by using TV. *Which means* . . . in this area it costs over 25 times more to reach one TV home than it does to reach one radio home when you use CKLW.**

***For more facts and figures on the sales impact of CKLW write today for the "Primer". A complete 8 page booklet that every time buyer will want to read before dealing with clients.***

**Cuyahoga County, Ohio not included*

**50,000 WATTS**
**800 ON THE DIAL**

# CKLW

**GUARDIAN BLDG. • DETROIT 26,**

*Adam J. Young, Jr., Inc.*
*National Rep.*

*J. E. Campeau*
*President*

SHELL EXCLUSIVE!

Shell Oil placed "Shell's Dinner Edition of the News" on KJR—their *only* radio in Western Washington.

KJR SEATTLE 5000 WATTS AT 950 kc.
A Marshall Field Station
—THE VALUE-FULL STATION
ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta



"Mighty proud to have Gold Medal Flower," says Rev. Dwight "Gatemouth" Moore, minister, disc jockey, showman and 'character' featured 2 hours daily and 3 hours on WDIA. In starting a ¼-hour strip on the station admittedly controlling 42% of Memphis (the other 5 stations cover the white field), GOLD MEDAL joins a marvelous collection of America's finest advertisers like these:

| | |
|---|---|
| *FAB | *Red Cross Spaghetti |
| *Folger's Coffee | *Arrid |
| *Kools | *Super Suds |
| *Sealtest | *Dentyne |

HOOPER SURVEYS PROVE *WDIA* HAS UP TO 75.6% OF MEMPHIS NEGRO AUDIENCE. YOU CANNOT DO THE JOB IN MEMPHIS WITHOUT *WDIA*.

WDIA Memphis Tennessee Bert Ferguson, Mgr. Harold Wilkes, Comm'l Mgr. John E. Pearson Co., Rep.




Cleanser, which began threatening Bab-O for dominance in the cleanser field back in 1947. As an experiment, Bab-O will now, reportedly, squire *Ruth And Eileen*, (a half-hour Saturday daytime drama on ABC-TV, based on the Ruth McKenney stories). It will also, however, pick up the tab for five-to-six-times-a-day radio news reports on Mutual, in an attempt to capitalize on the growing interest in Korean war news.

SPONSOR's survey discovered that a number of new sponsors have ventured into the TV fold, not out of hysteria, but only when the particular merchandising needs of their products seemed to derive most dollars-and-cents value from the visual impact of TV. Or as Miss Lillian Selb, radio and TV time-buyer for Foote, Cone & Belding, puts it:

"None of our sponsors have gone hog-wild over TV. They just don't want to overlook any good bets. For example, our Rheingold Beer account found that, in the summer, five-minute TV announcements would naturally be suggestive for persons parched with thirst in the sun. So we entered TV. At the same time, you can be sure Rheingold didn't take money away from its valuable radio announcements."

And the president of a large agency commented: "Our sponsors no longer are panicky about getting out of radio—just as there's no panic to get into TV. Yet our clients are keeping a sharp eye out for the shrewdest exploitation of their individual products. Some have found that certain demonstrable products—like a washing machine—do have better visual impact on TV. So they've spent extra money on TV. Those that sell a packaged item—like soap—where the visual effect is not important, have found TV less effective. So they've stuck to their guns with radio."

In its survey, SPONSOR found that the number of advertisers who discovered TV too rich for their blood are legion. Here are a handful who've learned from past lessons:

The Whitehall Pharmacal Company in 1948 and 1949 entered TV experimentally, though not by nibbling into its radio budget. It bankrolled *Small Fry* on the DuMont network and *Mary Kay and Johnny* on NBC-TV. But at the end of a year's time, both shows were suddenly dropped.

Explains Douglas Ballin, Whitehall's radio director: "One big headache was

budget trouble. On radio, we'd been used to knowing in advance down to the last dollar what our budget would be. But on a show like *Mary Kay*, you just couldn't set up a budget. New props, new sets, new talent, would unexpectedly crop up, and knock our budget half-cocked.

"The other drawback embraced simple arithmetic. We found that our product Anacin—which is a low-cost item retailing at 19 cents to 98 cents—would have to sell a lot more in ratio to keep up with the high TV program costs. It didn't. so the TV show was dropped."

Ballin adds, "We still believe radio to be the most effective vehicle for reaching the type of people who buy our products." Clear proof of this is the fact that Whitehall sponsors a jampacked stable of radio shows: *Our Gal Sunday*, *Romance of Helen Trent*, and *Mr. Keen* on CBS; *Just Plain Bill* and *Front Page Farrell* on NBC; the Tuesday-Thursday segments of the *Harry Babbitt Show* on CBS Pacific Coast network; a portion of NBC's *The Big Show;* as well as announcement schedules on over 200 stations.

Then there was a sponsor who heretofore had refused to sink cash into an unknown radio show that bucked a popular one at the same time. But when TV arrived, he made precisely the error he'd tried to avoid on radio. He hastily reached for his billfold to buy what he considered a good time franchise opposite a lavishly produced TV musical revue. Naturally, he suffered the consequences. Now thoroughly jaundiced, the fellow is using magazine advertising.

More and more advertisers are returning to radio because of zooming video costs, according to the survey. Max Tendrich, media director for Weiss & Geller, tells of one sponsor who cancelled his three 15-minute weekly radio programs to put all his advertising eggs into a half-hour TV program. To his dismay, the advertiser found that time and talent on the video show cost 60% more than the three radio programs. The sponsor dropped video, and is considering a return to radio.

George Wasey of Erwin, Wasey & Company, tells a similar story of the Barbasol account. The shaving cream agreed to sponsor a 15-minute digest of the week's news, *News in Review*, on CBS-TV, immediately following the *Toast of the Town* program.

The news review ran for 52 weeks. But as Wasey says: "The sales results were not dramatic enough. For a packaged product that sold for less than $1, the advertising expense was way out of line." Barbasol turned to bankrolling *Rayburn and Finch*, a 15-minute disk-jockey radio show on WNEW in New York for six months in 1950, and currently has other advertising plans in mind.

Another viewpoint stressed by several advertisers is that TV and magazine advertising tend to reach the same urban areas, while radio penetrates markets not reached by either. Therefore, supplementary advertising seems called for. Norman W. Glenn, acting sales promotion chief for NBC, a strong advocate of the *joint* use of radio and TV advertising, had this pertinent comment:

"A question that must be asked of any advertiser who is thinking of using television as a basic medium is: 'What happens to your advertising campaign in the South, Southwest, the Pacific Northwest, and even important parts of the Middle West?'

"If an advertiser is selling goods


# The Right Introduction to Central Ohio Women





Irwin Johnson's TV

## "EARLY WORM PARTY"

**Irwin Johnson—top favorite local star—will give your product a profitable introduction to the thousands of women in this fastest-growing TV market.**

**80 to 100 women gladly pay $1 for their breakfast (no club tie-in) to attend Irwin Johnson's TV "Early Worm Party" every weekday from 10 to 11:00 a.m. Thousands more attend via television this largest central Ohio TV audience participation show.**

**Televised from the luxurious Town and Country Room of The Neil House, the "Early Worm Party" offers unlimited sales possibilities.**

**Ask Blair TV Inc. for details or write direct.**



**WBNS-TV** COLUMBUS, OHIO
Channel 10
CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street

there today, can he afford to ignore these markets? Can he afford to lop off completely Denver, Colo.; Portland, Ore.; Wichita, Kans.? While it's true that these markets are not the New Yorks and Chicagos, it must be remembered that non-television America, in the aggregate, is seven times as big as New York City in retail sales."

Other advertisers are concerned because TV (with its frozen 107 stations) still leaves 40% of the population living in areas where they can't reach a TV signal, even if they wanted to. In this connection, a Cities Service Company executive pointed out:

"Cities Service has been in radio for 25 years. It's always had happy results with radio's full market coverage. But when we experimented with *The Band of America* on NBC-TV for a 13-week simulcast, it became clear that TV's coverage needed reenforcement. Mind you, we may go back into TV. But we'd like to see a wider market first."

It would be a fallacy, of course, to think that TV's bottled-up market has scared off advertising initiative. A case in point is International Silver Company, a longtime bankroller of radio's *Ozzie and Harriet*.

Early in 1950, International decided to sponsor the half-hour *Silver Theatre* on CBS-TV, m.c.'d by Conrad Nagel. The move seemed to be a sensible one, because video neatly lends itself to displaying silverware patterns. Soon two problems bobbed up to hamstring the producer: (a) Not only were the time and talent costs excessive (about $17,000 a week for TV as compared with the approximate $14,000 a week for radio); but (b), as a spokesman for Young & Rubicam says, "The audience we reached was pretty darn narrow."

Although International dropped *Silver Theatre* after 26 weeks, the firm wants to give TV another whirl. Undaunted by past boobytraps, it will soon bankroll *Success Story*, a 15-minute daytime interview program with Betty Furness on ABC-TV.

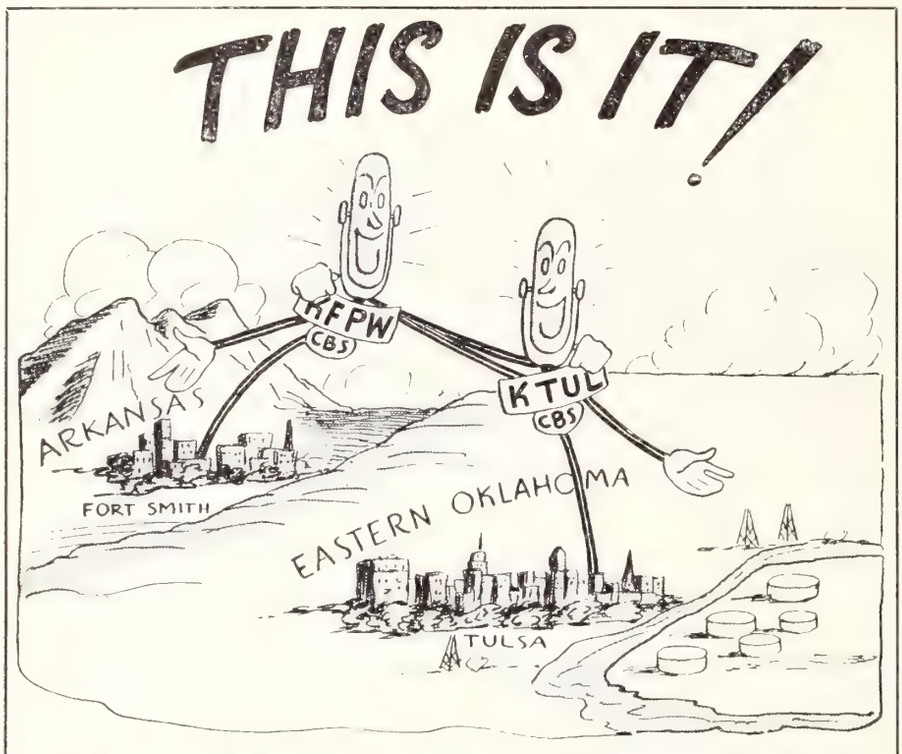
The looming global war has, of course, caused almost every advertiser to straighten up and think hard about his radio/TV advertising outlay. From the evidence gathered by SPONSOR, several considerations now influence the admen's thinking apropos the impending wartime pinch:

1. Admen, who remember bleakly the newsprint scarcity during World War II, want to make sure they'll be getting good time availabilities in radio/TV during the coming years.

2. Since most big manufacturers will have to divert their production from "butter to guns," they'll be primarily concerned with institutional advertising. And both radio and TV, with their combined audiences, seem most propitious for that purpose.

(A striking example is Speidel Watch Bands, which in 1949 evacuated radio completely to spend over $1,000,000 on TV for *What's My Name*, NBC-TV, because its products' patterns are more demonstrable on video. But with the government's impounding of copper, aluminum and other strategic materials last month, Speidel is having a change of heart. Says account executive G. William Anderson, Jr., of Sullivan, Stauffer, Colwell & Bayles: "If the war pressure keeps on, Speidel may have to get out of TV on a network basis and convert to a combination of AM and TV.")

3. The anticipated 30% reduction on the manufacture of TV sets in 1951 (as electronic instruments and other valuable parts become scarce) plus the


**IN ONE PACKAGE!**

**THE BILLION-DOLLAR MARKET OF EASTERN OKLAHOMA—**
***Plus* THE RICH PLUM OF WESTERN ARKANSAS' OZARK TRADE AREA!**

★ **ONE OPERATION**
★ **ONE REPRESENTATIVE**
**(Avery-Knodel, Inc.)**
★ **ONE NETWORK— CBS**
★ **ONE BUY – THE BEST!**

**KTUL-KFPW**

JOHN ESAU, Vice President-General Manager
Affiliated with KOMA, OKLAHOMA CITY

continuing freeze on the granting of licenses for new TV stations, have combined to make radio an increasingly attractive medium.

4. The prospect that their wartime advertising will not be taxable has already tended to encourage sponsors to hypo both their radio and TV timebuying.

In summary, as a result of its survey, SPONSOR was able to determine two major points: radio has definitely staged a revival of interest in the eyes of national admen; and the future holds open increased business for both radio and TV. Certainly television will continue to flourish in 1951, on the basis of the firm foundation it built in 1950. At the same time, radio, too, will grow in the new year, on the basis of its vast audience amassed over a quarter-century of experience. In the face of the darkening war situation, any advertiser who blindly charges into one medium at the expense of another, will be merely cutting off his nose to spite his face. Used together, both media will provide admen with the widest possible advertising voice in 1951. ★ ★ ★

## TINTAIR

*(Continued from page 31)*

ecutive vice president and director of sales for Toni.

After calling in Cecil & Presbrey last February to conduct consumer research, one thing became apparent to these three business musketeers: they had a tough job on their hands. Not only did they have to set up a new consumer's habit, as Toni had done; they also had to overcome the social stigma attached to hair dyeing in the home.

However, they were not discouraged, because they were aware of the tremendous market ready to be tapped. (According to Byoir, at least 40% of the nation's women and 10% of its men are interested in "keeping the color of their hair young.")

What was the strategy employed to break down the home hair coloring taboos and stimulate market interest? Ed Cauley, Tintair account executive at Cecil & Presbrey, lists the chief factors this way:

1. Use the fashion authority pitch —convincing beauty editors and commentators on the magazines, newspapers, radio and TV that Tintair is gen-


THE CBS STATIONS

Covering the Top of the Nation

ANNOUNCE

THE APPOINTMENT OF

WEED and COMPANY

AS EXCLUSIVE NATIONAL REPRESENTATIVE

EFFECTIVE IMMEDIATELY

KCJB
910 KC — 1000 W
Minot, N. Dak.

KSJB
600 KC — 5000 W
Jamestown, N. Dak.

(Studios in Bismarck and Fargo)

Owned and operated by—

JOHN W. BOLER



Uncle Dudley ...Sez:

Blanket South-Arkansas and the Mississippi Delta by regional coverage with the COTTON BELT GROUP. Three stations; one rate; and a call to Devney and Co., 535 Fifth Avenue will do it for you. Use KTFS in Texarkana, KDMS in El Dorado, and WGVM in Greenville for "blanket coverage" of an area that's "secondary" to the power boys. The cost is small.

COTTON BELT GROUP

Box 1005

TEXARKANA, TEXAS

Phone: 35-124

Selling Power

PROVEN BY ARBI

The XL Stations of the Pacific Northwest

• WASHINGTON
KXLY—Spokane
• OREGON
KXL—Portland
• MONTANA
KXLF—Butte
KXLJ—Helena
KXLK—Great Falls
KXLL—Missoula
KXLQ—Bozeman

Pacific Northwest Broadcasters

Sales Managers

Wythe Walker
347 Madison Avenue
New York 17, N. Y.

Tracy Moore
6381 Hollywood Blvd.
Hollywood 28, Calif.

CBS
Biggest
Growth of retail sales % in the U.S.A. was in
EL PASO
Biggest
audience in this vital marketing area is delivered by
KROD
5,000 watts 600 K. C.
KEY STATION – SOUTHWEST NETWORK
RODERICK BROADCASTING CORP.
Dorrance D. Roderick, *Pres.* Val Lawrence, *Vice-Pres. & Gen. Mgr.*
REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY
• AMONG THE NATION'S 75 LARGEST CITIES, IN THE LAST 10 YEARS (Latest Dept. of Commerce Report)



Same old story in Rochester . . .
WHEC WAY OUT AHEAD!
Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . . .
WHEC
CBS
ROCHESTER, N. Y.
5,000 WATTS
Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

uine news: then let these authorities tell their audience about it.

2. Use the celebrity endorsement approach—advertise the fact that people like June Havoc, Gloria Haven, and Princess Obolensky are charmed with Tintair.

3. Advertise heavily in TV because of its visual impact.

4. Advertise wisely in radio because of its wide coverage.

5. Advertise in fashion magazines like *Mademoiselle*, *Vogue*, and *Harper's Bazaar*, to take advantage of the color display of the hair tint in their pages, and also to establish a kind of snob appeal.

The campaign teed off in September, 1950, with Tintair determined to experiment for a month in order to gauge the various media. One-minute announcements were used for a period of four weeks over WDAF, Kansas City and for three months over KQV, Pittsburgh.

At the same time, newspaper ads (full page) broke in Kansas City, Wilmington, Del., Trenton, N. J., Allentown, Pa., and Reading, Pa.

One promotion device that worked wonders was that of staging demonstrations, with models, for the press in local cities. After one such demonstration in Los Angeles, a beauty commentator expressed her admiration for Tintair over TV station KNBH. Within 24 hours, more than 4,000 telephone calls poured into that NBC station, according to Byoir, with the result that a special telephone line was set up to switch the calls to the Broadway Store in L.A.

Although smart public relations won the product articles and layouts in *Life*, *Coronet*, *American Weekly*, and *Glamour*, it was advertising in radio/TV that has brought Tintair its most direct results, with "TV being the standout," according to Mitchell Finlay, Tintair's advertising director.

On 18 October, Tintair's *Somerset Maugham Theatre* (Wednesday, 9-9:30 p.m.) bowed in over CBS on 48 TV stations. Show, which costs about $25,000 weekly for time and talent, has a 24.6 Nielsen rating. It features a weekly Maugham short story on film, with the 76-year-old, self-styled "old party" of English literature, appearing himself on film to introduce and end each dramatization.

Start of the program was timed nicely to benefit from the Hollywood release of Maugham's *Quartet* and *Trio* movies. At a giant press conference Byoir staged for Maugham in Manhattan, the dean of *belles-lettres* spoke highly of Tintair and TV. "I have never been a writer who just wants to reach the intelligentsia," he said dryly. "Now I am able to reach the people who have ceased to read."

The program's commercial is delivered by Maggi McNellis, billed as "one of America's 10-best-dressed women." Viewers get an eyeful of three models in various stages of Tintairing their hair, while three other lovelies pose behind frame covers of *Mademoiselle*, *Vogue*, *Harper's Bazaar*.

Typical McNellis pitch explains that all three of these fashion mags advise, "Color your hair!" She goes on from there: "Remember, only Tintair has Vegetable Catalyst D . . . the wonderful coloring action that automatically turns off the coloring action after 15 minutes. . . ."

Cecil & Presbrey's Cauley says: "The reaction to our first Maugham show was an overnight madhouse. We'd expected a stampede to the drugstore counters, but not the rush we got. Almost all retail outlets were sold out within two days and crying to us for more merchandise. The fad caught on among young and old women—all wanting to tint their hair."

Women stormed the Sun Ray Drug Stores in Philadelphia and the Katz Drug Stores in Kansas City, according to Cauley, asking for "some of that hair tint that Maggi McNellis was talking about"; or, "I'd like the tint with the Vegetable Catalyst D in it I saw on the Maugham show yesterday."

Amusingly enough, when Straus himself visited Gimbels in Manhattan to see how the product was selling, he was drafted into demonstrating Tintair behind one of the department store's counters. He escaped three hours later—when the stock was sold out.

Tintair has been having happy results also with its 15-minute portion of the *Meet Frank Sinatra* radio show Sundays over 104 stations of CBS. This disk jockey-celebrity interview program costs Tintair a gross $7,500 a week and has had a Nielsen rating of about 3.6 since its debut 29 October. The commercial is chiefly notable for the way in which it glamourizes Tintair's 12 different shades (Mona Lisa Brown, Golden Topaze, Canary Diamond, etc.) and its lilting jingle:

*Yes—color your hair and do it today*

*The wonderful, fabulous Tintair way!*

*No need to watch the clock, you see,*

*Tintair has Vegetable Catalyst D!*

Partially as a result of Tintair's radio advertising, Cauley says, teen-age girls, smitten by the Sinatra charm, have turned to tinting their hair en masse in colleges and high schools.

Much of the success of the Tintair campaign can be credited to close-knit cooperation between the sponsor and the agency. Initially, strategy meetings were held twice weekly. Usually present were Straus; Helen Golby, director of advertising creations for Bymart; James Cecil, president of Cecil & Presbrey; Joe Lamneck, the agency TV commercial producer; David Lyon, supervisor of the Tintair account for the agency; Graeme Macleod, agency account executive who specializes in copy and singing commercials; and Ed Cauley, general agency account executive.

The 55-year-old Cecil & Presbrey agency (which had about $15,000,000 worth of billings for 30 accounts in 1950) is a firm believer in spearheading a campaign with both radio and TV. Predicts account supervisor David Lyon: "The way sales are boiling up, it could well be that Tintair will be seeking additional radio/TV time later on in 1951. We're lucky in having an aggressive sponsor like Mr. Straus, who knows you have to keep on pushing advertising, the more you sell."

What effect has Tintair's spiralling success had on the rest of the cosmetic industry? Tintair officials say one result is that it has boosted the sale of allied products. The home hair coloring sells at $2 (plus 20% Federal tax) and generally women also buy the 29-cent brush that goes with it. Too, the consumers have been buying makeup capes, wear rubber gloves (to protect the hands), shampoos, combs, towels, and mirrors.

Certainly, another result is that Tintair's campaign has touched off a spurt of advertising among its hair coloring competitors. Lawrence M. Gelb, president of Clairol, Inc. (which sells mostly to salons, but also has a 79-cent Instant Clairol, which has been marketed through drug stores for 10 years), says: "Our advertising budget will be upped 100% in the new year." He plans to enter radio/TV on a co-operative spot basis, besides increasing printed media appropriations, and staging hair styling contests throughout the nation.

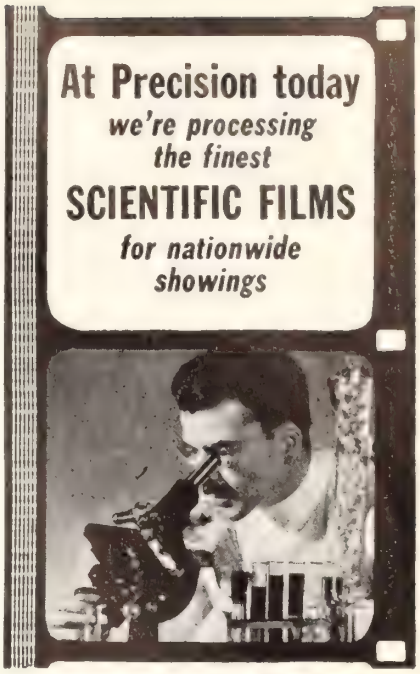
A spokesman for the Roux Distributing Co., Inc. (whose hair coloring preparation costs from $3.50 to $5, but is sold largely in beauty shops) said the product will boost its magazine and newspaper advertising in 1951. "We're scouting around for a possible radio or TV show, too," the spokesman added. The Tintz Co. of Chicago Sales Affiliates, Inc., of New York (which handles Inecto Color Cocktail Shampoo); and Duart Manufacturing Co. of San Francisco (Kolor-treet) are both stepping up printed media advertising.

But what of the beauty salons? How do they feel about Tintair's infiltration into their preserve? Oddly enough, some of them seem quite delighted, rather than anguished. Feelings are summarized in the comment of D'Amico, a Fifth Avenue, New York, beautician and member of the National Hairdressers and Cosmetologists Association. He told SPONSOR:

"We're actually doing 100% more business since Tintair entered the field. One reason is it's caused people to become more hair-conscious. Secondly, people who've used home hair coloring and bungled the job, have come to us to get their hair one color, instead of all the spectrums of the rainbow. It takes a beautician one year's training before he can tint hair properly. How can amateurs be expected to do it in 25 minutes?"

However, Marion Sheehan, editor of *American Hairdresser Magazine*, believes this attitude is sheer wishful thinking. "Tintair is a worthy product," she told SPONSOR, "and as of now, it's a definite 'Toni' threat to the trade. However, I think the home hair coloring craze will eventually peter off. Women like being pampered in a beauty salon. The fuss and bother of waving and coloring their hair in the home may eventually prove too much for them."

If the Tintair campaign has proved anything, SPONSOR found, it is that there seems to be a bottomless gold lode in cosmetics waiting to be mined. Now, if another entrepreneur discovers a way of preparing an inexpensive lipstick or powder in the home, he, too, may have a Toni by the tail. ★ ★ ★

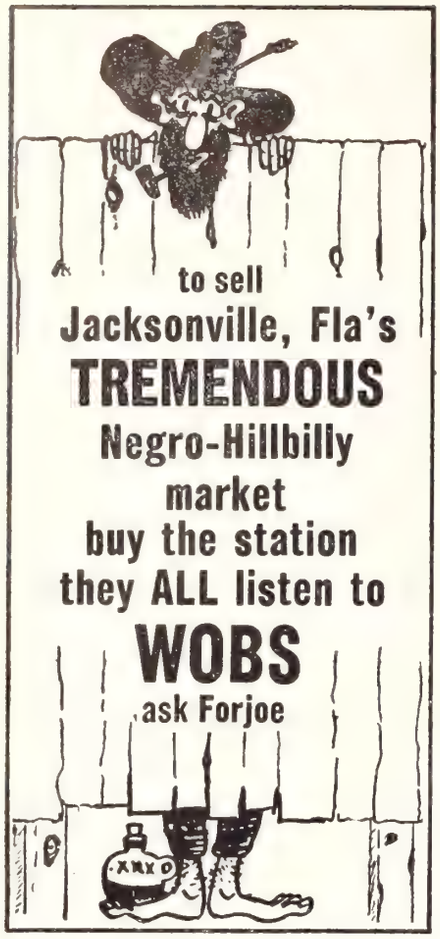




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## MUSIC LIBRARIES

(*Continued from page* 33)

gotten themselves firmly anchored. Duplicate libraries for FM stations became unnecessary when separate programing was dropped.

Coupled with this is the flood of free phonograph records (not radio transcriptions) which engulf radio stations. Record companies mail out thousands of current pop tunes to disk jockeys and music directors. Faced with the choice of $100 a month rental fees and free records, many stations are taking the cheapest way out.

True, libraries provide a broad range of music unavailable free from record companies.. They build programs, cue records, write continuity, and put out a high-fidelity recording arranged especially for radio. But a personable disk jockey can piece together something acceptable right out of the mailbox. As for fidelity, Capitol Records (in competition with its own Capitol Transcriptions) about three years ago inaugurated a "Disk Jockey Special." Other record companies soon followed. This was an extra edition made specifically for d.j.'s on durable vinylite plastic (same material used for transcriptions). As a result, the music library business has been dropping of late.

To counteract this downward trend, the companies each did some hard thinking. RCA Thesaurus began its "new era" (November 1949) with new emphasis on selling. Associated hired high-powered salesman "Mitch" Mitchell away from NBC; Lang-Worth developed its own eight-inch transcription disk to replace the traditional 16-inch model. All of them, including World, Capitol, Standard, MacGregor, and Sesac stepped up production of scripted shows. This was just one phase of the new music library approach. From now on emphasis will be heavy on helping the subscriber station sell programs to a sponsor.

There have also been some scattered attempts to work the other side of the street. Library services have approached national advertisers directly and suggested large-scale sponsorship of their scripted shows. C. O. Langlois, Sr., of Lang-Worth, for example, has hundreds of feet of taped vocalizing by Allan Jones. By holding off release of the Jones material Langlois hopes to interest some large advertiser in exclusive sponsorship of the "package" in many markets. Once released, of course, any subscriber could sell the program.

Associated's Maurice Mitchell has similar ideas. He'd like to see large national advertisers do with library programs what they've done with transcribed open-enders. Another Mitchell idea to increase national business for all music library subscribers: open an audition office in New York where advertising agency and sponsor bigwigs could listen to what's available on library disks. They could pick out a likely program from one of the many complete libraries available, then note down the stations who subscribe. This would hypo rentals for the entire industry.

Mitchell sets out very soon for the first of many regional sales meetings with Associated subscribers. In a recent letter to them, which incidentally stressed his radio background, he explained the sales meetings: "Sure, "we'll take a few minutes to talk about the APS library—because broadcasters *want* to talk about and learn more about the library as a sales and program tool. But the bulk of each session will be designed to bring you up-to-date on what's new, different and successful in sales and programing . . . in terms of what is *actually* being done in the field."

Associated competitors, too, are straying from traditional music library functions. Every major company has recently added recordings to its basic selections which bear little resemblance to dance music or any other typical library material. These are the so-called "production aids." World Broadcasting, for example, has cut feature program "signatures" (introductions to their scripted shows), weather jingles, Christmas jingles, time signal jingles, and commercial jingles. World sales manager, Robert Friedheim reports widespread sales of all these short, announcement-type, transcriptions to local jewelers, car-dealers, clothing stores, appliance dealers—every kind of dealer. Commercial jingles are especially aimed at these businesses: furniture, loan service, used cars, bread, men's clothing, jewelry, women's clothing, furs, and fur storage. The announcement-length transcriptions have undoubtedly spurred advertising by local sponsors with small bankrolls, to the delight of subscribers.

Most of the other libraries offer sim-

ilar production aids. In addition some, like RCA, Lang-Worth, Standard, World, and Associated record "voice tracks"—spoken lead-ins by stars. World's *Forward America*, for example, has introductions and readings recorded right along with the music in the same group of records. Voice tracks are also used extensively for "cross-plugs," where a star in one series boosts another series in the same library. Again, there may be short dialogues between the star of a show and one of his soloists. There has also been an attempt of a few companies to simulate interviews between the local announcer and a performer. Announcer reads from a script while the performer's voice is on disk.

It's a fairly safe bet that when one library service tries out a new gimmick, and it makes a hit with subscribers, the others will quickly adopt it too. Just one instance of this is the now common practice of inserting short segments of interlude music between two selections played in a different key. To avoid jarring the listeners' ears, the interlude starts in the key of one selection, ends up in the key of the following piece. Capitol Transcriptions is credited with pioneering this gimmick, soon found itself imitated. The new emphasis on selling programs to sponsors has also been generally accepted, as well as the vast increase in production aids and scripted program series.

This means that any station with one of the six major, balanced libraries can be expected to have approximately the same musical and non-musical material on hand. These six companies (Lang-Worth, RCA Thesaurus, World, Standard, Associated, and Capitol) all include between four and five thousand selections in their basic library, send between 40 and 70 new selections out each month. Although there is no standard method for counting up the number of subscribers (some services count three for a group of affiliated AM, FM, TV stations, some count only one) each library services between 400 and 600 stations in this country and abroad.

Except for Capitol, rentals for the big six range between $120 and $300 per month, usually for the duration of a three-year contract. Rate depends on the station's market, rate card, and whether the library is exclusive in that market. Capitol recently offered stations a novel proposition: Go through





BORDEN STARLAC
EXCLUSIVE!

To introduce a fine new product, Borden chose KJR and the Ann Sterling program for their only radio in Western Washington.

KJR
SEATTLE 5000 WATTS AT 950 KC
A Marshall Field Station
—THE VALUE-FULL STATION
ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta




C.C.100

## *Typical music library programs* (*Continued from page 33*)

| COMPANY | PROGRAM | TYPE | LENGTH* | TIMES PER WEEK* | TYPICAL SPONSORS |
|---|---|---|---|---|---|
| CAPITOL RECORDS<br><br>Sunset & Vine Sts. Hollywood, Cal. | ANDY PARKER (and the Plainsmen) | Western serenade | 15 min. | 3 | (Sponsor list not available) |
| | KING COLE AND HIS TRIO | Popular combo | 15 min. | 1 | |
| | MAN FROM DIXIE | Dixieland jazz (Pee Wee Hunt) | 15 min. | 1 | |
| LANG-WORTH FEATURE PROGRAMS, INC.<br><br>113 West 57th St. New York, N. Y. | CAVALCADE OF MUSIC | Pop concert, top vocal stars | 30 min. | 1 | B. F. Goodrich Stores, KRGV, Weslaco, Tex.<br>Calvey Motor Co., WSCR, Scranton |
| | THE COTE GLEE CLUB | All-male voice old and new tunes | 15 min. | 5 | People's State Bank, WHTC, Holland, Mich.<br>Stegmaier Brewing, WKOK, Sunbury, Pa. |
| | THROUGH THE LISTENING GLASS | Musical standards | 30 min. | 1 | Admiral Television, WVNJ, Newark<br>Longview Transit Co., KERO, Longview, Tex. |
| | MEET THE BAND | Name dance bands, (disk jockey show) | 30 min. | 5 | Kelvinator Dealers, WNVA, Norton, Va.<br>Robert Hall Clothes, WMPS, Memphis |
| | RIDERS OF THE PURPLE SAGE | Western and folk music | 15 min. | 5 | Neil Motors, Ltd., CKRM, Regina, Saskatchewan<br>Sears Roebuck, WOKZ, Alton, Ill. |
| | THE CONCERT HOUR | Concert selections, classical, symphonic | 30 min. | 1 | South Carolina Power Co., WHAN, Charleston, S. C.<br>Heintzman Piano Co., CJOC, Lethbridge, Alberta |
| C. P. MacGREGOR<br><br>729 Western Ave. Los Angeles, Cal. | SAY IT WITH MUSIC | Pop and standard | 15 min. | 5 | (Candy manufacturers, dairy product companies, department, drug and furniture stores, furriers, specialty shops are prominent among sponsors. No individual sponsor names available.) |
| | EMI SHOWCASE OF MUSIC | Popular, including vocals | 30 min. | 1 or 2 | |
| | MELODIES THAT ENDURE | Standards, semi-classicals | 30 min. | 1 or 2 | |
| | AMERICANA | Western-type ballads, instrum'tal hits | 30 min. | 1 or 2 | |
| | VARIETIES IN MUSIC | Music from world's music capitals | 15 min. | 5 | |
| | HOLIDAY SCRIPTS | Special scripts with music for Xmas, Easter, other holidays | Varied | .... | |
| RCA RECORDED PROGRAM SERVICES (Thesaurus Shows)<br><br>120 East 23rd St. New York, N. Y. | MUSIC BY ROTH | Pop concert (Allen Roth orch. & chorus) | 30 min. | 3 | First Natl Bank of Mankato, KYSM, Mankato, Minn.<br>Webb Corp. (brewers), WOHI, E. Liverpool, Ohio |
| | FRAN WARREN SINGS | Pop, vocal, variety | 15 min. | 5 | Tharp's Ice Cream, WISL, Shamokin, Pa.<br>Bell Lumber Co., KYUM, Yuma, Ariz. |
| | THE TEX BENEKE SHOW | Music in Glenn Miller mood | 15 min. | 5 | Rosinski Furniture Co., WBEN, Buffalo, N.Y.<br>Glasgow Tailors, KGBX, Springfield, Mo. |
| | THE MUSIC OF MANHATTAN (Johnny Desmond, featured artists) | Old & new B'way hits | 15 min. | 5 | Michigan Mutual Ins. Co., WAVE, Louisville<br>Badger Lumber Co., WPAR, Parkersburg, W. Va. |
| | MUSIC HALL VARIETIES | Variety, vaudeville nostalgia | 30 min. | 1 | Retail Merchants Assn., WCPA, Clearfield, Pa.<br>Darling Auto Co., WLBZ, Bangor, Me. |
| | THE SINGING AMERICANS (Dr. Frank Black) | Male chorus, standards, pop | 15 min. | 3 | Participating spots, WBET, Brockton, Mass.<br>McIntee Carpet & Rug, WFMJ, Youngstown |
| SESAC, INC.<br><br>475 Fifth Ave. New York, N. Y. | MISTER MUGGINS RABBIT | Musical narrative for children | 30 min. | 1 | (Sponsor list not available) |
| | STARLIGHT SONATA | Late-at-night dreamy music | 15 min. | 1 | |
| | LITTLE WHITE CHAPEL | Religious | 15 min. | 1 | |
| | FIESTA TIME | Spanish music | 15 min. | 1 | |
| | MUSIC WE REMEMBER | Concert | 30 min. | 1 | |
| | DEEDS OF GLORY | Narrated stories of American heroes | 15 min. | 1 | |
| STANDARD RADIO TRANSCRIPTION SERVICES, INC.<br><br>665 Fifth Ave. New York, N. Y. | HOLLYWOOD CALLING | Pop concert with interviews | 30 min. | 1 | Southern Theatres, KONO, San Antonio<br>Kepler Photo Co., WCOU, Lewiston, Me. |
| | MEET THE BAND | Pop dance orchestra | 15 min. | 6 | Barker's Dept. Store, WGTM, Wilson, N. C.<br>Shidler's Furniture, WSBT, South Bend, Ind. |
| | MUSIC IN THE MODERN MOOD | Pop concert | 30 min. | 1 | Tidewater Telephone Co., WNNT, Warsaw, Va.<br>Hampton Looms, WBLT, Bedford, Va. |
| | MUSICAL ROUNDUP | Western variety | 15 min. | 5 | Bell Furniture, KGA, Spokane, Wash.<br>Victory Motors, WHYN, Holyoke, Mass. |
| | PERSONALITY TIME | Popular vocal | 15 min. | 5 | Danville Appliance Co., WDVA, Danville, Va.<br>Peters Packing, WMCK, McKeesport, Pa. |
| | SPORTS PARADE | Sports story, music | 15 min. | 3 | Breweries, auto dealers |
| WORLD BROADCASTING SYSTEM<br><br>188 Madison Ave. New York, N. Y. | FORWARD, AMERICA | Patriotic, music and reading | 30 min. | 1 | Citizen's State Bank, KCOH, Houston<br>S. H. Heironimus, WDBJ, Roanoke |
| | DICK HAYMES | Popular vocal | 15 min. or 30 min. | 5 or 3 | Bendix TV, WBUD, Morrisville, Pa.<br>Borden Lily Ice Cream, WLAG, LaGrange, Ga. |
| | RUSS MORGAN | Popular music | 15 min. | 6 | Piritz Dept. Store, WJRD, Tuscaloosa, Ala.<br>Coleman's Draperies, KVOX, Moorehead, Minn. |
| | HOMEMAKER HARMONIES | Household hints and pop music | 30 min. | 3 | Parker's Ready-to-Wear, WAUD, Auburn, Ala.<br>Hennessey's Dept. Store, KOPR, Butte, Mont. |
| | STEAMBOAT JAMBOREE | Riverboat music | 30 min. | 1 | Phillips "66" Oil Co., KEIO, Pocatello, Idaho<br>Kaiser-Frazer Dealer, KFBB, Great Falls |
| | LYN MURRAY SHOW | Standards in music | 30 min. | 1 | Hick's Oriental Rugs, Ltd., CJAD, Montreal<br>Madsen Motor Sales, KSVC, Richfield, Utah |
| | SONGS OF OUR TIMES | Musical review, other eras | 30 min. | 1 | S. S. Allan Dept. Store, WBUD, Morrisville, Pa.<br>Wills Music Store, KSLM, Salem, Ore. |

*These may vary from station to station as library shows are flexible as to length and broadcast schedules.

our catalog of some 5,000 selections and check off the half which suit your program needs. We'll charge you $75 a month for the first year, regardless of the station's power or market. The second year will cost $50 per month, if you don't cancel after the first year. During third and succeeding years the rental is paid on a month-to-month basis. Full library and script service are, of course, still available.

Despite the over-all similarity of the big six, they and the smaller "supplementary" services (MacGregor, Cole, and Sesac) each have particular strengths and weaknesses. Lang-Worth, for example, is the only service put out on eight inch transcriptions, instead of the traditional 16-inch size. This saves weight, makes a smaller library package physically, and is cheaper to produce.

Associated has its sales expert, "Mitch" Mitchell. Besides telling stations how to sell library programs, "Mitch" will tell them how to sell time generally. And his experienced salesmen will walk into local retailers and sell Associated shows directly to an advertiser. They've already done it. Knowing "Mitch's" reputation, some broadcasters expect new customers for Associated solely on the strength of his projected sales conferences.

World is especially strong on commercial jingles, special open-end holiday programs and production aids. This probably stems from its affiliation with transcription-making Frederic W. Ziv Company. One of the oldest firms in the business, if not the oldest, World comes as close to putting a complete show on transcription as it can without violating traditional library procedure.

RCA Thesaurus, since its renovation several years ago under the "new era," has switched completely to aggressive selling for the station. Handsome brochures and audition disks to impress the local advertiser are standard, as with most other companies. A full kit of production aids is included in the basic selections and monthly release bulletins are in the form of a large calendar to help stations program in advance. RCA maintains its reputation for a strong classical and semi-classical section in addition to the usual types of music.

Standard and Capitol have full complements of the various kinds of music, except that Capitol leans heavily toward popular tunes. Capitol Transcriptions, newest comer to the library field


**Open Door to Homemakers of Central New York . . . .**



*Kay Russell*

Guiding genius of Ladies' Day, former Lever Bros. fashion consultant, Mrs. Russell is a successful housewife, the mother of four children. She is a member of the Jordan Community Council, League of Women Voters and is active in Girl Scout and Boy Scout work.

**LADIES' DAY**

WSYR-TV's brand-new women's service show features homemaking, fashions, cooking, beauty, child care — a complete VARIETY of women-interests. A wonderful setting for effective demonstration of your product by Mrs. Russell.

Monday through Friday, 2:45 P.M.
*Participating*

*Write, wire or phone for availabilities*

**WSYR SYRACUSE TV Channel 5**

WSYR-AM-FM-TV — the Only COMPLETE Broadcast Institution in Central New York

*NBC Affiliate • Headley-Reed, National Representatives*

**It's "Teleways" for SUCCESSFUL Transcribed Shows**

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

STRANGE WILLS
26 half-hour shows dramatizing exciting and interesting stories behind wills

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

**OR**

**Custom-Built Transcribed Shows**

For Free Auditions and Prices Write

**TELEWAYS** RADIO PRODUCTIONS, INC.
8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.
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SIMPLE ARITHMETIC IN MUSIC LICENSING

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| AM | 2,183 |
| FM | 370 |
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| Short-Wave | 4 |
| Canada | 150 |

TOTAL BMI LICENSEES . . 2832*

You are assured of complete coverage when you program BMI-licensed music

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RICHMOND
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WCOD—FM
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COVERAGE
Of Houston's entire market area from KATL's full-time 5 Kw. operation. And, too, the experienced "Know How" from 33 hard working "Cattle" broadcasters.
Houston's Oldest Independent
KATL
HOUSTON, TEXAS

(just after World War II), does not stock the same records in their library as the parent Capitol Records. Artists do, however, often record different arrangements and tunes for both. Being a comparative new-comer, Capitol has found it desirable to stimulate rentals by adding new wrinkles to the library business (like the present attractive deal for just part of their library).

Sesac leans heavily toward religious and band music. It carries many public domain tunes and those which it licenses for music publishers, carries no popular music. Sesac, for whom the library service is a secondary operation, does its main business as a licensing agent for music publishers. Company collects fees from stations and others who play music it handles. Specializing as it does in "music of lasting interest" Sesac appeals strongly to religious and educational institutions too. Especially since its rates are the lowest in the field—from $40 to $57.50 per month. This rental fee includes use of several scripted shows, few high-pressure production aids, and no voice-tracks. Most stations consider Sesac a "supplementary"—excellent if a full range of music isn't necessary or to augment a larger library.

The M. M. Cole library, which sells heavily in the midwest, carries Sesac, BMI, and public domain selections, but no ASCAP tunes. There is no popular music included in subscriber's transcriptions and very little semi-classical. Its main emphasis rests on western, folk, religious, and novelty tunes—music popular in the area where Cole is strongest.

MacGregor is also considered a "supplementary" library because of its weak representation in several departments, though it claims to be first firm in business (1928). It does, however, service programs with regular script deliveries. MacGregor headquarters are in Hollywood, where they also transcribe many of their open-end dramatic and mystery programs. The strong trend toward selling programs for subscribers isn't as apparent with this company as it is with the big six. Its prices are lower, however, and this library may be owned after three years rental. In this outright sale feature the library is unique.

With so many companies, large and small, delivering sales pitches for their service the water is rather murky in the library service business. This murkiness is further deepened by some cur-

WABB
AM 5,000 Watts
ALABAMA'S BEST BUY
PROMOTION Plus!
WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion . . . immediate and continued acceptance of sponsor identification!
CHECK THESE FIGURES FOR A RECENT MONTH
- 32,858 Lines of Newspaper Advertising (Sponsors were identified in about half)
- 8,915 Lines of Newspaper Editorial Mention (The equal of about 4 full pages)
- Regular Air Promotional Announcements (Supplementing network build-ups)
- PLUS —Point of Sale Posters
- PLUS —Dealer letters galore
- PLUS —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.
AMERICAN BROADCASTING CO.
WABB
FM 50,000 Watts
Owned and Operated by the Mobile Press Register
Nationally Represented by The Branham Company

PRESCRIBED FOR
TV
ADVERTISERS

Capsule
MYSTERIES
Five minute open end TV film series just completed in Hollywood, now available on a 3 or 5 weekly basis to regional and national advertisers only. For complete information, audition print and low per market rate,
WRITE OR PHONE NOW
Charles Michelson, Inc.
Pioneer Program Producers Since 1934
23 West 47th St., N. Y. 19 • PL 7-0695

rent problems. One is the problem of war production's effect on materials. Can the companies continue to get all the virgin vinylite they need? Maurice Mitchell, for one, thinks not and is saying so. He, and others in the field, expect vinylite and the precious metals used to make master records will become scarcer. That means fewer subscribers, possibly fewer new selections added each month.

The other problem is still the free record proposition. Unless these same material shortages clamp a lid on record company giveaways (another Capitol innovation), library services will have some hard work ahead. When service companies can ensure stations repayment of their rental fee by selling or helping to sell their programs to sponsors the problem (for libraries) will be licked. Progress in that direction so far is excellent. Eyes are still on Associated to see what new gimmicks Mitch will come up with.

There are other problems too. Serious ones that may well determine whether music libraries as they are now known will continue. But industry leaders are wide awake, willing to change their style if it will help. There are lots of innovations taking place among library services, many of them aimed at luring national and regional advertisers into the fold. It will pay them to keep an eye on what happens.

*With this article on music libraries and related services,* SPONSOR *concludes its four-part series entitled "Spot programing status report." The first article in the series appeared in the* 20 *November,* 1950 SPONSOR *and concerned network co-op shows; second appeared* 4 *December and covered transcribed shows; third ran* 18 *December, was a roundup of local live programing.*

*Together, these four articles constitute a valuable summary of spot radio programing. Back copies are available for readers who may want to file all four articles together. (Address the Circulation Department,* SPONSOR *Publications, Inc.,* 510 *Madison Avenue, New York* 22.)


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950
ABC STATION
WBTM
HOLLINGBERY


# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A134** ***"Advertising Problems During Shortages,"*** Schuyler Hopper Co., New York—is devoted to ad problems that confronted management in the economy of 1941-1945. Advertising's role in a seller's market is stressed.

**A135** ***"Tele-Census,"*** Woodbury College, Los Angeles—indicates cartoon advertising is preferred by TV viewers on West Coast. From 42% to 44% of 3,000 set owners checked made purchases as direct result of TV commercials. From 26% to 36% believed color was one to two years off.

**A136** ***"What Every Advertiser Should Know When He Buys Radio Time in the Triple Cities Trading Area Which Includes Binghamton, Johnson City, and Endicott,"*** WNBF, Binghamton, N. Y.—presents audience data on retail markets and coverage of WNBF, WKOP, WINR, and WENE.

**A137** ***"The Big Plus In Little Rock,"*** KARK, Little Rock—is a report on coverage, audience ratings of this station, average county penetration, cost per thousand families and impact on principal shopping radius.

**A138** ***"KTTV Channel 11,"*** KTTV, Los Angeles—pictorial record of first year's operation of this Los Angeles *Times*-CBS station.

**A139** ***"A New Approach to the Buying of Radio Time,"*** WOV, New York—is a description of the station's three evening programs sold to participants at a single rate.

**A140** ***"Radio News Is Bigger Than You Think,"*** Free and Peters, Inc., New York—is a 20-page booklet reporting the results of a survey among almost 3,000 radio families. One of the highlight findings in the survey is that "local" program ratings, obtained by research conducted only inside the station city, fail to measure the full size of the radio news program audiences.

**A141** ***"Silver Anniversary,"*** WRVA, Richmond points out the progress made by the station over a 25-year period. The booklet includes information on the staff, promotion, programing and special events.

**A142** ***"Lourenco Marques Means Business,"*** Lourenco Marques Radio, Johannesburg — reports present and probable future cost-per-thousand listeners to Lourenco Marques. The booklet points out that a very large Union-wide audience can be had at low cost.

**A143** ***"WMAR-TV,"*** WMAR-TV, Baltimore—is a discriptive and pictorial record on the station's third anniversary. The brochure contains information on remote operations, station personalities, and public service awards.

**A144** ***"Eat at Joe's,"*** Westinghouse Radio Stations, Inc., Washington, D. C.—gives facts, figures, and success stories on advertisers who have used radio stations KDKA, KYW, WBZ, WBZA, KEX, WOWO, and WPZ-TV.

**A145** ***"Sales Don't Stop at the City Limits . . . and Neither Does WWL,"*** WWL, New Orleans—is an eight-page, two-color booklet emphasizing how much territory outside New Orleans is covered by 50,000-watt, clear-channel WWL.

**SPONSOR**
**510 Madison Avenue, New York 22, N. Y.**

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A134 ☐ A140
☐ A135 ☐ A141
☐ A136 ☐ A142
☐ A137 ☐ A143
☐ A138 ☐ A144
☐ A139 ☐ A145




## 510 MADISON

(*Continued from page* 16)

daytime rate at 6:00 p.m., was necessarily representative of the value delivered by the station. In some cases, the station's nighttime rate should be lower than their daytime rate due to the audience delivered at the various times. Our continuing charts of the various rating services make us feel more and more that tuning habits are governed by programs rather than by stations. Therefore, it is highly possible that moving fifteen minutes either way, from a high rated program, would not necessarily deliver a good buy. Of course, as you point out, most of the rating services which we have are a "crystal ball" from the standpoint of the actual measurement. However, we do not feel that the addition of another rating service would be of any great help. Isn't it possible that within the framework of one of the existing services an answer can be found to both quantitative and qualitative measurement of audience?

There seems to be little doubt that we greatly need a measurement of *who* is listening rather than how many. For example, suppose I placed in front of you three bottles—a magnum, a fifth, and a pint. On these bottles are no labels. Your natural reaction would be to pick up the biggest bottle if they were all about the same color. That big bottle might be filled with poison, for all you know. If proper labels were applied, the fine Scotch label applied on the pint bottle and a skull and cross bones on the big bottle, you would certainly choose the smaller bottle. In the same way, a highly rated program containing few of an advertiser's most likely prospects can be more wasteful of his advertising dollar than a lower rated program of concentrated audience of prospects. At least, that is our theory and it has proved successful for advertisers who have gone along with us on it.

Another theory which we have been working on is the effective use of secondary stations to develop impact for a given sum of money, through a larger number of spots than could be bought on a high rate station. This is merely the theory of saturating a smaller audience and making a sale rather than making a weak pass at big audience. The two or three times that we've used this technique, the results have been quite amazing.

There's little doubt that networks need to do a selling job for radio and that the radio stations themselves must join in with it. Many of us who saw the BAB film, "Lightning That Talks," were quite disappointed. There were so many positive things to say about radio that the negative and highly competitive approach to other media seemed to us to be unnecessary and ineffective.

Of course, the stations have a big point on their side in that their national spot business, which brings them an even greater revenue than network business, had an all time high even in television markets.

I hope that you will pardon this rather rambling letter, but your editorial is definitely thought-provoking. I hope that it will create some "action," preferably on a shirt sleeves selling basis, rather than strictly at "Policy Level."

GENE M. LIGHTFOOT
*Radio & Television Director*
*Evans & Associates*
*Ft. Worth*

---

I read your 1 January editorial with interest. Most broadcasters will, or should agree with its premise.

The difficulty, as I see it, is to find *one* method of *circulation* analysis which is acceptable to broadcaster, agency, and advertiser. Specific *program* audience analysis can and must be supplemental.

It will be difficult to sell old BMB subscribers on another circulation survey. We were among the first to subscribe to both BMB surveys. We listened with rapt attention to the pleas, and the threats of agency executives for enthusiastic financial backing of this much needed measurement. Agencies — timebuyers — had to have a standard form of circulation measurement—they "would be forced to favor the stations which subscribed—etc."

So what happened. The results of both surveys were hailed by Agency executives as indispensable aids—until the latest Hooper came out! Apologetically (in some instances) timebuyers could only buy time in, or adjacent to, the highest Hooperated period. These same timebuyers privately admitted the incompleteness of Hooper reports—admitted that the small samples in many instances "indicated" practically nothing. Yet they had to have an alibi for their choice. What about BMB? "We've looked it over—you look swell—but really now, the figures are a bit old, aren't they?" (We have some good Hooper periods ourselves.)

I believe every thoughtful person in the station and of the broadcasting business knows the need for a sound realistic measurement of station audience, but most of us do not want to throw hard-earned money down any more "indispensable" drains.

JIM LEGATE
*General Manager*
*WIOD*
*Miami*

---

*WMT Memo:*

FROM: Bill Quarton, general manager
TO: WMT sales staff
RE: Radio: Guesswork Medium.
SPONSOR, 1 January, p. 64

"A good many of us recognize that radio must do a better job of selling AND make available more and better facts and figures if we are to get the most out of radio. That is why I have been willing to spend so much time on the organization of BAB. There isn't a great deal the individual station can do but there is ONE thing, for sure, and that is to prove to our clients and prospects that WMT is one hell of a good buy! Don't let them forget it. You believe it and I believe it, so tell them over and over. The Hooper is sensational but we also have 27 years of experience and case histories, BMB, and stacks of additional data."

**Letters appearing on this page are in response to last issue's editorial entitled: "Radio: guesswork medium." These are but a few of the dozens received thus far. Other letters will appear in the next issue.**

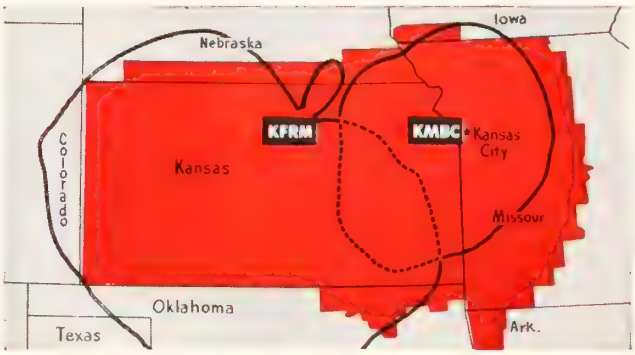
# THE KANSAS CITY MARKET

## *Does Not Run in Circles!*



## *It's a Rectangle...*

**and Only The KMBC-KFRM Team Covers It Effectively and Economically!**




*Daytime half-millivolt contours shown in black.*

Conlan's 1950 coincidental survey of 146,000 calls in the Kansas City Primary Trade Territory reveals The KMBC-KFRM Team in the lead by a wide margin over all other broadcasters.

In addition, the September-October Hooper report for Metropolitan Kansas City shows KMBC in first place in morning, afternoon and nighttime periods!

The KMBC-KFRM Team provides advertisers with complete, effective and economical coverage of Kansas City's Primary Trade area—without waste circulation. For full information on your best buy in the Heart of America, call KMBC-KFRM, or any Free & Peters "Colonel."



*The* **KMBC-KFRM** *Team*

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

# Looks like somebody needs a new calendar...




CBS prints this calendar for the benefit of those people in radio who are obliged to reach back into 1948 and 1949 to find figures that will support their claims for circulation, audience, billings, cost-per-thousand, or whatever. Fellows, while your backs were turned, it became 1950. And after a while, even 1951. And as of 1951, it's like this:

CBS starts 1951 with the highest average ratings in network radio: 26% higher than the second-place network.[1]

CBS starts 1951 with the highest billings in network radio: 11% above 1949, 13% above the second-place network.[2]

CBS starts 1951 with the lowest cost-per-thousand homes reached in network radio: 33% lower than the second thriftiest network.[3]

CBS starts 1951 with the largest circulation in network radio: 895,000 more homes than the second-place network.[4]

[1]January-November, 1950, NRI. [2]January-September, 1950, PIB. [3]January-October, 1950, NRI. [4]February-March '50, NRI (all right, this is our least up-to-date figure, but it's nearly two years more up-to-date than the latest figures quoted by some broadcasters.)



Columbia Broadcasting System

ANUARY 1951 ● 50c Per Copy $8.00 a Year

NATIONAL BROADCASTING COMPANY, INC

# SPONSOR

*For buyers of broadcast advertising*

## DAYTIME TELEVISION: 40 page Special Section—pp. 33-72

J. W. T.'s retiring Linnea Nelson with two of her top aides




[illegible] page 1

Men [illegible] and Women page 5

Tips on News Sponsorship page 23

How Radio Built Alka-Seltzer page 26

Sales during Pittsburgh Paper Strike page 28

TWA Takes to the Air page 30

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Daytime TV: Spot Programing page 42

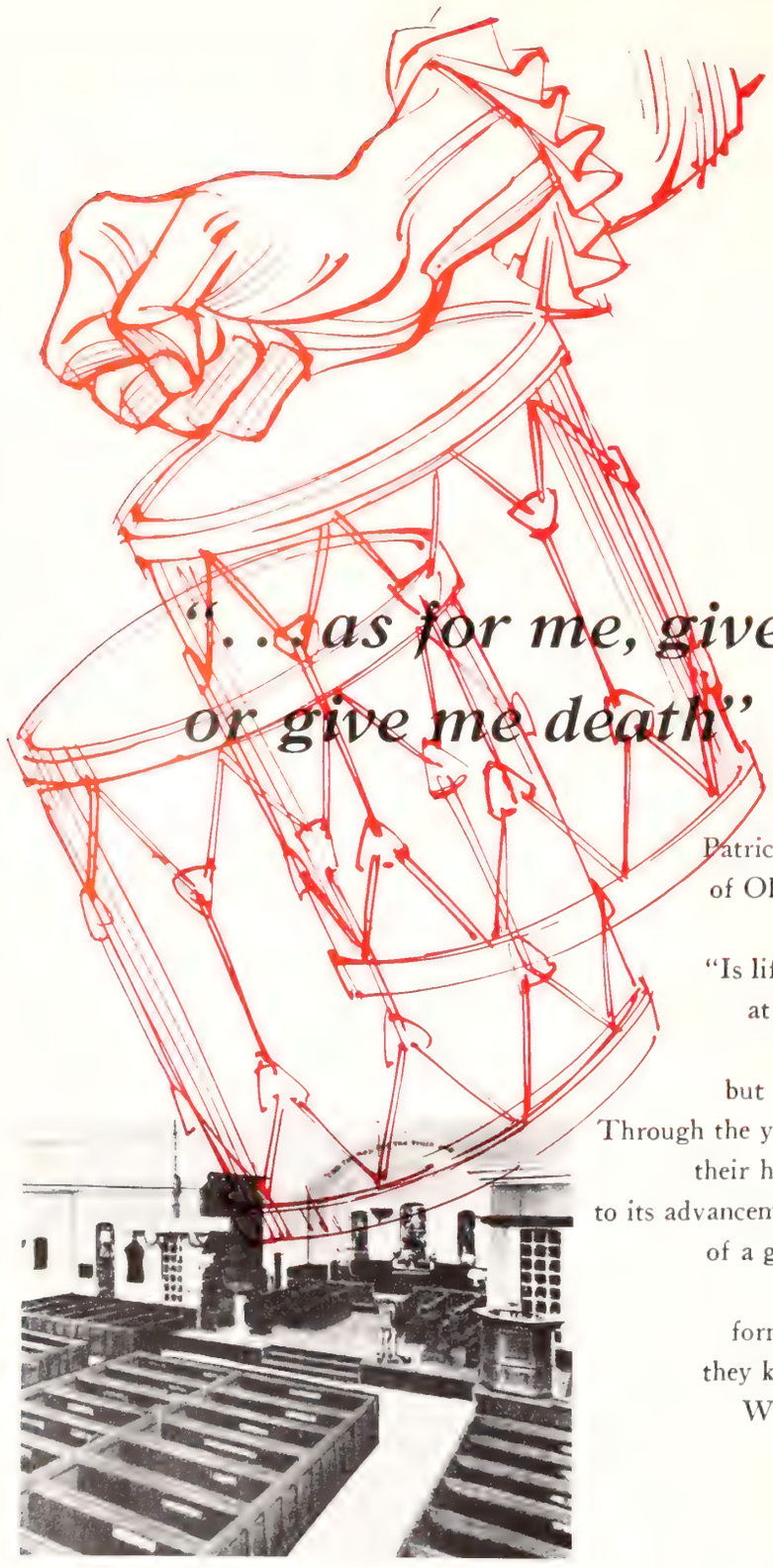
Daytime TV: Network Programing page 44

Daytime TV: 14 Result Stories page 48

TV Stations Time-on-air Chart page 54

Mr. Sponsor Asks page 74

Roundup page 75



# *". . . as for me, give me liberty or give me death"*

Patrick Henry's immortal words, delivered from pew 72
of Old St. John's Church, Richmond, in the year 1775,
are an inspiration to countless Americans today.
"Is life so dear, or peace so sweet as to be purchased
at the price of slavery? Forbid it, Almighty God.
I know not what course others may take,
but as for me, give me liberty or give me death."
Through the years citizens of the Old Dominion have cherished
their heritage of freedom, have contributed mightily
to its advancement. As they listened to the impassioned plea
of a great pioneer and prophet 175 years ago,
so they look, listen, and thoughtfully
form opinions today. In the process,
they know that the First Stations of Virginia,
WMBG-AM, WCOD-FM, WTVR-TV
are theirs to command.

Old St. John's Church, Richmond

**WMBG** AM **WCOD** FM **WTVR** TV

**Havens & Martin Stations are the *only***
**complete broadcasting institution in Richmond.**
**Pioneer NBC outlets for Virginia's first market.**
**Represented nationally by John Blair & Company**






***WHY IS LINNEA LEAVING?***—As this issue went to press, New York gossip-mill was buzzing with dozen or more reasons why J. Walter Thompson's Linnea Nelson (who rates Miss Timebuyer title along with Beth Black, Reggie Schuebel, and one or two others) is leaving. Simple fact is that happily-married Linnea has long debated making career of homemaking; finally decided to take step.

***1951 YEAR OF SALES CLINICS***—Alert broadcasters and services bringing radio/TV field more shirt-sleeve "dollars-and-cents" sales sessions this year. Under John Patt leadership, 11 key WJR-WGAR-KMPC execs flew to New York late January to give full story of stations' progress and personalities to Petry salesmen (repping WJR, WGAR) and H-R Representatives (repping KMPC). Local personalities described themselves via pictures and recordings. In February, Associated Program Service (featuring Mitch's sales pitch) holds "First Subscriber Conference" at Greensboro, N. C. In 1950, Free & Peters held sales clinic in Chicago that probably will serve as model for others.

***HOW RADIO AND TV COMPARE IN HOMES REACHED***—Tops in radio homes reached, according to National Nielsen Ratings for 11/26-12/2, were Lux Radio Theater and Jack Benny with 9,280,000 and 8,995,000 respectively. Tops in TV homes reached, according to American Research Bureau national ratings for 12/1-8, were Texaco Star Theater and Philco TV Playhouse with 6,500,000 and 4,650,000 respectively. Translating percentages into homes, now done regularly by Nielsen and ARB, helps sponsors check air media values, reveals many useful facts.

***NEWS IS UP***—Evidence of upsurge of news listening seen by such Walter Winchell rating facts as (1) jump from 10th to 6th in Nielsen "Top Radio Programs" for 11/19-25, and husky increase of 3.3% over previous rating; (2) leader in New York Pulse "Top Ten" for 12/1-7 with 17.8% rating (13.7% in Nov.); (3) 28.3% rating in Mobile Pulse, 12/1-7; (4) second on Los Angeles "First 15 Hooperatings" (Nov.-Dec.) with 20.9%. Other newscasts peppered top ratings. For example, Minneapolis December Pulse had Cedric Adams ahead of Godfrey and Bergen with 18.7%; Drew Pearson showed well on Sunday daytime listing. (See "Are You Getting the Most Out of Your News Sponsorship?", page 23.)

***THAT 1931 CLASS AT CREIGHTON***—1931 class at Creighton U., Omaha, graduated following into broadcast advertising ranks: John J. Gillin, Frank Fogarty, Frank Headley, Frank Pellegrin, Hugh Higgins, Tom Coleman. Another advertising-minded class was 1931 U. of Chicago. Some of its members were Louis Cowan, Edgar Grunwald, Norman Glenn, Arnold Hartley. Can you top them?

SPONSOR, Volume 5, No. 3, 29 January 1951. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 8 March 1879.

## REPORT TO SPONSORS for 29 January 1951

***HOW MUCH TV SATURATION IN LANCASTER?***—Protest by John Hymes, general manager of WLAN (Lancaster, Pa.), over 84.7% TV homes figure credited to Lancaster area in 12/23 TV Digest points up inconsistencies of TV-homes statistics. As Hymes sees it, TV Digest took 72,000 sets distributed over 40-mile radius embracing 270,825 homes, credited them all to metropolitan Lancaster area totaling 85,000 homes. Trouble stems from fact that TV-homes tallies now being funneled into NBC Research Dept. via all TV areas are garnered differently in each area. Hugh Beville, NBC research chief, doesn't like it; hopes television trade association will work on project to achieve uniformity. Surprisingly, with diversity of methods, over-all totals jibe with RTMA set shipment statistics.

***ADMAN VON ZEHLE SUGGESTS SIMPLIFIED TV CALL LETTERS***—In letter to FCC William von Zehle, president of New York advertising agency bearing his name, proposes abbreviating current TV listings, e.g., WCBS-TV Channel 2 would be referred to as CBS-2.

***NATIONAL ADVERTISERS LIKE WMMN BLOCK-SELLING***—Frigidaire, Norge, Philco, Kelvinator, Westinghouse share 15 minutes 5 days weekly on WMMN (Fairmont, W. Va.) "Homemakers' Hour" to advertise electric refrigerators on competitive basis. Block-selling technique first was created by general manager Allen (Dutch) Haid for 8 local used-car dealers. Exceptional results extended technique to cooking school in which 12 appliance dealers participated. Present show came next, with 10 of 12 manufacturers already signed up (through national headquarters decision) for current and future participation.

***RADIO AWARDS FOR BEST DEPARTMENT STORE COORDINATED CAMPAIGNS***—Added for first time to annual department store radio contest cosponsored by BAB and NRDGA were awards for "best coordinated use of radio with other media." 1950 winners, just announced, were Schuneman's Inc., St. Paul (large stores); George Wyman Inc., South Bend (small stores). In both cases newspaper, point-of-sale were effectively linked to radio. Both stores used wide-coverage stations (Schuneman's: WDGY—George Wyman: WSBT) to attract out-of-town as well as in-town business.

***FEDERATED NAB***—With formation of autonomous TV setup within framework of NAB, including contemplated 13-man board, industry has virtually adopted plan outlined by SPONSOR in 6 June 1949 issue titled "Blueprint for a Federated NAB.'' Autonomous FM organization must come about before SPONSOR "Blueprint" is completed.

***HARD-HITTING "SELL RADIO" PRESENTATION DUE AT APRIL NAB CONVENTION***—All-industry "sell radio" presentation, with 4 networks, Nielsen, Hooper, Pulse assisting NAB and BAB, scheduled for unveiling at NAB Convention in Chicago. Finished product will utilize important existing material not yet publicized—may do 2 jobs, (1) "sell the listener," (2) "sell the advertiser."

(Please turn to page 80)

NO. 19 OF A SERIES



# GEORGE SISLER

## In Hits per Season,-

# WHEC

## In Rochester

# LONG TIME RECORD FOR LEADERSHIP!

WHEC is Rochester's most-listened-to radio station and has been ever since Rochester has been Hooperated! . . . WHEC leads morning, afternoon and evening by wide margins!

In 1920 Sisler, playing for the St. Louis Browns, made 257 hits. George Sisler's amazing "hits per season" record *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.

5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

# SPONSOR

VOLUME 5 NUMBER 3

## DIGEST FOR 29 JANUARY 1951

## ARTICLES


***How to make the most of your news sponsorship*** — 23
There's been a boom in radio news sponsorship since the Korean crisis. Experts provide tips to aid newcomers to the news fold

***The Alka-Seltzer story: part two*** — 26
One discouraging experience with radio didn't keep Miles from medium which was to spur firm's rise to sales heights

***Debate: What happened in Pittsburgh?*** — 28
Was the newspaper strike "costly to business" as claimed by the Bureau of Advertising? The BAB and Bureau of Advertising air their views

***TWA takes to the air*** — 30
Trans World Airlines is first airline to sponsor network radio show. Will it set broadcast pace for aviation industry?

**Special section: Daytime television** — 33-72

***Basic facts and figures*** — 34
Covers scope, audience, costs of daytime TV

***Problems of a TV soap opera*** — 38
A study of P&G's pioneering sponsorship of a TV strip drama

***Daytime TV: spot programing*** — 42
Local programing is pushing into early hours, pulling hard for sponsors

***Daytime TV: network programing*** — 44
Daytime TV's rise to importance is spurred by expanding network programing

***Daytime TV results*** — 48
Fourteen capsuled result stories about use of daytime TV

***Time-on-air chart*** — 54
Complete listing of sign-on, sign-off times for every TV station in country


## COMING

***Hearing aids on the air*** — 12 Feb.
Beltone, other hearing aid manufacturers, are turning to radio. Their strategy and programing approach will be featured

***Columbia Workshop*** — 12 Feb.
An account of how their pioneering efforts had a beneficial effect on radio programing, with implications for today's programing problems

## DEPARTMENTS


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**COVER:** J. Walter Thompson's Linnea Nelson, veteran timebuyer, retires this March after over 23 years with the agency. Pictured with Miss Nelson are two of her top assistants, Anne Wright and Jim Luce.


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# the TOUR-TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**



## .....in the OREGON MARKET




Cooperation is the keystone in the success of Mt. Angel's economic history. Five farmer-owned co-operative organizations — a creamery, hop-producing co-op, flax plant, oil co-op and a co-operative warehouse and grain elevator — have strengthened and stabilized the prosperity of this Oregon community. Mt. Angel's cheeses are world-famous... a Mt. Angel dairy cow recently set a world's record for butterfat production. KGW's COMPREHENSIVE COVERAGE of this healthy, growing market was proven by a recent Tour-Test, conducted in cooperation with the Oregon State Motor Association, and witnessed by Mayor Jacob Berchtold of Mt. Angel. KGW delivers Mt. Angel, as it deliver the rest of the nation's fastest-growing market!

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
### (From 1949 BMB Survey)




**DAYTIME**

| | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

**NIGHTTIME**

| | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

KGW

NBC AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




**Thousands of war veterans stationed in Bay Area hospitals are now enjoying television in their wards thanks to KPIX's "TV Sets for Vets" campaign. The enthusiastic response of Northern California viewers to KPIX's call for funds was a gratifying indication that the spirit of giving still prevails.**

Recently, on the Del Courtney Show, twenty-five of the television sets were presented to representatives of Oak Knoll, Travis Air Base, Mare Island and Letterman hospitals. An additional number will go to other veterans' wards within the next few weeks.

**The donations, which have poured in to the station from hundreds of people throughout Northern California have far exceeded all expectations.**

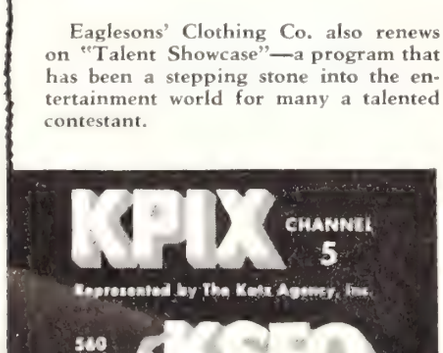
ACADEMY AWARDS

Plans are now underway for San Francisco's Academy of TV Arts and Sciences' Annual Awards dinner. The banquet is scheduled for February 24, at which time awards for outstanding work in the past year will go to local talent and stations.

RENEWALS

**Sherman Clay has renewed sponsorship on KPIX's "Music Album," which now goes into its third year. The popular feature, which is San Francisco's oldest TV musical program, includes organist June Melendy, emcee Sandy Spillman and guest vocalists in its 1951 series.**

**Eaglesons' Clothing Co. also renews on "Talent Showcase"—a program that has been a stepping stone into the entertainment world for many a talented contestant.**




SAN FRANCISCO

# Men, Money and Motives

*by Robert J. Landry*

The genius of American radio, and worthy of some admiration, lies in the fact that during 29 years of trial and error professional broadcasters have had a remarkable conditioning to large and small crises, big and little pressures. Hardy survival traits have been muscled up in the workaday chores, war-time and peace-time, of dealing with cranks, nuts, bigots, chiselers calamity-howlers, statesmen, brass, demagogues and earnest do-gooders. Radio men know with a special perspective how tides rise and fall, messiahs come and go, fads flare and fizzle. As for advertising sponsors, they and the broadcasters know all about each other like husbands and wives from living so long together. So if war comes, keep your powder dry and your channels open.

* * *

It is fair to generalize that radio exhibits a fairly decent composure in the present trying times. Certainly it is far less lurid than a section of the press. Even the icky-sticky matter of "red-baiting" in radio ranks nothing like the hysteria of Hollywood has developed. True the entertainment unions are unhappy about loyalty questionnaires at CBS, but that's a small thing compared to Hollywood procedures the past two years.

* * *

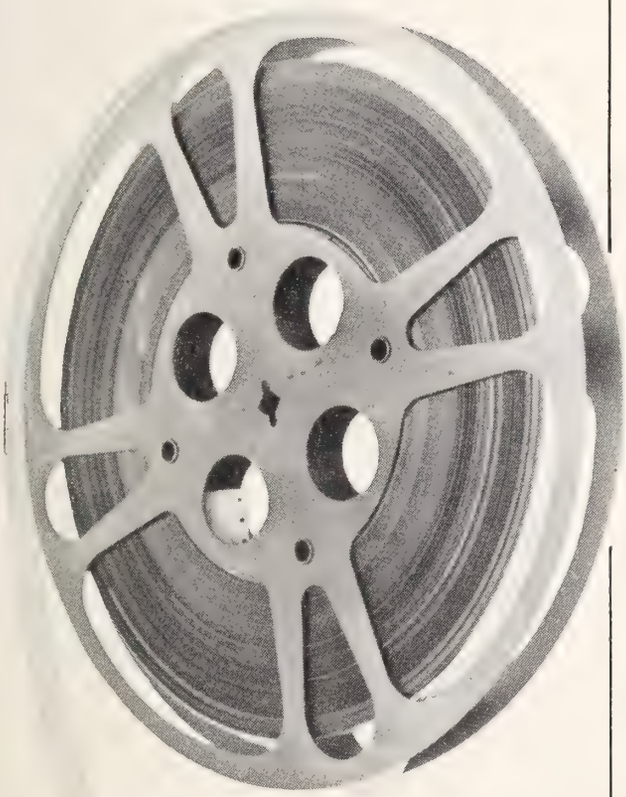
New York advertising agencies doing a volume business in television accounts face a space problem. Weintraub, within weeks of moving in, virginal, if that's the word, to 488 Madison had to contract for overflow space blocks away. Weintraub brags, of course, that it is second in TV billings. Benton & Bowles, Kudner, Y&R, and many other agencies have room problems due to the demands of television service. The single item of 16 mm movies used in TV commercials will suffice to point up the changes. Storage of film tins at midtown inflated rentals is no casual consideration. Add in fire hazards. To be truly foresighted an agency should store the master negative in one place, the lavenders made from the master in a second, and the actual working prints in still a third protected place. You make take it as sure that agencies will be looking around for a neater system than the present regimen of living out of tin cases.

* * *

Couple of Hollywood film producers conducted their own survey of what was wrong with the box office, found that a 15% loss of feminine patronage could be attributed to too many cruelty pictures. A bill of goods has been sold in recent years that nothing is so fascinating as good heaping measures of sadism. Let there be baby-faced killers. Let little moral monsters push innocent by-standers into cement mixers and then sic a private eye on their trail. The little moral monster will go on killing people every few hundred feet of film or every few minutes of radio. These homicides will be as pitiless as they are casual every time the dastard—or the author—can't get out of a corner. Euphemistic explanation for such fictioniz-

(*Please turn to page 85*)

# Why you should use feature films in daytime spot television



## Larger audiences

Many daytime feature films deliver audiences larger than nighttime local programming. For example:

| | RATING |
|---|---|
| In Philadelphia—WPTZ's *Hollywood Playhouse* (12:30-1:30 PM Monday—Friday) | 16.6* |
| In Cleveland—WNBK's *Stagecoach Theater* (4—5:15 PM Saturday) | 15.3* |
| In Chicago—WNBQ's *Matinee Playhouse* (1—2 PM Monday—Friday) | 8.9* |

*Latest American Research Bureau Rating*

## More commercial impact

Scheduling your commercials during a daytime feature film guarantees complete audience attention, unsurpassed impact on viewers.

## Increased product identification

Many stations (notably WPTZ, Philadelphia, WNBQ, Chicago and WNBW, Washington) offer in addition to one-minute commercials. product and sponsor identifications in other portions of the feature films . . . all for the price of a one-minute announcement.

## Lowest cost

Participations in daytime feature films are invariably lower (usually half the cost) of nighttime announcements.

## Where to buy

The best place to start your television schedule in daytime feature film programs is on one or more of the stations represented by NBC Spot Sales. Call your NBC Spot Salesman today and start reaping the benefits of television's most economical buy . . . *Daytime Feature Films.*

| | |
|---|---|
| **WNBT** | **New York** |
| **WNBQ** | **Chicago** |
| **KNBH** | **Hollywood** |
| **WPTZ** | **Philadelphia** |
| **WBZ-TV** | **Boston** |
| **WNBK** | **Cleveland** |
| ***WNBW** | **Washington** |
| ***WRGB** | **Schenectady—Albany—Troy** |

**Participations in Daytime Feature Films not currently available, but your NBC Spot Salesman has many other attractive daytime availabilities.*

**NBC SPOT SALES**

NEW YORK • CHICAGO • CLEVELAND HOLLYWOOD • SAN FRANCISCO

# 10+ Hooper or 58.6% SO
# AP NEWS gets hig

"With a High Hooper, Associated Press News is a Major Factor in our Advertising and Selling Program."

GENE L. CAGLE, President,
KFJZ, Fort Worth, Texas

---

"All 38 of WMBD's Associated Press News Programs Have a Tremendous Listener Appeal."

BROOKS WATSON, News Director,
WMBD, Peoria, Ill.

Whether by Hooper Rating or Share-of-Audience, AP news stands at the top. Hundreds of the country's finest stations announce with pride . . .

"THIS STATION

# tings

*Share-of-Audience



GENE L. CAGLE

From President Cagle of KFJZ:
*"KFJZ hits the lively Fort Worth market with thirty-three 15-minute AP newscasts weekly, plus thirty-three of 5 minutes. Our Hoopers run consistently high."*

Says H. C. Vandervoort, President of Vandervoort Creamery:
*"AP news over KFJZ helps sell a whale of a lot of homogenized milk and ice cream. With a noon-time Hooper of above 10, AP newscasts have increased Vandervoort's sales beyond expectations."*



BROOKS WATSON

From News Director Watson of WMBD:
*"AP news means listeners. Cohen Furniture Company's 10 o'clock AP news has a Share-of-Audience (Hooper report) of 58.6%. All our other news broadcasts command 50% or greater in a city with five radio stations."*

Says Louis B. Cohen, President of Cohen Furniture Company.
*"We have sponsored daily newscasts over WMBD more than 19 years. Our current schedule is 13 AP newscasts weekly. 1950 sales were close to three million. We intend to continue with AP news indefinitely."*

*IBER OF THE ASSOCIATED PRESS."*

**AP** newscasts are just about the greatest radio shows on earth because they star Presidents, kings, dictators, champions and just plain people.

If you are a *sponsor* who wants the best, switch your schedules to stations with AP news.

If you are a *station* that can qualify for AP membership, join the one news association that charges you only your exact share of the cost of the service provided.

When you can have the best, why be satisfied with less?

---

Associated Press resources and facilities include:

A news report of 1,000,000 words every 24 hours.

A staff of 7200 augmented by staffs of member stations and newspapers —more than 100,000 men and women contributing to each day's report.

Leased news wires of 350,000 miles in the U. S. alone.

The only state-by-state news circuits in existence.

**100** news bureaus in the U. S. — offices and news men around the world.

A complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

**RADIO DIVISION**

**THE ASSOCIATED PRESS**

50 Rockefeller Plaza
New York 20, N. Y.

CASH FARM INCOME
FOR **WGTM's**
29-COUNTY
COVERAGE AREA
IS BIGGER THAN
ANY ONE OF 27
OTHER ENTIRE
STATES.

WRITE TODAY FOR
**"Time Buyers Market and Coverage Data"**

. . . a new, factual data folder on one of the Nation's richest Agricultural regions.

WRITE, 'PHONE OR WIRE

**WGTM**

5,000 WATTS • CBS AFFILIATE
WILSON, N. C.

ALLEN WANNAMAKER,
Gen'l Mgr.



Mr. Sponsor

## *Ian R. Dowie*

Executive vice president, general manager
Brewing Corporation of America, Cleveland

Ian R. Dowie, executive vice president and general manager of the Brewing Corporation of America, is betting his money on horses to sell more of the company's Carling's Red Cap Ale.

The company recently took a chunk of its $1,000,000 ad budget to buy Mutual's *Race of the Week*, a 15-minute live sportscast from the Florida tracks. Similar to Mutual's successful baseball venture, *Game of the Day*, the broadcast is carried on 250 stations of the network. The company's 13-week contract marks its first use of network radio, stems among other things from a discovery by its advertising agency, Benton & Bowles, Inc., that horse racing drew a larger attendance last year than major league baseball.

"This is a departure from the company's previous advertising policies," said the 44-year-old executive, a tall husky man, speaking with a typical British reserve. "We always have devoted a certain percentage of our advertising budget to radio, but have confined it to a spot basis.

"In the past, we have devoted about 80% of our budget to other than the air media. We decided last year to overhaul our advertising set-up, and appropriated more than half of it to radio and TV. We have a great deal of faith in sports as an entertaining vehicle."

The company has continued its use of spot radio and TV, buys time in about 15 markets. It currently is considering use of network TV, and when plans materialize they'll probably involve sports. Carling's commercials, both transcribed and filmed, are jingles that tell the listener to "Graduate to Carling's—the light-hearted ale."

Carling's is distributed in 44 states, and is affiliated with Canadian Breweries, Ltd., in Toronto. Dowie, as operating head in America, runs the show here.

He was born and educated in Scotland. A London drug manufacturing concern sent him to their Canadian branch in 1930 where he remained for two years before he was sent to Central and South America to install plants for the company. Dowie ended up in Mexico City as manager for one of the plants, stayed there five years.

In 1939, he returned to Canada and joined the Canadian counterpart of Carling's as an assistant sales manager for a subsidiary com-

(*Please turn to page* 102)

# MR. SPONSOR:

Detroit

# EXCLUSIVE! ON WJBK



Two stations carried the Red Wing hockey games last year —a 5000-watter and WJBK. But, since we did the job of two stations, it is *natural* that WJBK—Detroit's greatest sports medium—be selected as the key station for the country's largest hockey network. Broadcasting all the Detroit Red Wing home games, plus important away games and the Stanley Cup play-offs, WJBK feeds 16 outstate stations which make up the Stroh hockey network.

Al Nagler, sportscaster in this red-hot hockey town for 20 years and play-by-play announcer for the Red Wings since 1935, is once again thrilling hockey fans with his colorful reporting.




Sure, it's logical that WJBK was chosen to originate the fast-moving Red Wing hockey games. And it's just as natural that smart sponsors everywhere choose WJBK to advertise their products in Detroit. The tremendous sales response of WJBK's vast listening audience can make your advertising dollar pay top sales dividends.

**For the best radio buy in the wealthy Detroit market, check with your KATZ man.**

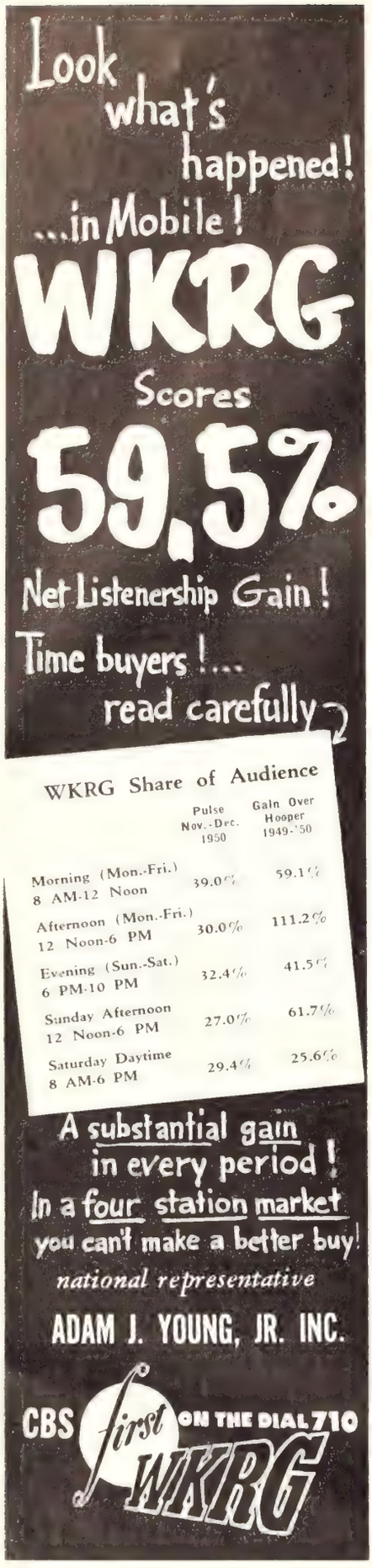
A FORT INDUSTRY STATION

# WJBK —AM —FM —TV DETROIT

**The Station with a Million Friends**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

**Represented Nationally by THE KATZ AGENCY, INC.**




## *New developments on SPONSOR stories*

P.S.

**See:** "The ad manager's book shelf"
**Issue:** 6 November 1950, p. 32
**Subject:** Books for the advertising manager

The new 1951 "Books for the Advertising and Marketing Man" has just been released.

As SPONSOR mentioned in "The ad manager's book shelf," 6 November 1950, this latest edition of the AFA bibliography on advertising, marketing, selling, and related subjects provides a comprehensive cross-section of ad world literature.

The publication has been printed twice before, once in 1935 and again in 1942, with a supplement issued in 1946. It is published by the Advertising Federation of America through its Bureau of Research and Education. The 40-page book, with 1,488 listings, is broken down into 57 different subject classifications. There are over 50 listings for radio and TV alone.

More than 500 of the books listed have been published within the past five years, bringing the bibliography completely up to date. This unusual number of new books in so short a time reflects the great increase of activity in the advertising, marketing, and selling fields since V-J Day, according to Olon G. Borton, president of the Advertising Federation of America.

The bibliography contains index lists of the 328 publishers and 1,168 authors represented. Books are listed under handy classifications, with author's name, publisher, date of publication, number of pages, and price of each.

P.S.

**See:** "Are you in the middle of the research muddle?"
**Issue:** 23 October 1950, p. 28
**Subject:** Keeping your research thinking straight

Advertisers can add to suggestions SPONSOR offered in "Are you in the middle of the research muddle?" 23 October 1950, the recently released "Standard Breakdowns for Population Data in Media and Market Survey." This is a joint recommendation for simplifying research presentations endorsed by the American Association of Advertising Agencies, American Marketing Association, and the Association of National Advertisers.

The AAAA Committee on Research undertook to study the pressing need for standard breakdowns of population data more than a year ago. The AMA Committee on Marketing Research Techniques, under Dr. Hans Zeisel of the Tea Bureau, Inc., and the ANA Advertising Research Steering Committee, under Richard H. Moulton of General Foods, contributed to the work. Richard L. Edsall of the James Thomas Chirurg Company in Boston handled the investigatory and liaison phases of the project.

The recommended standard breakdowns cover: (1) age groups; (2) income, rental, and value of homes; (3) education; (4) occupation; (5) community size; (6) geographical regions.

The breakdowns follow the basic data classifications used by the Bureau of the Census. With this as a basis, market and research organizations can compare their surveys with census data; and compare private company surveys easily as well.

In addition to individual research authorities, the following associations were consulted in developing the Standard Breakdowns: Advertising Research Foundation, Inc., Agricultural Publishers As-

(*Please turn to page* 103)


T
OGETHER!
'N
T
ERRIFIC!
ZIV's
EXPLOSIVE
NEW
DRAMATIC
SHOW . . . .

FOR LOCAL

# HUMPHREY BOGART

## Alone . . . he's terrific!



They'll capture high, high ratings and a big, big audience for you!




## TOGETHER . . they're super-

IN ZIV'S THRILL-FILLED NEW HALF-HOUR ADVENTURE SERIES . . .

# "BOLD

★ ALL STAR DRAMATIC CAST ★ BRILLIANT SCRIPTS ★ THRI


REGIONAL SPONSORSHIP
LAUREN
BACALL
Alone...
she's sensational!
Headed for
a sellout...
but quick
— get the details
TODAY!
c, super-sensational!
ENTURE"
N ★ MUSICAL DIRECTION DAVID ROSE
FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
CHICAGO
HOLLYWOOD

Want to Sell
To Ladies in
60,000 TV Homes?

*Announcing*

"YOUR
TV KITCHEN"

Newest and Finest
HOMEMAKERS' SHOW
in the Omaha Area

**WHEN?**

2:30-3:00 P.M., Monday thru Friday. This participating show is the first TV homemakers program of the day in the Omaha area. Immediately follows popular Robert Q. Lewis Show.

**WHERE?**

Telecast direct from "YOUR TV KITCHEN," KMTV's ultra-modern studio unit.

**WHO?**

Featuring two of the Midwest's most celebrated home economists: Verona Lambert—Mon., Wed. and Fri. Joan Kirby—Tues. and Thurs. Both are widely experienced in television, radio and supervision of public cooking schools.

**HOW?**

To provide fullest advantages to advertisers, KMTV offers "YOUR TV KITCHEN" on a participation basis. Only $50 for full minute announcement (live, slide or film) with use of product on program and extra mentions when appropriate. KMTV provides active merchandising support with letters, postcards to retailers, promotion announcements, newspaper ads, TV magazine stories, etc. KMTV's low $50 package rate is fully commissionable.

*Get All the Facts From*
*Your KATZ Man*
*National Representatives*

KMTV
TELEVISION CENTER
2615 Farnam Street
Omaha 2, Nebraska
CBS • ABC

Here Are Facts About
KMA Radio Station!

Convincing measurements and mail results prove that KMA has the most loyal, responsive audience of any radio station in this rural area. Use KMA to sell the Omaha, Lincoln, Sioux City, Des Moines trade area. 5,000 watts day and night. 960 kilocycles. Write for availabilities and rates.

KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

# 510 Madison

## PULSE IN WORCESTER

Noticed a question about the Pulse cities in the 1 January issue.

And to my horror—Oh, you cad, sir!—Worcester was not included.

So, would you add the name of our fair city to your Pulse City list? And, not because I'm a publicity man (oh, no!) but just as a suggestion, if you could possibly mention this ghastly omission in some forthcoming issue, we'd be awfully happy up here in "The Heart of the Commonwealth."

ANDREW C. FULLER
*Publicity-Promotion Director*
*WTAG*
*Worcester*

## WANTED: JINGLEERS

I would appreciate it very much if you would send me names of several writers specializing in jingles for radio and TV.

I would also appreciate the names of several production firms which do short TV movie commercials.

J. C. FITZPATRICK
*President*
*Fitzpatrick Brothers*
*Chicago*

• SPONSOR has complied with reader Fitzpatrick's request. Names of singing commercial writers are available on request.

## PIED PIPER HAS FOLLOWING

May I take this opportunity of thanking you for the wonderful story about D-Con, "America's Pied Piper," in the 1 January issue.

I have received numerous comments both by letter and telephone. The article was very well written and, from all indications, very well received.

HARRY A. FRIEDENBERG
*President*
*Martree Advertising*
*Chicago*

## BANKS ON THE AIR

Mr. Edward Rogers, senior partner of the agency here and head of our Radio and Television Department, called my attention to the interesting and informative roundup in your 6 November issue on the use being made of TV by banks throughout the country. The piece nudged me into a rather belated awareness that perhaps we should have had more to say out of this department about a fine TV program which Fidelity-Philadelphia Trust Company is sponsoring over WPTZ. Had you known of it, perhaps you might have wished to include it in your roundup.

The program, weekly at 10:30 p.m. Sunday, called *Great Music*, is heard and seen over WPTZ, Channel 3. While the program began only recently on 17 September, it has a Pulse rating of 9. A quiz show, *Stump the Artist*, competitive in the 10:30 p.m. spot and which has been on the air for two years, has a Pulse rating of 9.5.

*Great Music* features Guy Marriner, critic and musician of wide note, as music interpreter, and Columbia Broadcasting System sound films of world-famous orchestras. This show is unbroken by commercials. Sample programs are: the Tchaikovsky Fourth Symphony (third and fourth movements), by the Vienna Philharmonic orchestra and the Unfinished Symphony (first movement) of Schubert, also by the Vienna Philharmonic. Before the music on this program, Marriner, using a piano to illustrate his points, analyzes the movements to be heard and spices his commentary with bright scraps of history and legend.

This program has been a new experience in fine music for a vast audience in the Philadelphia area. The TV station, and Franklin Institute, where Marriner is director of music, and the University of Pennsylvania, where he is music lecturer, have been flooded with letters, all complimentary, and many of the rave nature.

FRANKLIN P. JONES
*Director of Publicity*
*Gray & Rogers*
*Philadelphia*

## COMMENTS FROM CANADA

I shall now hope to complete my library of books pertaining to advertising from the list so kindly compiled for me based on one of SPONSOR's articles.

In my estimation, SPONSOR is the finest publication serving the radio industry, and I know that a great deal

(*Please turn to page 97*)

# New and renew

SPONSOR
29 JANUARY 1951

## 1. New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| B. T. Babbitt Co | William H. Weintraub | ABC-TV | Two Girls Named Smith; Sat 12-12:30 pm; 20 Jan; 52 wks |
| Bonafide Mills Inc | Gibraltar | CBS-TV | Unnamed; Sun 11:30-noon; 28 Jan; 52 wks |
| Coro Inc | Charles Jay | CBS-TV | Vanity Fair; Th 4:30-5 pm; 30 Jan; 13 wks |
| Derby Foods Inc | Needham, Louis & Brorby | NBC-TV | The Magic Slate; Sun 5:30-6 pm; 21 Jan; alt wks |
| General Motors Corp (Oldsmobile div) | D. P. Brother | CBS-TV | Sam Levenson Show; Sat 7-7:30 pm; 27 Jan; 52 wks |
| General Shoe Corp (Edgewood Shoe Co div) | Anderson & Cairns | ABC-TV | Going Places with Betty Betz; Tu 7:15-30 pm; 20 Feb; 52 wks |
| Hollywood Candy Co | Ruthrauff & Ryan | CBS-TV | Unnamed; Sat 11:30-noon; 27 Jan; 52 wks |
| Kellogg Co | Kenyon & Eckhardt | NBC-TV | Victor Borge Show; 7-7:30 pm; 3 Feb |
| Maiden Form Brassiere Co | William H. Weintraub | ABC-TV 60 | Faith Baldwin Theatre of Romance; alt Sat 11-11:30 am; 20 Jan; 52 wks |
| Mutual Benefit, Health & Accident Association of Omaha | Bozell & Jacobs | NBC-TV | On the Line with Bob Considine; Sat 5:45-6 pm; 20 Jan |
| Procter & Gamble Co | Compton | CBS-TV | Garry Moore Show; M-F 2-2:15 pm; 29 Jan; 52 wks |
| Quaker Oats Co | Price, Robinson & Frank | CBS-TV | Garry Moore Show; T, Th 2:15-30 pm; 16 Jan; 52 wks |
| Rosefield Packing Co | Guild, Bascom & Bonfigli | DuMont | You Asked For It; F 8:30-9 pm; 19 Jan; 52 wks |
| Sam Smith Shoe Corp | Dancer-Fitzgerald-Sample | ABC-TV 16 | Al Gannaway's Half-Pint Party; W, F, 4:45-5 pm; 14 Feb; 52 wks |
| C. A. Swanson & Sons | Tatham-Laird | ABC-TV 53 | Ted Mack's Family Hour; alt Sun 6-6:30 pm; 25 Feb; 53 wks |
| United States Army & United States Air Force | Grant | ABC-TV 23 | Roller Derby; Th 10-10:30 pm; 18 Jan; 13 wks |

## 2. Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Bonafide Mills Inc | Gibraltar | NBC-TV 35 | Bonnie Maid Versatile Varieties; F 9-9:30 pm; 26 Jan; 13 wks |
| Landers, Frary & Clark | Goold & Tierney | DuMont 23 | Universal Homemaking; Th 2-2:15 pm; 1 Feb; 52 wks |

## 3. Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| KCJB, Minot, N. D. | CBS | Weed & Co, N.Y. |
| KSJB, Jamestown, N. D. | CBS | Weed & Co, N.Y. |
| KTTV, Los Angeles | CBS | Blair-TV, N.Y. |
| WHUM, Reading, Pa. | CBS | H-R Representatives, N.Y. (eff 1 Feb) |
| WIBG, Philadelphia | Independent | Radio Representatives, N.Y. |
| WIKK, Erie, Pa. | ABC | H-R Representatives, N.Y. (eff 2 Feb) |
| WJMR, WRCM-FM, New Orleans | Independent | Independent Network Sales, N.Y. |
| WORL, Boston | Independent | Bolling Co, N.Y. |
| WSDC, Marine City, Mich. | Independent | Hil F. Best, N.Y. |
| WSOC, Charlotte, N. C. | NBC | H-R Representatives, N.Y. (eff 2 Feb) |
| WWNC, Asheville, N. C. | CBS-MBS | H-R Representatives, N.Y. (eff 3 Feb) |

## 4. New and Renewed Spot Television

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| American Chicle Co | Badger and Browning & Hersey | WCAU-TV, Phila. | 1-min annemt; 22 Jan; 22 wks (n) |











All men listed below head firms new on TV (category 1):

Coro's Rosenberger
Bonafide's Spector
Gen. Shoe's Bowers
Maiden Form's Coleman
Mutual's Skutt

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

## 4. New and Renewed Spot Television (continued)

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| Celanese Corporation of America | Ellington | WCAU-TV, Phila. | 1-min annemt; 19 Jan; 15 wks (n) |
| Celanese Corporation of America | Ellington | WTOP-TV, Wash. | 1-min annemt; 20 Feb; 15 wks (n) |
| Colgate-Palmolive-Peet Inc | Ted Bates | WCBS-TV, N.Y. | 1-min annemt; 26 Jan; 31 wks (n) |
| Duffy-Mott Co Inc | Young & Rubicam | WTOP-TV, Wash. | 20-sec annemt; 1 Feb; 13 wks (r) |
| John H. Dulany & Son Inc | Foote, Cone & Belding | WTOP-TV, Wash. | 8-sec annemt; 16 Feb; 13 wks (r) |
| Grove Laboratories Inc | Harry B. Cohen | WTOP-TV, Wash. | 1-min annemt; 15 Jan; 7 wks (n) |
| Grove Laboratories Inc | Harry B. Cohen | WCAU-TV, Phila. | 20-sec annemt; 17 Jan; 7 wks (n) |
| M. Manischewitz Co | A. B. Landau | WCBS-TV, N.Y. | 8-sec film; 27 Jan; 13 wks (n) |
| Philip Morris & Co | Biow | WCBS-TV, N.Y. | 1-min annemt; 13 Jan; 11 wks (n) |
| Sunshine Biscuits Inc | Cunningham & Walsh | WCBS-TV, N.Y. | 20-sec annemt; 27 Jan (n) |

## 5. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Robert Ballin | Foote, Cone & Belding, Hlywd., vp | J. Walter Thompson, N.Y., vp |
| Gordon Bennett | Strang & Prosser, Seattle, acct exec | Spencer W. Curtiss, Seattle, acct exec |
| Casper H. Billipp | Benton & Bowles, N.Y., copywriter | Same, vp |
| Edward A. Bodine | Bodine, Beverly Hills, pres | C. B. Juneau, L.A., exec |
| Bogart Carlaw | Foote, Cone & Belding, N.Y., copy supervr | Same, vp |
| Ray P. Clayberger | Calkins & Holden, Carlock, McClinton & Smith, N.Y., dir | Owen & Chappell, N.Y., vp |
| J. Clifford Dillon | SSC&B, N.Y., vp | Dancer-Fitzgerald-Sample, N.Y., vp |
| Jose di Donato | Edward Petry, N.Y., dir natl tv operations | Robert W. Orr & Assoc., N.Y., dir radio, tv |
| A. McKie Donnan | Erisacher, Wheeler & Staff, S.F., vp | Same, L.A. office |
| Reed Drummond | Fuller & Smith & Ross, Chi., acct exec | Same, vp |
| Robert R. Etienne | Dancer-Fitzgerald-Sample, N.Y., acct exec | Same, vp |
| Robert G. Everett | Price, Robinson & Frank, Chi., acct exec | Same, vp |
| Peter Finney | Kudner, N.Y., acct exec | Erwin, Wasey & Co, N.Y., acct exec |
| Dexter E. Glunz | Dancer-Fitzgerald-Sample, N.Y., copywriter | Same, vp |
| Max Green | A. W. Lewin Co, N.Y., partner | Lewin, Williams & Saylor Inc, N.Y., vp (firm merger) |
| Marjorie Greenbaum | Foote, Cone & Belding, N.Y., copy supervr | Same, vp |
| Kay Hervey | Public Relations Research Service, Pittsb., acct exec | Wasser, Kay & Phillips, Pittsb., acct exec |
| Charles F. Hutchinson | Chambers & Wiswell, Boston, vp | Same, dir, exec vp |
| William A. Irwin | Dancer-Fitzgerald-Sample, N.Y., art dir | Same, vp |
| Edith M. Knutsen | Christiansen, Chi., media dir | Same, vp |
| Joseph Leopold | Federal, N.Y., vp | SSC&B, N.Y., vp |
| A. W. Lewin | A. W. Lewin Co, N.Y., partner | Lewin, Williams & Saylor Inc, N.Y., pres (firm merger) |
| Roger Lewis | Monroe Greenthal Co, N.Y., acct exec | Same, vp |
| Joel McPheron | Pan American Airways, N.Y., asst to vp | Geyer, Newell & Ganger, N.Y., acct exec |
| Mark Martin | Buchanan & Co, N.Y., exec vp | Tracy-Locke Co, Dallas, acct exec |
| Edward Mead | Benton & Bowles, N.Y., tv comml dept head | Same, vp |
| Edward A. Merrill Jr | Young & Rubicam, S.F., mgr | Same, vp |
| Brice Metcalfe | Foote, Cone & Belding, Chi., exec | Strauchen & McKim, Cinc., copy dir |
| David Miller | Young & Rubicam, N.Y., legal counsel | Same, vp |
| C. Burt Oliver | Foote, Cone & Belding, N.Y., co-mgr Houston office | Same, vp |
| Roy E. Phebus | W. W. Lawrence & Co, Pittsb., adv mgr | Wasser, Kay & Phillips, Pittsb., acct exec |
| William L. Reiche | Federal, N.Y., copy supervisor | Same, vp |
| Bill Reiche | Westinghouse Electric Corp, Pittsb., central publ div mgr | J. M. Mathes, N.Y., pub rel exec |
| Arthur R. Roberts Jr | Christiansen, Chi., creative dir | Same, vp |
| Ralph Sadler | John Mather Lupton Co, N.Y., vp, copy chief | Same, board dir |
| Eldon E. Smith | Young & Rubicam, L.A., mgr | Same, vp |
| Albert E. Van Wagner | St. Georges & Keyes, N.Y., acct exec | Horton-Noyes, Providence, acct exec |
| Samuel P. Walker | Young & Rubicam, N.Y., copywriter | McCann-Erickson, N.Y., vp |
| Richard D. Ward | WHSC, Columbia, S. C., sls rep | Cox, Columbia, S. C., acct exec |
| Sidney Matthew Weiss | A. W. Lewin Co, N.Y., partner | Lewin, Williams & Saylor Inc, N.Y., exec vp (firm merger) |
| Robert West | SSC&B, N.Y., head of art dept | Same, vp |
| Ward M. Willcox | Thomas F. Conroy, San Antonio, exec vp | Glenn, Ft. Worth, acct exec |
| Stephen R. Wilhelm | Foote, Cone & Belding, N.Y., co-mgr Houston office | Same, vp |
| Ralph W. Williams | Williams & Saylor Inc, N.Y. | Lewin, Williams & Saylor Inc, N.Y., board chairman (firm merger) |
| Richard D. Wylly | Benton & Bowles, N.Y., copy group head | Same, vp |











Numbers after names refer to category of listing on this page

James H. Grove (4)
David Miller (5)
Joseph Leopold (5)
Jose di Donato (5)
Edward Mead (5)

# IOWA PEOPLE APPROVE RADIO'S COMMUNITY WORK

## *Radio Regarded More Highly Than Any Other Influence Except Churches*

**In order to determine what Iowa people think of the job radio is doing in this State, the 1950 Iowa Radio Audience Survey* asked the following question of every adult in the 9,110 Iowa families surveyed:**

> ***"As you know, the schools, the newspapers, the local government, each has a different job to do. Around HERE, would you say the SCHOOLS are doing an excellent, good, fair or poor job? How about the NEWSPAPERS? The RADIO STATIONS? The LOCAL GOVERNMENT? The CHURCHES?"***

**Replies on each institution or medium were recorded before asking about the next one. Here are the results:**

**ADULT APPRAISAL OF SCHOOLS, NEWSPAPERS, RADIO, GOVERNMENT AND CHURCHES**

(Figures are weighted percentages of all questioned in radio-equipped homes†)

| WOMEN "In this area they are doing:" | SCHOOLS | NEWSPAPERS | RADIO | LOCAL GOVERNMENT | CHURCHES |
|---|---|---|---|---|---|
| An excellent job | 11.4% | 7.6% | 13.2% | 3.6% | 23.2% |
| A good job | 59.5 | 63.7 | 69.2 | 45.6 | 64.6 |
| Only a fair job | 12.3 | 19.1 | 13.2 | 22.0 | 6.9 |
| A poor job | 1.2 | 2.7 | 1.0 | 4.6 | 0.4 |
| Don't know | 15.6 | 6.9 | 3.4 | 24.2 | 4.9 |
| | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |
| **MEN "In this area they are doing:"** | | | | | |
| An excellent job | 10.7% | 7.3% | 12.2% | 3.8% | 20.4% |
| A good job | 60.1 | 65.6 | 70.9 | 51.5 | 66.7 |
| Only a fair job | 15.0 | 18.0 | 13.0 | 24.6 | 7.1 |
| A poor job | 1.3 | 4.1 | 1.5 | 7.5 | 0.8 |
| Don't know | 12.9 | 5.0 | 2.4 | 12.6 | 5.0 |
| | 100.0% | 100.0% | 100.0% | 100.0% | 100.0% |

†Figures have been weighted to give correct influence to women and to men in urban, village and farm homes.

**Notice that except for churches, Iowa men and women believe that *radio is doing the best job in their community.* When Iowa families think of radio, they think of WHO more often than any other station because WHO is "heard regularly" by 72.8% of Iowa's radio homes in the daytime — by 72.5% at night. Hence their wholehearted approval is a testimonial to WHO's outstanding programming . . . its awareness of civic responsibility . . . and its ability to furnish Iowa listeners with finest radio service.**

**Get all the facts about Iowa radio listening. Send for your free copy of the 1950 Iowa Radio Audience Survey, *today!***

***The 1950 Iowa Radio Audience Survey is the thirteenth annual study of radio listening habits in Iowa. It was conducted by Dr. F. L. Whan of Wichita University and his staff. It is based on personal interviews with 9,110 Iowa families and diary records kept by 930 Iowa families — all scientifically selected from Iowa's cities, towns, villages and farms. It is a "must" for every advertising, sales or marketing man who is interested in radio in general and the Iowa market in particular.**


**WHO**

**+ *for* Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

# SELL TO SPONSORS

with

# The WAYNE KIN

*...an incompara*



**WAYNE KING** *a great name in show business*
*a great name in radio*
*an all-time favorite of radio audiences*

**NOW** *the sales-power and prestige of this name is* **YOURS**

"THE WAYNE KING SERENADE" is a fully script show, combining the music that has made Way King famous and the personality that has attract millions of loyal customers for advertisers throu out the nation. The program gives THESAUR subscribers another exclusive musical packag teeming with sponsor-appeal and constantly freshed through additional THESAURUS relea

RCA recorded program services

RADIO CORPORATION OF AMERICA RCA VICTOR DIVISION

New York Chicago Hollywood Atlanta Dallas

# SELL FOR SPONSORS

*Serenade*

*starring "The Waltz King" and his Orchestra*

*featuring*
*HARRY HALL*
*GLORIA VAN  JACQUELINE JAMES*
*THE WAYNE KING CHORUS*

*f-hour show*





**another audience-building money-making "NEW ERA"**

*Thesaurus*

**feature**

**ELL TO SPONSORS**

YOUR hard-hitting sponsor-selling brochure
YOUR complete audience-building promotion kit
YOUR convincing sales-clinching audition disc

**ELL FOR SPONSORS**

YOUR SPONSOR gets product identification at the beginning and end of y program. Wayne King opens and closes each show introduces featured artists.

YOUR SPONSOR's three full-length commercials are more effective use Wayne King introduces the local announcer on each broadcast.

YOUR SPONSOR's show and product are promoted with pre-broadcast "on-the-air" station breaks by Wayne King and featured artists.

**CLIP AND MAIL THIS COUPON TODAY!**

THESAURUS SALES DEPT.
RCA Recorded Program Services
120 East 23rd Street, New York 10, N. Y.

Send complete information on THESAURUS—with its basic library of over 5000 selections and 50 selections per month—plus its new sponsor-selling feature, "THE WAYNE KING SERENADE."

NAME  TITLE

STATION OR AGENCY

ADDRESS

# NORTH CAROLINA IS THE SOUTH'S No. 1 STATE AND NORTH CAROLINA'S No. 1 SALESMAN IS

North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.

More North Carolinians Listen
to WPTF Than to Any
Other Station

50,000 WATTS
680 Kc.

# WPTF NBC AFFILIATE

★ also WPTF-FM ★
RALEIGH, North Carolina
National Representative FREE & PETERS INC.

SPONSOR

# Are you getting the most out of your news sponsorship?



## Some hot tips from experts that will help radio-news sponsors

over-all Caught up in the global war fever, broadcast advertisers are rushing these days to buy radio news.

That's to be expected. What isn't natural, though, is the mistakes many sponsors are making. In the stampede to get into the act, many are leaping before they're looking, snatching up newscasts and news commentaries indiscriminately.

In fact, so hectic is the news time-buying rush that it's becoming increasingly difficult to buy choice news spots, both on the networks and individual stations.

Just precisely how good a buy is radio news today? What outlets are available to would-be purchasers? How can the sponsor invest his money in news programs most profitably?

SPONSOR passes along the answers after conducting a nationwide survey among top radio newsmen, wire service experts, radio stations and neophyte and veteran news sponsors. (A future SPONSOR survey may be dedicated to television news, depending on how active buying becomes in that province.)

There is, first of all, no doubt that the Korean crisis has stimulated the consumer demand for radio news. This appetite was sharpened to a razor edge during the last war, and the change in global temperature from hot to cold to sizzling has done little to dull that edge.

Although the networks and local radio stations spoke broadly of "a terrific increase in news listenership,"

NBC's Tokyo correspondent scored scoop, interviewed escaping Angus Ward and wife




THREE NET NEWS SHOW TYPES: ABC'S WINCHELL, COMMENTARY; MUTUAL'S HOLLEY, ROUNDTABLE; CBS' MURROW, NEWSMAG

SPONSOR found no exact national measurement had yet been made of the news audience since the Korean crisis broke last mid-June. Consequently, SPONSOR made an audience study of its own, based on network news program figures supplied by the A. C. Nielsen Co.

The study showed that radio news listening had not been hypoed since the Korean crisis as much as expected. There was a sharp rise in news listening over the period from 1 June, 1950 to 1 August (from about 3.7 to a rating of about 4.6). But after that, until the end of November, 1950 (the most recent Nielsen general sampling at SPONSOR's presstime) listening levelled off to an average of about 4.3.

In fact, when the total average radio news listening per program during November in other years was compared to that of November, 1950, the rating seems to have *decreased*.

The figures run this way: November, 1947—5.4; November, 1948—5.0; November, 1949—5.4; November, 1950—4.8.

But this does not mean that radio news listening has fallen off. It suggests, rather, that radio news listening is more widely spread out. Because radio stations have doubled and even tripled the number of their news programs, a point of saturation has apparently been reached. Audiences, therefore, are selecting their programs rather than listening to them all.

How eager are radio news audiences *of this moment?* It's a reasonable bet that interest *is* keener. After all, since last November, reports about the draft, taxation, mobilization and the fluctuating Korean border, have probably added to the import of radio news.

Value of radio news is clearly revealed in a recent survey, "Radio news is bigger than you think," made by Pulse, Inc., for Free & Peters.

Based on a study of 3,000 families in seven markets, it showed, among other things, that radio is preferred over all other media for news; that radio outranks newspapers by 38%, TV by 268%; that sales of the product advertised on news shows were actually 50% greater among listeners than among non-listeners.

Of particular interest to sponsors was the break-down the study provided of *kinds* of listeners. Persons who lived more than 25 miles beyond the city limits, for example, had news ratings as much as 28% higher than city dwellers. Also pertinent was this analysis of the male-female news listeners per 1,000 sets:

| | *Men* | *Women* |
|---|---|---|
| Morning | 87.4 | 85.4 |
| Noon | 54.1 | 85.2 |
| Evening | 78.9 | 92.7 |
| Late-evening | 94.9 | 77.5 |

The strong sales impact that news programs exert on adults—especially on women—has impelled many big-time advertisers to buy into radio news recently. One of the most dramatic illustrations of the current trend to hop aboard the news bandwagon is B. T. Babbitt, for many years wedded to the afternoon "soap opera." Beginning 15 January, it launched what it called "the largest schedule of news broadcasts ever sponsored by a leading radio advertiser." It will spend over $1,000,000 a year to present five-minute news reports, titled *The Bab-O Reporter* and *Glim Presents the News*, five times daily every weekday morn-

***How to get most out of news sponsorship***

## DO:

**1.** Use plenty of local and regional news. The local weather report is especially important.

**2.** Try to use a "second voice" for the commercial (though some newscasters do a potent selling job themselves).

**3.** Select a radio station that has an organized news bureau and a dependable wire service.

**4.** Buy a news period that's been on the air for some time, assuring an established audience.

**5.** Rewrite wire news to fit personality and style of newscaster.

## DON'T:

**1.** Don't present "commentary" in guise of straight news. If it's opinion, call it that.

**2.** Don't buy a newscast a half-hour after a prior newscast. Listeners get oversaturated.

**3.** Don't tie in commercial with news items. Listeners' sensibilities will be offended.

**4.** Avoid cuteness or gossip in commentary. Listeners prefer to respect their news analysts.

**5.** Don't open newscast with main commercial. A headline summary at least should precede.

ing and afternoon over 400 MBS stations.

To embark on a campaign of radio news, Babbitt dropped two soap operas —*David Harum* on NBC and *Nona from Nowhere* on CBS. Explains an official of William H. Weintraub, agency handling the account: "It's simply that we made surveys and found that radio news of national and international import would interest women nowadays. They want a unique service of this kind." He pointed out, further, that Babbitt would make no attempt to inject a soap opera human interest note into the programs: "We want nothing 'soupy,' because we feel mature women today want the hard, objective facts."

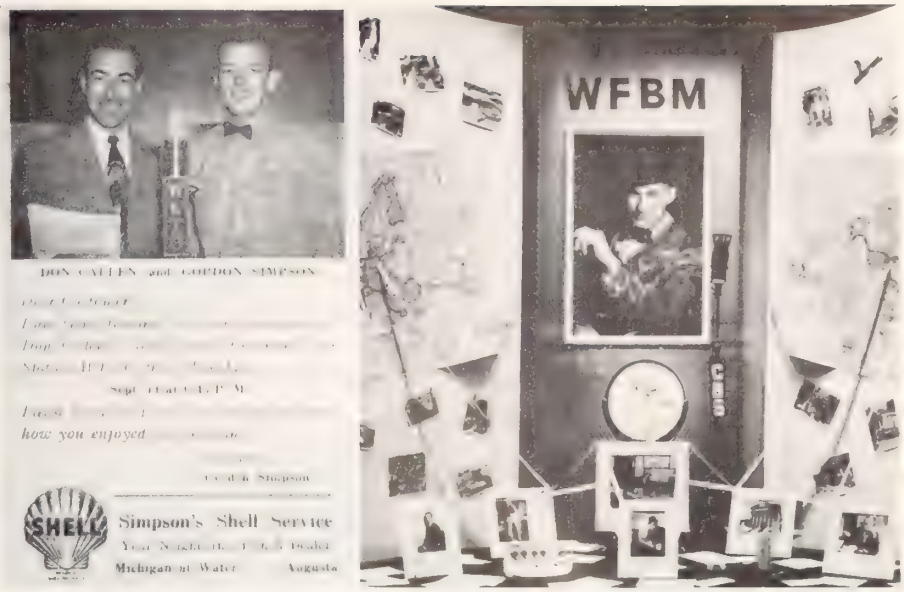
The thinking that has motivated other sponsors to jump into radio news broadcasting runs from concern over the Korean crisis to the relatively low costs that news offers. Commented James MacVickar, Benton & Bowles account executive for Norwich Pharmacal Co., which, beginning 4 February will bankroll a 5:25 to 5:30 p.m. segment of the Bob Trout Sunday news over 166 NBC stations: "We dropped the daytime ABC radio show, *Modern Romances*, to go into news because we feel people are worried about world affairs. Besides, we feel that Sunday afternoon news time will give us a complete family audience."

A similar attitude was expressed by Charles Sherman, radio advertising director for Doubleday Book Publishing Company, which is picking up the tab for the Edwin C. Hill news commentary on Sundays, 11:15 to 11:30 p.m., on NBC: "Radio news, we feel, will give us our biggest adult audience. Ironically, we're virtually competing against ourselves. People have grown so alarmed by the war situation, they don't read books as much as they used to. But a news commentary may give them illumination; even induce them to turn for further illumination to books."

The low cost factor induced Miss M. A. Wagner, advertising manager for Dictograph Products Inc., to purchase a series of news programs on the Mutual network: "We'd already sponsored news on WOR, and decided to splurge further.

"Our past experience," she added, "proved to us that radio news provided us with the widest audience at the lowest cost, as compared to the print-

(*Please turn to page* 91)




**Merchandising** by cards, window displays backs up commercial newscasts on WKZO, WFBM



**Skilled news staffs** as at WOW ensure sponsor of full value, bigger listening audience



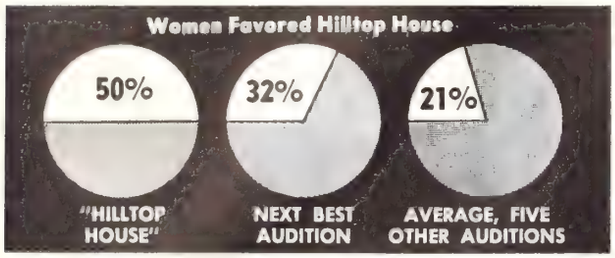
**Wire service** correspondents like the AP's Don Whitehead at Seoul give stations best coverage

# The Alka-Seltzer story

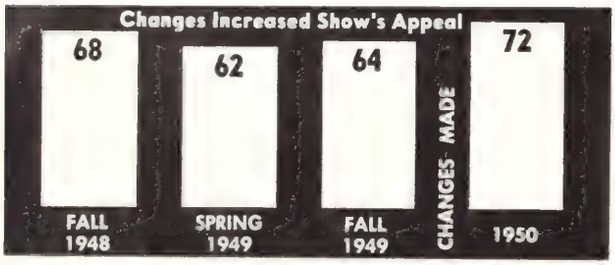
**One discouraging experience in radio didn't keep Miles from medium which was to spur firm's rise**

**PART TWO**
OF A TWO-PART STORY

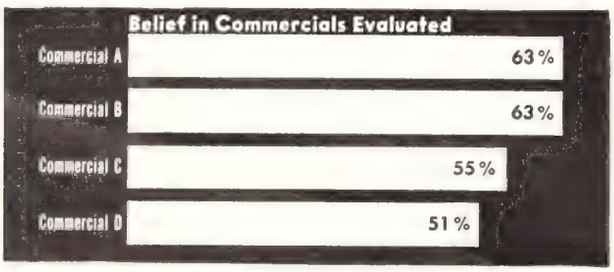
### *Schwerin research guides Miles*




Shrewd application of Hooper, Nielsen and Schwerin audience research helped Miles Laboratories reach the top ranks in radio advertising. Typical example of this approach is the work Schwerin did in auditioning daytime serials for Miles. On the basis of tests like the one shown above "Hilltop House" was the show chosen




Alka-Seltzer does not stop with the pre-testing of programs. Analyzing the elements with the strongest appeal in the serial was the next step. Sixteen episodes over a year's period were examined. The sponsor, agency, producers and writers made changes and the audience approval score rose as shown in Schwerin chart above




With the entertainment in top shape, Miles went to work on the commercials. Maximum belief in the advertising message was a prime objective in the promotion of this remedy for headaches and other common ailments. Chart above shows how belief varies with commercial. Highest-rated approach was one put into use

over-all The fabulously successful Miles Laboratories, Inc., now spending over $8,000,000 annually in radio, almost passed up major use of the medium which was to become responsible in large measure for the company's growth to sales heights.

Back in 1932, Miles tried radio twice on a short-term basis. The first time (with a WLS, Chicago, rural appeal show), sales results were excellent. The second time (with two more elaborate regional network operations), nothing, or practically nothing, happened to the Miles sales curve.

With this second experience burning in memory and pocketbook, Miles executives were in no mood to finance a third radio venture when the Wade Advertising Agency in Chicago suggested sponsorship of one hour of the *WLS National Barn Dance* in February, 1933.

Wade, which had handled the first two radio ventures for Miles, and which had used the air profitably for other clients in the past, pitched hard for the *Barn Dance*. The show was then seven years old and had been packing in capacity crowds at the Eighth Street Theatre ("old hayloft") in Chicago—despite the in-those-days-considerable 75-cent admission charge.

When the Miles advertising and sales departments joined with the agency in pressing for the show, management agreed to a trial. It was one of those history-making, fortune-building decisions. And customer reaction was quick in showing that Miles had moved in the right advertising direction. Some 30,000 requests for a sample of Alka-Seltzer came in in response to an offer during the first four weeks of the series.

By the middle of the summer the product was moving so well in the Chicago area that the program was extended to Detroit and Pittsburgh by direct wire from WLS. Fourteen more stations were added in September, and eventually that number went to 95 stations on NBC's Blue network. In 1940, the *Barn Dance* was switched to the Red network and extended to 133 stations.

As the consumer demand for the new drug burst out like water rushing through a broken dike, retailers began treating Miles salesmen like their best customers. Early in 1935, California druggists proposed an Alka-Seltzer week. Although no support was asked, the Elkhart, Ind., firm jumped into the campaign with 1,000 radio announcements on all stations in the state. Special placards were hung in front of street cars in large cities. Window displays, counter displays, and banners were installed in 3,000 out of 34,000 retail stores in the state.

Thousands of new customers were created in that one week.

To back its radio efforts throughout the country, Miles put special detail men to work in every town where they used a station. Window trims, counter cards, and soda fountain dispensers were placed in as many locations as the druggists would permit. First, make the retailers and the wholesalers conscious of the product and the

*On 16 January the advertising fraternity was saddened by the death of Walter Wade, president of the Wade Advertising Agency and son of its founder, Albert Wade. Walter Wade played a key role in the epic radio story of Miles Laboratories, told in this series.*

***Repetitive impact:*** Miles' two dramatic features, "One Man's Family" and "Hilltop House," are 15-minute serials heard across the board. These shows also fit in with two other key policies in Miles radio thinking. Neither is a high budget program and each appeals to different segments of Miles mass market. "One Man's Family" is heard at 7:45 p.m. while "Hilltop House" is on at 3 p.m.



"One Man's Family" appeals to all sex, age groups

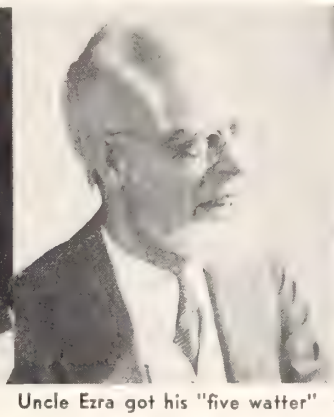


© Radio and Television Mirror

"Hilltop House," daytime serial, appeals to women



Joe Kelly became prodigies' straight man



Uncle Ezra got his "five watter"



Curt Massey now has CBS show



Templeton had Miles piano show

***Springboard for new shows:*** Several of the "Barn Dance" favorites moved on to other Miles programs. Joe Kelly puts the Quiz Kids through their paces. Alec Templeton and Uncle Ezra had programs built around their specialties. Ezra broadcast from his "powerful little five watter." Massey sings for Alka-Seltzer.

***Barn Dance Stars:*** Top notch talent attracted millions of radio listeners to the "National Barn Dance" every Saturday night. Amos 'n' Andy blackfaced on the show as Sam 'n' Henry. The "Barn Dance" was longest on Miles schedule from 1933-1946. Its astounding success marked turning point in Miles air-history.



Hoosier Hot Shots were top hillbilly talent



Amos 'n' Andy were early stars



Autry was Barn Dance favorite

advertising efforts to increase the demand for it, detail men were told. Then take the orders.

Druggists' satisfaction was indicated in a 1940 survey in Chicago. Retailers in that city rated Alka-Seltzer tops in consumer advertising, and chose it the item they liked best to sell.

Alka-Seltzer's success during the early years of the *Barn Dance* sponsorship sold Miles president Charlie Beardsley and his associates on radio. The *Barn Dance* provided a warm, folksy entertainment that attracted large numbers of intensely loyal listeners. In dollars and cents terms, Miles was reaching an audience at the lowest cost per thousand.

The high calibre of the talent heard on the *Barn Dance* was largely responsible for its sales effectiveness. Among the prominent stars who were once on the *Barn Dance* are Gene Autry; The Quiz Kids' Joe Kelly; Curt Massey; Amos 'n' Andy, who blackfaced on the show as Sam 'n' Henry; Alec Templeton. Templeton, the piano satirist who appeared on the show many times, was given his own program by Miles in 1939 over NBC. And, previously, the popularity of Uncle Ezra, good-natured cracker barrel philosopher on the *Barn Dance*, became so firmly established that the sponsor had created a separate show for him. Uncle Ezra, played by Pat Barrett, broadcast from his "powerful little five-watter in the friendly city of Rosedale." After five years Miles dropped this show in 1939 feeling that they were duplicating the *Barn Dance* audience.

With the *Barn Dance* as the Man O' War in their programing stable, Miles entered a number of other shows in the contest for expanded sales. Some were quickly disposed of and others carried the drug firm's colors for many seasons. A season of football broadcasts was sponsored on WOWO, Ft. Wayne, in 1939 and at that time Miles also tried a program titled *Calling All Poets.* Transcriptions were used in spot markets, including the serial *Thank You, Stusia* and the variety show *Comedy Stars of Hollywood.*

The complex picture of new shows being added while others were dropped is a continuous phase of Miles programing. The number of winners is attributed to the close team work between the Wade agency and such Miles officials as Charles S. Beardsley, now

(*Please turn to page* 84)

*A SPONSOR Debate:*

# What really happened in Pittsburgh?

**Was the newspaper strike "costly to business" as claimed by the Bureau of Advertising of the ANPA?**

Pittsburgh's long newspaper strike in 1950, lasting from 2 October through 17 November, is now a hotly contested issue—one far removed from picket lines and labor conflicts. The shutdown of the steel city's newspapers has become regarded as a laboratory test in media effectiveness.

The issue was raised when the Bureau of Advertising of the American Newspaper Publishers Association brought its considerable promotion and publicity facilities into action. Its large advertisements have been appearing in papers throughout the nation; they describe the Pittsburgh test as conclusive evidence of a newspaper's importance to a community's economy, indirectly minimizing other media.

SPONSOR, believing that all sides should be heard on this significant question for advertisers, has asked the Bureau of Advertising and the Broadcast Advertising Bureau to present their opposing points of view. SPONSOR publishes both without comment. You be the judge.

## Bureau of Advertising statement to Sponsor

In the past few years, a half-dozen large American cities have found themselves completely without their daily newspapers for periods ranging from a few days to months.

That these communities suffered severely in almost every phase of their daily lives was evident in each instance. However, not until last fall, when the three Pittsburgh newspapers were shut down for 47 days (2 October-17 November), was a really comprehensive study made of how deeply such a condition affects both people and business.

The most thorough investigation in Pittsburgh was the one made by the Ketchum, MacLeod & Grove advertising agency, which conducted interviews among 508 individuals and dozens of business establishments in 22 retail lines, during the third and fourth weeks of the strike.

This survey documented the fact—not a surprising one, in view of other cities' experience—that overwhelming majorities of the people felt the loss of their newspapers keenly and learned to appreciate their value as never before.

For the present purpose, however, our major concern is how the absence of newspapers directly affected Pittsburgh's business. The effect was substantial, beyond any doubt, as many reliable sources of information testify.

The Ketchum survey, for example, discloses:

"*Department stores:* Although up over 1949 (when coal and steel strikes cut Pittsburgh purchasing power to the

## Broadcast Advertising Bureau statement to Sponsor

Broadcasters everywhere were sympathetic with the problems of Pittsburgh publishers during the recent newspaper strike in that city. The subsequent tactics of the newspaper industry in making capital of that event at the expense of other media has shocked and disturbed radio leaders. The hysterical tone of the newspapers' propaganda theme, "What happens when newspapers *don't* hit town," is built on a misleading combination of carefully selected figures. Large full-page ads purported to describe how "Pittsburgh's experience proves once again that a city without newspapers is a city in the dark." Another bogey line, "Business, big and small, took a beating."

Radio may not have the elaborate facilities of newspapers' Bureau of Advertising to present its case, but it does have a far more powerful weapon—the simple facts. And matching our truths against their fabrications, the newspapers' case collapses quickly.

The key item in the newspaper advertising campaign is "Department store sales nosedive during newspaperless October." A chart is used to show that the combined net sales of 10 Pittsburgh stores in October was down 8.6% compared with 1948. Comparisons are made with that year since major coal and steel strikes in late 1949 made 1950-1949 comparisons unfavorable. The Broadcast Advertising Bureau will accept these years for comparison. No one questions that combined figure, but, just as there

## Bureau of Advertising

*(continued)*

bone), seven of eight stores said (sales) were below expectations. . . . The average (decrease) was slightly under 12%.

"*Automobile dealers:* . . . Percentages of decrease from 5% to 70%. The average was 42%.

"*Beauty parlors and hair specialists:* Five of seven firms reported business from 20% to 50% below expectations. The average was 32%.

"*Clothing retailers:* Ten of 12 stores reported business below expectations. Seven of the 10 firms reported percentages ranging from 10% to 50%. Average was 25%.

"*Drugs:* Over-all decreases of 5% to 10% were reported. One promotional item was off a third in sales volume.

"*Entertainment:* All firms have been below expectations. Firms depending upon 'name' bands and entertainers have suffered most.

"*Furniture stores:* Downtown locations have been below expectations. They expected that business would suffer more if the strike continues.

"*Sports events:* Those that hadn't had pre-strike promotion and advance sales had suffered as much as 50% in box office recipts."

The best clue to the strike's effect, of course, is the performance of department stores, which constitute the largest single retail classification in newspaper advertising. The findings of the agency survey are confirmed by actual figures for the period in question, as reported by the Bureau of Business Research of the University of Pittsburgh, which for many years has drawn month-by-month comparisons in this field from data submitted by the stores themselves.

According to the University's Research Bureau, the October sales of 10 key stores were 8.6% below the same month of 1948—the latest comparable year, because of the major industrial strikes in the city in 1949. Figures from the same source showed department store business running ahead of 1948 in the several months preceding the newspaper strike: July, up 7.3%; August, up 9.5%; September, up 1.9%.

The Bureau's November "Pittsburgh Business Review" adds this comment:

"Sales of Pittsburgh department stores were 4% higher in October than in September. The 4% increase from September to October compares with an average increase of 15% between the two months in the past 17 years."

The testimony of the stores themselves, as stated in the first ads run after the strike, shows clearly its adverse effects:

Kaufmann's: "These are amazing buys. You see, without newspaper we couldn't tell you about them. . . ."

Spear's: "Due to the unprecedented lack of newspaper advertising, thousands of dollars worth of special purchases in furniture, rugs, bedding . . . are piled up in our stores and warehouses causing a serious overstocked condition."

Of particular significance is the fact that stores—while sustaining losses estimated as high as 15% to 20%—were spending as much, or more, in substitute media as they had been putting into newspapers. As stated by *Depart-*

(*Please turn to page 96*)

## Broadcasting Advertising Bureau

*(continued)*

is a lot more to the elk than his antlers, there is much more to Pittsburgh business than the figures the Bureau of Advertising has chosen to recognize.

Let's break down that combined sales figure. Store A, the largest in town, had no decrease from 1948. Next in size, stores B and C increased sales over 1948; the fourth ranking retailer had the *second* largest day in its history during the period of the strike; the fifth said sales "were up to expectations"; the sixth was slightly below its 1948 figures. The six top department stores used radio schedules ranging from extensive to irregular. The other four who did *not* use the medium at all or very little were the firms that took the actual beating. It is noteworthy that stores A, B, C, D, and E who used the most radio had sales increases or no decreases during the strike.

Because they recognized radio's worth as a public medium three of Pittsburgh's department stores—all experienced radio advertisers—distributed some 380,000 radio logs each week to be sure that customers knew when their messages would be aired.

The moral of these facts is that where radio is used consistently with skill and intelligence business continues to prosper. It must be clearly recognized that none of the top retailers in this area utilized the full advertising budget allocated to newspapers in any other media during the strike. Despite the restriction on its full use, radio did an outstanding sales job at an exceptionally low cost. As Allen Wells, sales promotion manager, Kaufmann Department Stores, was quoted as saying in *Women's Wear Daily*, 11 January, 1950, "The net profit for the period was aided by savings in space, production (newspaper) costs."

This statement and other reports from Pittsburgh point up the fact that stores' efforts in radio at that time did not anywhere near match their usual newspaper expenditures.

Even more significant in appraising the Pittsburgh experience is the picture on what happened when newspapers *did* hit town during the month of October, 1950 throughout the country. Again comparing October, 1950 with October, 1948, Federal Reserve figures show that department store sales nationally dropped 6%. In other words, the Pittsburgh drop was part of a national trend, and the ANPA Bureau of Advertising claim becomes more ludicrous.

Looking at the sales activity of other retailers, the University of Pittsburgh's Bureau of Business Research showed that women's and children's wear sales were up 11.5% over the preceding September. Men's wear sales were up 11.5% over September. Drug sales gained 2.1% in the same period, while new car registration was up 16.8%.

It is not surprising, therefore, on the basis of these and similar increases that the highly respected Bureau of Business Research reached this conclusion in its 30 November, 1950 bulletin: "Aside from the loss of pay of several thousand employees of newspapers, the strike had little effect on the total economy of the district." Payrolls were up 3% and employment was up 1%.

Business in Pittsburgh did not take a beating. Nor was it a city in the dark.

Radio stations boosted the number of newscasts. Pitts-

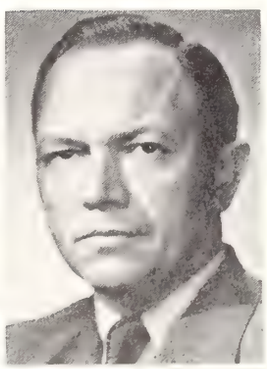
(*Please turn to page 96*)




MR. AND MRS. CARY GRANT STAR IN TWA'S NEW "MR. AND MRS. BLANDINGS." HALF-HOUR SHOW IS ON 61 NBC STATIONS

# TWA takes to the air

**With first airline-sponsored net show, plus spot campaign, firm is aviation's radio/TV bellwether**



***TWA's Damon is pioneer at heart***

Ralph S. Damon, president of TWA, believes in both ad and aviation pioneering. At 53, he's been in aviation 32 years, helped develop famous Condor, world's first all-sleeper plane, and World War II's P-47 Thunderbolt fighter plane. Born in Franklin, N. H., he was graduated cum laude from Harvard; learned to fly in U.S. Army Air Corps in World War I, later was president of Curtiss-Wright Airplane Company, Republic Aviation Company, American Airlines.

**over-all** Pioneering pays off, whether you're building an airline, initiating a stepped-up schedule, or launching a major new flight into broadcast advertising.

That, in a nutshell, is the philosophy responsible for the success of Trans World Airlines, Inc., the nation's oldest transcontinental airline, yet the most vigorous air advertising bellwether among the big boys of the billion-dollar aviation industry.

Three trails blazed by TWA make its success story (a current annual gross of $104,000,000) worthy of study by national advertisers:

1. Twenty-two years ago—on 7 July, 1929—TWA inaugurated aviation's first 48-hour, cross-country luxury passenger service. And even in those days it made sure there was plenty of accompanying advertising hoopla. Those darlings of aviation, Charles A. Lindbergh and Amelia Earhart, were selected passengers aboard that historic New York-Los Angeles flight, and Mary Pickford and Gloria Swanson were invited to christen the plane




Numerals in map: number of stations per market carrying TWA announcements

***Stations used during typical month: October 1950***

| | | | |
|---|---|---|---|
| Albuquerque | KGGM, KOB | Louisville | WAVE, WINN, WKLO |
| Amarillo | KFDA, KLYN | New York | WNEW |
| Chicago | WCFL, WIND, WJJD | Philadelphia | WFIL, WPEN |
| Cincinnati | WCKY, WCPO, WSAI | Phoenix | KOOL, KTAR |
| Columbus | WBNS, WCOL | Pittsburgh | WCAE, WWSW |
| Dayton | WHIO, WING | St. Louis | KWK |
| Indianapolis | WFBM, WIRE, WISH | San Francisco | KJBS, KFRC, KSFO |
| Kansas City | KCMO | Washington, D.C. | WINX, WRC, WWDC |
| Los Angeles | KFAC, KFWB, KMPC, KNX | | |

with bottles of grape juice. America paid attention.

2. Four years ago—in January, 1947, when TWA was almost $9,000,000 in the red, as a result of aviation's post-war slump—it initiated the first intensive radio/TV announcement campaign by a major airline. Within three years, TWA was back in the black with a $3,700,000 profit, partially as a result of its broadcast advertising.

3. On 21 January—TWA announced that it had boosted its radio/TV advertising 150% and would be the first airline to sponsor a regular coast-to-coast radio show (*Mr. and Mrs. Blandings*, 5:30-6 p.m., Sunday on 61 stations of NBC).

In this article, SPONSOR will describe TWA's radio/TV announcement campaign, leading to its expansion into network advertising. What makes TWA's air trail-blazing all the more remarkable is studying it alongside the aviation industry's advertising record.

Why? Because, though all airlines make their living *in* the air, most of them heretofore have been notorious for their reluctance to advertise heavily *on* the air. And it hasn't been for lack of cash, either.

According to a study made by *Aviation Week*, 16 of the nation's 29 scheduled domestic airlines grossed $523,000,000 in 1950; 13 of the 23 international airlines grossed $262,000,000; and 476 inter-state airlines grossed well over $27,000,000. (The non-scheduled airlines, of which there are hundreds, probably took in over $200,000,000 last year.) And not only are they grossing more money, but the airlines are fattening up on profits,

(*Please turn to page* 86)




TWA'S SPOT TV COMMERCIALS SELL FAMILY SERVICES, COMFORT OF MODERN FLYING. SCENES ABOVE FROM COMMERCIALS

*here at last...*



JON AND SONDRA STEELE



MEL TORME



KING COLE TRIO

# Top Hollywood Talent for Local TV Budgets



PEGGY LEE



CLARK DENNIS

## SNADER TELE*scriptions*



PATRICIA MORISON



HERB JEFFRIES



CAB CALLOWAY

## . . . now available in all TV markets!

### SNADER TELEscriptions

**WHAT THEY ARE** Top-quality motion pictures of well-known singing, dancing and musical novelty acts . . . filmed in Hollywood *expressly for television*. Each act is complete in itself and runs for approximately 3¼ minutes. Opening and close of each act is designed for easy integration into any length program, in combination with live announcer or master of ceremonies . . . and smooth interlacing of live or filmed commercials.

**HOW THEY ARE USED** In preparing programs, each TELE*scription* is used as though it were an individual "live" act. They may be programmed in either 5-minute, quarter-hour, half-hour, or one-hour program series. They are available for daily or weekly showings over 13, 26, 39 and 52 week periods.

**HOW MANY AVAILABLE** Approximately 400 TELE*scriptions* are now available . . . and new numbers are being added at the rate of ten each week.

**HOW ARE THEY PROGRAMMED** Station or sponsor may build his own program format or use any of a series of program format scripts specially prepared for use with SNADER TELE*scriptions*, including:

HOLLYWOOD SPOTLIGHT REVUE
TAKE ANOTHER LOOK
BEHIND THE FOOTLIGHTS
INTERMISSION TIME
THE MUSIC ALBUM
GUEST BOOK
PARTY TIME
HOLLYWOOD DIARY

. . . and other great new program formats being added regularly!

### DOZENS OF BIG-NAME STARS . . . MORE BEING ADDED EVERY WEEK!

Patricia Morison
Gale Storm
Toni Arden
June Christy
The Pagans
Cab Calloway & Orch.
Charlie Barnet & Orch.
Lionel Hampton & Orch.
Count Basie & Orch.
Miguelito Valdez
Martha Davis
The Starlighters
Carlos Molinas
Mitchell Choirboys
The Harmonicats
Cass County Boys
Marina Koshetz
Peggy Lee
Mel Torme
Tex Ritter
Carl Ravazza
Arthur Lee Simpkins
Diana Lynn
Wesley Tuttle & The Westerners
Guadalajara Trio
Red Ingle & His Natural Seven
Page Cavanaugh Trio
Nat "King" Cole
Herb Jeffries
Clark Dennis
The Pied Pipers
Merle Travis
Frank Yankovic & Polka Band
Red Nichols & His 5 Pennies
The Skylarks
and numerous dancing stars and groups

# Snader Telescriptions Sales INC.

*REUBEN R. KAUFMAN, President*

CHICAGO—59 EAST VAN BUREN (PHONE WE. 9-5466)
NEW YORK—229 WEST 42ND STREET
BEVERLY HILLS—177 SOUTH BEVERLY DRIVE

**SAN FRANCISCO . . .** *offered exclusively over KRON-TV*
**PHILADELPHIA . . .** *offered exclusively over WFIL-TV*
**WASHINGTON . . .** *offered exclusively over WNBW*
**CHICAGO . . .** *offered exclusively over WGN-TV*
**MINNEAPOLIS . . .** *offered exclusively over WTCN-TV*

*Watch for the announcement of other leading TV stations offering SNADER TELEscriptions!*

**AGENCIES, STATIONS, SPONSORS: WRITE, WIRE OR PHONE OUR CHICAGO OFFICE FOR COMPLETE DETAILS!**

SPONSOR

# Daytime TV Section

*Daytime television will grow to greatness in 1951. Recognizing this major broadcast advertising trend,* SPONSOR *presents a 40-page section devoted to daytime TV. It includes information on daytime TV's dimensions; costs; audience; local and network programing; station sign-on times; and daytime results. (See subject listings at right.)*


| SUBJECT | DESCRIPTION | PAGE |
|---|---|---|
| Facts and Figures | Questions and their answers summarizing daytime TV highlights, including predictions about the possibility of a daytime TV sellout, morning television on the networks | 34 |
| TV Soap Opera | An analysis of the problems of staging a soap opera five times a week on television. Procter & Gamble's venture calls for unprecedented sweat—plus plenty of cash | 38 |
| Spot Programing | A roundup of programing trends at stations all over the country. Includes descriptions of typical cooking; shopping; audience participation; d.j.; and interview programs | 42 |
| Network Programing | It's the network shows that help build peak audiences, put daytime television in the spotlight. This is what the networks are doing: program types and program outlook | 44 |
| Result Stories | Two pages of capsuled result stories, covering products ranging from automatic pencils to nondescript maple balls | 48 |
| Time-on-Air Chart | Includes time station goes on the air and signs off; sets-in-market figures; station representatives for all stations | 54 |

# Daytime TV: facts and figures

The basic fact about daytime television in 1951 is that it's here—and bigtime already. All the rest is commentary. But because the commentary, the facts and figures that fill in the outlines are always of prime importance in making advertising decisions, SPONSOR presents them herewith. In the columns at right, the highlights of what is probably 1951's most significant media trend have been summarized in question and answer style. More detailed analyses of various phases of daytime television appear on the pages that follow.

Throughout, emphasis is on programing and trends in the hours up to 5:00 p.m. For daytime television, to most radio/TV executives, means programing designed for the housewife audience and on the air between sun-up and the first appearance of the puppets, usually at 5:00 p.m.

The climb of daytime television in 1951 follows the success of nighttime television in 1950. With the networks and local stations virtually sold out at night, advertisers are now anxious to know more about the possibilities of daytime. Many of the leading advertisers have already plunged in boldly. Procter & Gamble, for example, sponsors a daily soap opera and 15 minutes across the board of the Kate Smith show. During 1951, it is probable that many of the broadcast advertising leaders will buy into daytime television. And many companies which never used broadcast advertising before will go on the air for the first time via daytime television.

The fact that there is any daytime television at all is a tribute to the power of the medium to influence set owners. Only a short time ago, skeptics said there would never be extensive daytime telecasting because housewives didn't have time enough during the day for more activity. Apparently, when there are Kate Smiths, Garry Moores, Johnny Olsens, and dozens of likeable if less known personalities sending good entertainment their way, the housewives find time.

As the months go by in 1951, there will be more and more good programing exerting an attraction on the ladies. More soap operas, more big names, defter blending of entertainment and service are in the cards. And, day by day, more stations are expanding daytime schedules. Already, there are two stations on before 7:00 a.m.

## Dimensions

**Q. How many stations are on the air before 6:00 p.m.?**

**A.** As of 1 February, 1951, there were 107 stations (out of 107) on the air before 6:00 p.m. on one or more days (in most cases at least four days) per week. (For complete listing of sign-on and sign-off times of all 107 stations, see chart starting on page 54.)

**Q. At what times during the day do these stations come on the air?**

**A.** Among the 107 stations, the lineup of sign-on times is as follows:
64 stations sign on before 12:00 noon
32 sign on between 12:00 noon and 2:00 p.m.
8 sign on between 2:00 and 4:00 p.m.
3 sign on between 4:00 and 6:00 p.m.
Of the 64 television stations which sign on the air before 12:00 noon:
2 stations sign on between 6:00 and 7:00 a.m.
14 sign on between 7:00 and 9:00 a.m.
36 sign on between 9:00 and 11:00 a.m.
12 sign on between 11:00 a.m. and 12:00 noon

**Q. How rapidly are stations expanding daytime programing?**

**A.** If the rapid growth of daytime TV in recent months is an index, by next fall most stations will probably be on the air before noon. To get an idea of how rapid the daytime spurt has been, consider this. A survey of all TV stations in the spring of 1950, made by Batten, Barton, Durstine & Osborn, Inc., researchers, found that there were 75 stations on by 4:00 p.m. As of 1 February, a survey by SPONSOR indicates that there are 104 stations on the air before 4:00 p.m.

**Q. What are the networks doing in daytime TV?**

**A.** CBS, DTN, and NBC have regular sponsored week-day afternoon programing. Exclusive of the kids' block from 5:00 to 6:00 p.m., CBS programs three and a half hours daily (from 1:30 to 5:00 pm.). DTN has two hours of programing for adults (from 12:00 noon to 2:00 pm.). And NBC has two hours (from 3:00 to 5:00 p.m.). Net work program types vary from cooking shows to variety hours, complete with production numbers. Already, the networks have sold the following number of quarter hours in daytime before 5:00, Monday through Sunday: CBS-TV, 48; NBC-TV, 44; DTN, 8. ABC has 12 quarter hours sold Saturday and Sunday only.

# Audience

**Q. How large is the daytime TV audience and when is the audience at a peak?**

**A.** That there is a substantial daytime audience is indicated by sets-in-use figures for various markets which frequently average 15 or above from sign-on to 6:00 p.m.

In general, sets-in-use percentages increase as the hour grows later, reaching a peak after 5:00 p.m. But, like many another radio/TV generalization, this one must be approached with caution. One good show or several good shows in a market may make sets-in-use figures zoom, though the same time in other markets is a low-point. For example, in Cincinnati the sets-in-use figure for 8:30 a.m. was 12.2 Monday-Friday (according to a 5-11 September survey by Videodex). But in other markets morning figures are much lower.

**Q. What are some daytime sets-in-use figures in representative television markets?**

**A.** Here are figures for a dozen markets, compiled by The Pulse. These are Monday to Sunday sets-in-use averages, from sign-on to 6:00 p.m.

| *New York* | *Philadelphia* | *Boston* |
|---|---|---|
| Oct. 15.2 | 10.9 | 9.9 |
| Nov 11.2 | 12.7 | 10.8 |
| Dec. 15.4 | 12.8 | 11.8 |
| Jan. 15.6 | | |
| *Chicago* | *Cincinnati* | *Washington, D. C.* |
| Oct. 12.5 | 14.5 | 8.6 |
| Nov. 14.8 | 15.3 | 11.9 |
| Dec. 16.0 | 15.0 | 12.0 |
| *Los Angeles* | *Cleveland* | *Dayton* |
| Oct. 13.2 | 12.0 | 13.0 |
| Nov. 13.2 | 13.6 | 12.2 |
| Dec. 12.8 | 15.7 | 12.1 |
| *St. Louis* | *Columbus* | *San Francisco* |
| Oct. 12.7 | 14.9 | 10.3 |
| Nov. 14.2 | 13.9 | 11.7 |
| Dec. 14.4 | 14.1 | 12.8 |

**Q. What's the composition of the daytime audience by sex?**

**A.** Naturally enough, the bulk of the afternoon weekday viewers are women, until 5:00 p.m. when the largest part of the audience is made up of kids gaping at the puppets.

American Research Bureau made an estimate on the basis of the daytime radio audience, came up with these figures (New York, August 1950): between 12:00 noon and 5:00 p.m., 17% of viewers are men; 67% are women; 16% are children under 16. But between 5:00 and 6:00 p.m., 13% are men; 15% are women; 72% are children under 16. As you would imagine, the picture changes on weekends when men are home from work; the percentage of men in the audience rises above or equal with women.

# Costs

**Q. How do daytime television time costs compare with evening rates?**

**A.** For the hours before 6:00 p.m., the network charges 50% of the evening time rate. In general, station daytime rates are also 50% of Class A evening time. But many stations put the 5:00 to 6:00 p.m. hours (kid show time) in Class B, charging at 75% of prime evening time.

**Q. Are production costs lower in daytime television?**

**A.** Union scales do not provide for any differential in wage scales for daytime as against evening work by musicians, actors, or technicians. But production costs for most daytime programs are much lower than nighttime costs simply because there are fewer frills. And the stars, unless they are of the calibre of a Kate Smith, get much less than nighttime m.c.'s.

**Q. As more sponsors enter daytime programing, will competition for audience force costs up in the same kind of spiral that has characterized nighttime TV?**

**A.** Daytime radio remained low cost because of the nature of its programing. Similarly, the basic daytime TV program types (cooking, shopper, audience participation, and interview-variety) will keep their modest price tags. Short of having Hedy Lamarr mixing the biscuit batter, you can't push a cooking show to the heights. Most sponsors won't pour funds into daytime television at anything like the evening rate because it can't attract proportionate audiences.

**Q. What's the price range for local participations?**

**A.** Varying with market and station, one-time participation rates run from as low as $25 for one minute on a one-time basis to $250 and beyond. Examples: *KPIX Kitchen*, San Francisco, $35 per participation; *In the Kitchen with Mary Landis*, WBAL-TV, Baltimore, $50 for one minute; *Margaret Arlen Show*, WCBS-TV, $200 per one-time participation.

**Q. Can network shows reach viewers at low cost at the present stage of daytime development?**

**A.** *Homemaker's Exchange* reaches 109 homes per dollar (November), *Garry Moore Show* reaches 211 women per dollar (December), according to CBS-TV; cost per thousand homes of *Kate Smith Show* is $1.76, and *Bert Parks Show* costs per thousand homes is $3.80 )both December), according to NBC-TV.

# Commercials

**Q. Are sponsors allowed more commercial time per program in daytime television?**

**A.** Advertisers get up to 100% more time for commercials in daytime programs. But the extra allowance differs with the station and program. Here, to give you a general idea, are the commercial time allowances listed by WNBQ, Chicago, for daytime as compared with nighttime.

(All except news programs which are same day or night)

| Length of Program | Before 6 p.m. | After 6 p.m. |
|---|---|---|
| 5 minutes | 1:15 minutes | 1:00 minutes |
| 10 | 2:10 | 2:00 |
| 15 | 3:00 | 2:30 |
| 20 | 3:30 | 2:40 |
| 25 | 4:00 | 2:50 |
| 30 | 4:15 | 3:00 |
| 45 | 5:45 | 4:30 |
| 60 | 7:00 | 6:00 |

**Q. How does the commercial approach differ in daytime as compared with evening television?**

**A.** Selling is more personal, more frequently done live by the m.c. or star. There is more time for telling the complete product story. In addition, it's easier to fit commercials into the show smoothly. Most daytime shows emphasize service subjects which bridge naturally into commercials.

# Sponsors

**Q. Who are some of the national advertisers already in network daytime television?**

**A.** Exclusive of the kid shows, network sponsors include: Procter & Gamble, R. J. Reynolds, International Latex, General Mills, Hudson Pulp & Paper, General Foods, Hunt Foods, American Home Products, Premier Foods, Sterling Drug.

**Q. What's the trend been in local television sponsorship during the day?**

**A.** Most significant is the enthusiasm department stores have shown. Traditionally conservative about media other than newspapers, department stores use television for hard, day-by-day selling in almost every television market. One store puts 40% of its budget into daytime TV, an unprecedented proportion for any broadcast media.
Other local sponsors include retailers, bottling plants, bakers, jewelers—almost every kind of business. Many national advertisers are participating in local shows and buying station breaks. Ipana, Cannon Towels, Wheatena, Norwich Pharmacal are among daytime advertisers.

# Predictions

**Q. How soon will daytime network television be sold out?**

**A.** SPONSOR predicts a virtual sellout for daytime network television by one year from the date of publication of this issue (29 January, 1950). Pressure is already building up on advertisers who have national distribution and want to clear a respectable number of stations. In the 44 single-station markets, there's network time for only a dozen to two dozen afternoon program sponsors at most, with many of the time periods already sold or spoken for.

**Q. Will network programing expand into the morning hours?**

**A.** Yes. NBC, for one, has plans worked out for two hours of morning programing to begin in April, SPONSOR learned unofficially. Shows will probably include soap operas, and a woman's service program. CBS has plans, too, for extension of its programing into morning hours.

**Q. Will the cutback in TV set production cramp development of daytime TV?**

**A.** Some. The enthusiasm of advertisers for purchases of time during the day grows with the number of sets in a market. For example, it's difficult for a national advertiser to get enthused about daytime audiences in markets of under 25,000 sets because then the daytime sets-in-use figures range only from 2,500 to 3,000 sets. But current production regulations are such that sets-in-market figures can continue to grow, even though more slowly. And in markets where there are high set totals the most important factor in increasing the daytime audience is programing rather than sets.

**Q. Will there be a rush of TV soap operas over the coming year?**

**A.** Several of the soap companies are planning to join Procter & Gamble in its noble efforts to convert the radio strip drama for TV. But soap company executives may put the brakes on once they realize the difficulties involved. P & G may be left to experiment alone until the bugs are ironed out. (For full-length story on the P & G venture, see page 38.)
One intrepid Eastern station is working on a completely local live soap opera, but plans are still up in the air.

(*More questions and answers on page 71*)

# AFTERNOON TV IS Big IN HOUSTON



KPRC-TV's afternoon program schedule is the biggest thing in Houston. All 60,000 sets in the greater Houston market are tuned to Houston's only TV station, KPRC-TV, with a daily audience of 318,000 potential customers. A galaxy of top national shows plus star-studded local shows assure afternoon TV advertisers of top notch TV coverage.

**Get the Complete Facts from Your Petry Man**



MATINEE WITH DICK GOTTLIEB brings one of Houston's top TV personalities to afternoon viewers. Matinee is relaxed, informal and entertaining. Paige Thompson adds color and feminine charm.



TV KITCHEN, conducted by Jane Christopher, home economist, features new, economical dishes, shows the foods actually being prepared. A "must" for Houston housewives.

BEST FOOT FORWARD, conducted by gracious and beautiful Mary Beth McDonald, features fashion news and make-up demonstrations, plus practical ideas on time and worry savers about the house.



Stokely's LAUGH WITH THE LADIES is an audience participation program sparked by popular Bill Bryan. A top local radio show transplanted to TV.





Foley's TV SHOPPER did a terrific job in the bus strike emergency, and is now a daily feature. "Shopper" Jane Grey and store personnel cover the store.

**KPRC TV**

**CHANNEL 2 HOUSTON**

FIRST in Radio and *Television*

**TOP NETWORK SHOWS TOO:**

★ ***Kate Smith*** ★ ***Gary Moore***

**Jack Harris, General Manager**
Represented Nationally by
Edward Petry & Co.

TEARS REMAIN FIXTURE OF TV SOAP OPERA (NOTE SAD LASS ABOVE), BUT PROBLEMS AND PRODUCTION COSTS MULTIPLY



Show opens with view of home model

# Problems of a TV soap opera

## "First Hundred Years" may be hardest. P&G is finding out

**PROBLEM: Rehearsals** every day make TV serial a grind for cast



**PROBLEM: Sets** must give illusion of two homes, yet fit into tight space



**TV** When the news spread along Manhattan Ad Row that Procter & Gamble was contemplating a five-a-week daytime strip drama on television, budget-wise gentry shook their heads over the tablecloths upon which they totted up the supposed totals. Rough guesses by stub pencil ran to $16,000, some even higher. This was calculated to disenchant even the most rabid TV enthusiast, especially when contrasted with radio daytime serials priced around $2,500-$3,750. The accepted explanation on the street was that Procter & Gamble practiced a realistic form of knowing-by-doing and was willing to underwrite experiment. P&G, remember, prides itself upon possessing intimately detailed knowledge of entertainment sponsorship procedures. Suffice that other advertisers were pleased that P&G would put up the money and face the hazards for in the end they, as well as the Cincinnati soapmakers, would be able to judge what a television quarter-hour daytime strip entails.

Weeks and months of preliminary conferencing took place at the Benton & Bowles agency before the P&G TV serial, on behalf of Tide, was launched over CBS on 45 stations. Negotiation of economies, the blue-printing of short-cuts, the engineering of rehearsal schedules all represented stark pioneering. Cost was the black cloud over everything. Walter Craig, the Benton & Bowles program vice president, had one question which he repeated again and again, "how can we shave that?"

No official information on costs has been given out, but SPONSOR believes that *The First Hundred Years* was brought in for around $11,000 a week, for production. If so, this is a real job of cutting, meshing, foreshortening, telescoping. AND YET—is a daytime TV serial "worth" that kind of money? Smart buyers, most of all P&G, will be asking the question. The full answer must wait six months, perhaps a year until the ultimate evaluation of audience popularity can be made. Serials, typically, build slowly, accumulating audience on the hook of habit. In radio the factor of audience loyalty has been highly significant so that for 20 years, and still today, serials have been reckoned good sponsor buys. Whether radio experience will be duplicated in video remains to be shown. To justify TV production costs, a TV serial must, presumably, do substantially better than a radio serial. A key question is this: how much better than a radio serial must a TV serial be? Not until audience size and sales effect are measurable months hence can advertisers figure a correlation between impact and investment which is, of course, the nub of the sales management problem. (First Pulse rating of the show, for the week of 1 December, was 4.0 with a 42% share of audience. This was for the first four days on the air.)

The radio serial's appeal to advertisers has never been obscure. It was always and remains today an inexpensive way to buy housewife impact. Production processes were not only tried but trite. No agony of creativity was involved. There were standard serial authors with standard serial plots and there were standard leading ladies with standard emotions who wept, lamented and nobly sacrificed themselves on cue. The fact that an established radio serial could be rehearsed, bridged for music, cued for sound effects, timed to stop-watch and ready to go on the air after no more than 60 minutes of actual in-studio preparations per daily episode spoke volumes for the assembly-line techniques. True, one advertiser usually got pretty much what another advertiser got, with a few quality exceptions like *Hilltop House* which had superior writing, but this sameness of output didn't disturb the moneybags since radio serials were usually dependable commodities with a minimum of complication.

It was fashionable for years in intellectual circles to spoof radio serials. That bothered an occasional sponsor, or his wife, but mostly the critics' sport was shrugged off. No doubt *The First Hundred Years* can also shrug off the same sort of satire although observers have pointed out, reasonably, that a serial costing $2,500 a week has a margin of "artistic" tolerance not likely to be accorded a serial costing $11,000. Which is just one more thing the producers of the P&G experiment have to worry about.

Any daytime serial, radio or television, is bound to be conditioned in some measure by wear and tear. Writers and directors, to say nothing of actors and executives, all testify to the fatigue factor of doing a show in episodic form. This is sure to be far more taxing in TV with memorization added, plus scenery, plus costumes, plus make-up, plus 10 hours of daily rehearsal instead of the bare one hour required for radio's once-over-lightly.

In point here, but not generally reported outside the intimacy of Colbee's Restaurant, directors of radio serials sometimes have difficulty maintaining professional discipline in the studios. This is because the tedium-tired actors rebel against the deadly sameness day after day. It is a convention of the radio serial—and seen anew in *The First Hundred Years*—that plot advances at snail's pace, the authors characteristically (1) stating (2) restating and (3) saying it again for good measure. Script monotony

(*Please turn to page* 63)

**PROBLEM: Commercials** must be staged just like rest of action



**PROBLEM: Memory** may lag (Teleprompter is there in reserve)





When was the last time you spoke to a woman?






**Was it in the daytime when she was alone and could plan her day's shopping? Was it the time of day when she was open to your marketing suggestions? Did you tell your story in the morning or early afternoon, while shopping lists were tentative? . . . If you didn't, you can. Because more people watch WCAU-TV at this time of day than any other Philadelphia station*.**

**Advertising impressions are shopping reminders, and Mrs. America is the household's daytime purchasing agent.**

**Get to the buyer before she gets to the store. Remember, the best way to see that the lady carries your product out is to see that she carries it in— on her shopping list.**

*ARB

**These advertisers use WCAU-TV now:**

ABBOTT'S DAIRIES, INC.
AMERICAN CHICLE
AMERICAN STORES
BEAUMONT CO. (4-Way Cold Tablets)
BIRDSEYE FROZEN FOODS
BOOTH BEVERAGE CO.
BOSCO
CALIFORNIA LIMA BEANS
CANNON MILLS, INC. (Sheets)
CHUNK-E-NUT
E-Z STARCH
FRANK & SEDER DEPARTMENT STORE
HORN & HARDART RESTAURANTS & RETAIL SHOPS
JOHN WANAMAKER DEPARTMENT STORE
LIT BROTHERS DEPARTMENT STORE
MONTCO COFFEE
MY-T-FINE DESSERTS
NATIONAL BAKERS, INC. (Hollywood Bread)
PENNA. LAUNDRY CO.
PICTSWEET FROZEN FOODS
QUAKER OATS (Aunt Jemima)
QUAKER SUGAR
ROBERTS PACKING CO. (Pork Products)
SOS COMPANY
SUNSHINE BISCUITS
SWEL
VICKS CHEMICAL CO.
WHEATENA

# WCAU-TV

**The Philadelphia Bulletin Television Station**
**CBS affiliate**
**Represented by Radio Sales**

Send for the brochure,
"HOW BIG IS TELEVISION IN PHILADELPHIA?"




***1. COOKING:*** SHOWS LIKE WDSU'S "NEW ORLEANS COOKBOOK" ARE PROBABLY MOST NUMEROUS OF SPOT PROGRAMS



***2. Shopping:*** WHIO "World of Fashion" is typical of type found on almost all television stations



***3. Interview:*** Margaret Arlen, WCBS-TV, with Tommy Henrich. Arlen went from AM to TV

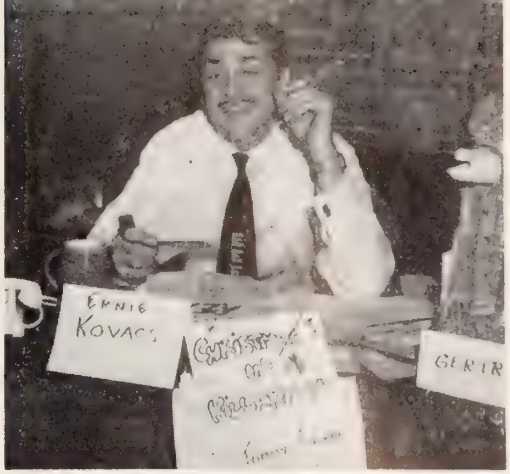
# Daytime TV: spot programing

In the fall of 1948, when WABD, New York, launched an experimental weekday daytime schedule, pessimists outnumbered by far those who gave daytime TV much chance for success. Barely two and a half years later, the array of daytime program pictures appearing on these pages indicate how wrong the pessimists were. For each of these pictures represents a program type which has become successful in pulling audience and in selling goods.

Programs on daytime television fall into 10-odd categories. But SPONSOR's study of programing all over the country suggests one important caution: what's labeled a cooking show in one market may differ radically from a cooking show in another. Daytime programing is so flexible that elements of any one of the program categories may be blended with another. And this is frequently an important consideration for the advertiser; adding interviews or entertainment to a service show may give it a better chance for a big audience; or it may not, depending upon the personalities involved. It




**ence Participation:** WCAU-TV ram inside Lit Brothers department store




**5. Disk Jockey:** "3 to Get Ready," WPTZ, is morning wake up counterpart of AM's musical clock



**6. Sports:** In summer, baseball takes over on many stations knocking out strictly women's programing

pays to study formats closely.

These are the major programing staples in local daytime TV:

1. Cooking shows demonstrating recipes.
2. Shopping shows featuring merchandise.
3. Interview-service shows, with guests interesting to women, plus homemaking tips.
4. Audience participation shows with women as contestants.
5. Disk jockey shows featuring records, chit-chat, interviews.
6. Movies to appeal to housewives; and films (mainly Western) with a club tie-in designed to attract youngsters.
7. Variety shows which are almost all entertainment. They differ from evening shows in that acts, continuity are slanted for a women's audience.
8. News shows, though still minor, may develop with war's impetus.
9. Sports are important in summer, with baseball replacing other programing on many local stations.

In the majority of cases, these program types are sold to regional and national advertisers on a participating basis. Usually national sales follow evidence of local success. The most important thing the national advertisers are learning from local sponsors is that it's often wise to let the show's m.c. handle the commercial. Even more than in radio, the personal, locally flavored touch comes across effectively in television. This is particularly true when the show is woman's service or cooking and the product is one women buy. It's as natural as baking a biscuit for the show's star to switch from talking about cooking to a commercial for a flour product, or a food brand.

It's probable that there will be plenty of availabilities throughout 1951 because so few of the local shows are tied up by single sponsors. The stations are playing it that way for the extra revenue. But the best-rated shows and the adjacent station breaks are already tightening up. Particularly in one-station markets, demand for some periods runs ahead of supply, a survey of station representatives indicates.

Perhaps the best indication that daytime shows really sell is given by the attitude of local department stores. In most markets, department stores are already using or are interested in hard-selling shopping shows. Since department store advertising must pay out immediately, the proof is there that when women see a product on television it frequently ends up on their shopping lists.

The Cramer-Krasselt agency in Milwaukee, which handles shopper shows for several Midwest department stores, including Schuster's *Feminine Viewpoint* on WTMJ-TV, Milwaukee, told SPONSOR: "There is every indication that dollar results on shopper shows are averaging out as well as results with newspapers."

This is high praise for a newcomer in the media stable, particularly since most department stores have high newspaper discount rates and newspapers are established in the housewives' minds as the place to find featured department store items.

To get a broader picture of the success department stores and other advertisers have had with daytime television, see the 14 daytime result stories which appear later in this section (pages 48, 50). And, for a more specific look at what daytime programing is all about, capsule descriptions of programs at stations all over the country appear below. Program descriptions are arranged in groupings by type and include costs where they have been made available.

(*Please turn to page* 66)



**7. Movie club:** WCAU-TV "Ghost Riders" blends club, Westerns, gives kids reasons for looking



**8. Movies:** WMAL matinee appeals to housewives (2:00-3:00 pm). This type program high rating



**9. News:** KTTV reports for housewives; trend is to listener interest in news due to Korea situation





**Variety-Service:** "Kate Smith" (NBC-TV) combines types **Cooking:** "Homemakers Exchange" (CBS-TV) features recipes, home tips

# Daytime TV: network programing

Before the fall of 1950 daytime television on the networks was confined to a few programs going to relatively few stations. The big spurt came when CBS and NBC went on the air with their new daytime packages including *Garry Moore Show*, CBS, with as many as 51 stations on the cable; *Kate Smith Show*, NBC, with approximately 55 on the cable.

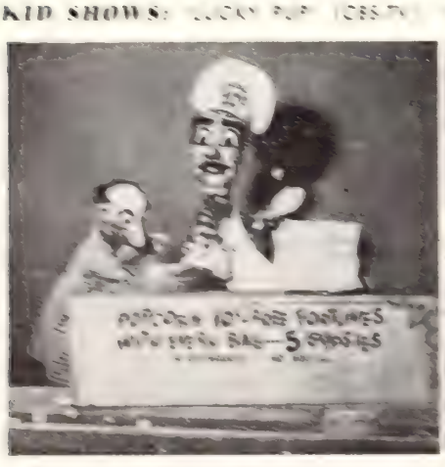
With the emergence of network name personalities, daytime television was launched on a "full-fledged" basis. Though local programing for the past two years had played an important role in developing daytime viewing habits, it is obvious that network name quality will be the important magnet during 1951 in drawing larger totals of daytime viewers.

Though the majority by far of spot programs are devoted to woman's service subjects, the network name packages departed from this approach. Their strategy: entertainment has more appeal than facts no matter what the audience. Thus only 30% of the *Kate Smith Show* format calls for women's service material. And the *Garry Moore Show* consists mainly of interviews and variety entertainment.

Shows, however, are completely slanted for a woman's audience, as a SPONSOR researcher who studied the subject can testify. For example, a recent interview on the *Garry Moore Show* constituted what was practically a vicarious romantic experience for the ladies at home. The actor interviewed expressed his devotion to women with such enthusiasm, rolling of eyes, and moaning that the studio audience emitted the kind of squeals usually associated with Frank Sinatra. The moral is that it's a completely different programing approach, one executives won't find on shows they see at night.

Most significant development in network programing thus far has been the success of the *Kate Smith Show* (4:00 to 5:00 p.m., NBC-TV). It is now completely sold out, has a December American Research Bureau rating of 22.8, and a cost per 1,000 homes of

**KID SHOWS:** "Lucky Pup" (CBS-TV), NBC Comics, "Chuckwagon Playhouse" (NBC-TV) come on after 5:00 P.M.










**Variety:** "Bert Parks Show" (NBC-TV) aims its acts at women



**Sunday Fare:** "Meet the Press" (NBC-TV) is top public affairs

$1.76, according to NBC-TV. Thus the show has achieved double the ratings of most daytime shows; and, while the budget set a record for daytime fare, it has achieved a low TV cost per 1,000. (Time and talent for the program hits a grand total of $6,500,000 a year, easily the biggest *total* gross in television.)

The *Kate Smith Show* is designed to provide for the needs of both medium-budget advertisers and those who seek across-the-board sponsorship. The first and last segments, therefore, are sold on a strip basis, to Procter & Gamble (4:00 to 4:15 p.m.) and Hunt Foods (4:45 to 5:00 p.m.). The 4:15 to 4:30 portion of the program is sponsored Monday through Friday, respectively by Corn Products Refining, Simmons Mattress, Jergens Lotion, American Home Product, Jergens Lotion again. The 4:30 to 4:45 portion runs as follows: Chesebrough Manufacturing, Corn Products Refining, Durkee, Minute Maid, Hazel Bishop lipstick.

This, in summary, is what these sponsors get for their money:

1. An average of three songs by Kate Smith, done against simple backdrops.

2. Three or more musical or musical-comedy numbers done with television sets.

3. Five minutes at news, ad-lib by the program, by Ted Collins.

4. Regular service features, including a fashion show and teen-age forum.

The format of the *Kate Smith Show*, combining straight entertainment with service subjects, is a departure from program types on the air previous to this fall which included: homemaking, interview; and audience participation. These program types on the networks are similar, basically, to their local counterparts. Examples: *Homemakers' Exchange* (CBS-TV), a show stressing recipes and food preparation; *Vanity Fair* (CBS-TV), an interview program, with former newspaperwoman Dorothy Doan asking the questions; *Rumpus Room* (DTN), an audience participation with stunts that are all the title implies.

At the present stage of development, CBS leads in number of programing hours, with shows on from 1:30 to 5:00 p.m. (exclusive of the children's block). There are plans afoot to push CBS programing back to morning hours, SPONSOR learned, but difficulty in clearing more time on stations is anticipated. Station revenue is higher from local business and stations feel, as well they should, entitled to loyalty of local customers who were first to buy time during TV. This factor, however, has not kept the networks from clearing as many as 52 stations for afternoon programs, with 30 viable stations a common total.

NBC has plans in an advanced stage for starting programing, probably to begin this spring. Meanwhile, the network has two hours of programing for adults (from 3:00 to 5:00 p.m.), including the *Bert Parks Show*, variety program which now has an 11.1 Nielsen Research Bureau rating.

DuMont's two hours start earlier in the day, running from 12:00 noon to 2:00 p.m. The network has no plans for expansion of its schedule which includes *Rumpus Room*, *Okay Mother*, and *Man on the Street*, an interview show, which probably has the lowest production costs on television (WABD simply sticks a camera out of a window, aims for the corner of 58rd and Madison where interviews are conducted each day).

(Please turn to page 72)

**Audience Participation:** "Rumpus Room" is DTN veteran

**New ABC Block:** ABC now has four sponsored Saturday shows





# STAB

## enters the televisio

The time has come for a stabilizing force that will put the rapidly expanding television film program industry on a sound basis. **a new company**



# UNITED TELEVISION PROGRAMS inc.

has now been formed to achieve this goal.

Stations, agencies and advertisers can now depend on UNITED for top quality films made by reputable producers expressly for television. Films carefully selected and pre-tested for high audience ratings. Offered on a firm and equitable price basis to all. With delivery of the full number of films guaranteed per contract.

***The future of top-flight TV programming is in film!***

# [LITY

## m picture!

To assure proper selling and distribution service to all levels of program buying, local as well as regional and national, UNITED has created this nation-wide organization employing the established, experienced facilities of **THREE MAJOR COMPANIES***

### EDWARD PETRY & CO., INC.

America's outstanding radio and television representatives, has been appointed exclusive sales agent for United film programs in the field of national spot TV.

### CENTURY ARTISTS

Leading talent and package program agency, acts as liaison in Hollywood with ace television program producers, and represents United at the network sales level.

### STANDARD RADIO
### R ISCRIPTION SERVICES, INC.

ne of the country's top organ- ations in the transcription library eld, represents United at local ation and local sponsor level.

The leadership of these three companies in their respective fields is widely recognized. They were pioneer factors in bringing stability into the radio time and program field. They were chosen to represent UNITED because their combined experience, resources and manpower offer TV program buyers a service now unequaled in television—all from one central, dependable source.

For further information on availabilities of "Fireside Theater" and other current offerings, get in touch with

**UNITED TELEVISION PROGRAMS, INC.**

360 N. Michigan Avenue, ***Chicago*** 1, Ill. • 488 Madison Avenue, ***New York*** 22, N. Y.

8619 Sunset Boulevard, ***Los Angeles*** 46, Calif. or call any Petry or Standard Office in Chicago, New York, Detroit, St. Louis, Dallas, Oklahoma City, Los Angeles, San Francisco



**FIRST** of the top-drawer producers to ally themselves exclusively with UNITED is **BING CROSBY ENTERPRISES**

whose film properties include

**FIRESIDE THEATER**

The **2**nd highest rated TV show by current surveys. Here is the only show among the top ten which can now be bought on film for regional and local re-showings. Other Crosby programs now in the making include "Night Editor" with Hal Burdick, and a rollicking series of chimpanzee comedies without equal for universal appeal.

Watch for important announcements of other leading producers who have appointed United exclusive distributor for more outstanding film programs.

## DIETARY SUPPLEMENT

SPONSOR: Vitrex AGENCY: Direct

CAPSULE CASE HISTORY: *The Vitrex people purchased a* $75 *participation on* Hollywood Studio Party, *a* 1:30-3:00 *p.m. audience participation show. A special offer of a box of Vitrex for* $3 *or two boxes for* $5 *brought a rapid response. The commercial, given around* 2:30 *p.m., brought* 173 *orders for the product by the time the show went off the air. For their* $75 *expenditure, the advertiser received a minimum return of* $519.

KTTV, Los Angeles PROGRAM: Hollywood Studio Party

# Daytime TV results

**TV Results is a regular SPONSOR department appearing in alternate issues. It features capsule case histories of advertiser successes with the medium. The 14 result stories printed here differ from the usual TV Results page in only one respect: only daytime TV successes are noted**

## ELECTRIC APPLIANCE

SPONSOR: D. H. Holmes Co. Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *This New Orleans department store sponsors* At Holmes Show, *Monday to Friday at* 2:30 *p.m. Westinghouse Electric Corporation took a portion of the show to demonstrate its* $39.95 *electric roaster. Since the TV advertising, that department in the store shows a greater increase in sales of roasters and other appliances than ever before. The sponsor won't release actual figures but says sales gross is heavier than in pre-Christmas season.*

WDSU-TV, New Orleans PROGRAM: At Holmes Show

## VARIOUS ITEMS

SPONSOR: John Wanamaker AGENCY: Direct

CAPSULE CASE HISTORY: Meet Me at the Eagle *was the show—an hour-and-a-half, Monday to Friday. Featured was a one-hour film plus a* 15*-minute live opening and closing "commercial" showing merchandise. Random results for the approximate* $600 *daily expenditure:* 25 *items retailing between* $1 *and* $28 *on Columbus Day pulled in* 657 *phone orders. This doesn't include other types of orders traceable to TV. And, during second week of December, average daily sales numbered* 300.

WCAU-TV, Philadelphia PROGRAM: Meet Me at the Eagle

## NYLON SHIRTS

SPONSOR: Gilchrist Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The Gilchrist Company sold nylon shirts at a special TV price of* $6.99. *One announcement at a cost of* $110 *was the pitch on* Shopping Vues, *an early afternoon show. The advertiser said* 170 *sales were directly attributable to his video commercial: for the* $110 *time cost, a minimum return of close to* $1,200. *After a couple of individual announcements, Gilchrist now has a regular three-times-weekly participation.*

WNAC-TV, Boston PROGRAM: Shopping Vues

## NEWSPAPER COLUMN

SPONSOR: Seattle Post-Intelligencer AGENCY: Direct

CAPSULE CASE HISTORY: *The program is* King's Queen, *a woman's participation show televised from a special Hotpoint kitchen. A live participation for* $70 *promoted the Prudence Penny column in the newspaper. The offer: an apple slicer for* 25c. *On the first day, over* 600 *requests were received for the slicer with requests still coming in. Also, more women listeners are now familiar with the name and column of Prudence Penny.*

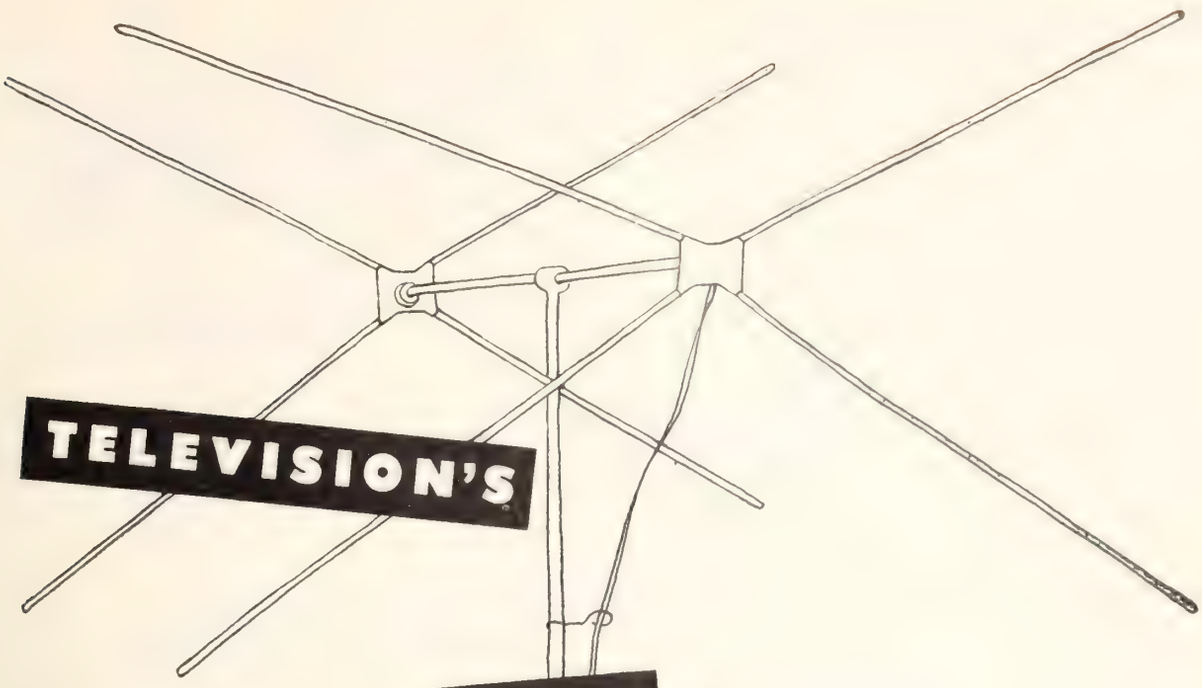
KING-TV, Seattle PROGRAM: King's Queen

## CHILDREN'S CAPS

SPONSOR: Sanger Brothers Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *For* $60 *per show, Sanger Brothers Department Store launched* Webster Webfoot. *M-F,* 5:30-6:00 *p.m. Featured is a store tie-in like a Sanger-Webster Webfoot Club. Membership is obtained by picking up a certificate at the store. Merchandise is also tied in with the show. One-thousand-two-hundred Webster Webfoot caps were sold the same day the offer was made on video. Other results: pleased parental goodwill and increased store traffic.*

WFAA-TV, Dallas PROGRAM: Webster Webfoot



TELEVISION'S BEST SELLERS

# WDEL-TV

**sells your product in the nation's top market**

**"Wilmington**—first in income per family among all U. S. Metropolitan centers of 100,000 or over."
*Sales Management 1950 Buying Power Survey.*

**"Delaware**—first in retail store purchases; has highest per capita expenditure of any state."
*U.S. Census Bureau—July 2, 1950.*

**WDEL-TV** the only television station in Delaware. Its audience is growing by leaps and bounds. NBC and DuMont network shows, many popular local daytime and evening programs. Let WDEL-TV sell your product.

# WGAL-TV

**only station that reaches this rich market**

**Lancaster, York, Lebanon, Reading, Harrisburg** and adjacent areas in Pennsylvania. In addition to its ability to produce profitable sales for you, WGAL-TV is an ideal test station because it is the only station that reaches these extremely prosperous markets. Top shows from four networks—NBC, ABC, CBS and DuMont. WGAL-TV is important in your TV sales planning. Write.

*Represented by*

## ROBERT MEEKER ASSOCIATES

NEW YORK LOS ANGELES SAN FRANCISCO CHICAGO

Steinman Stations • Clair R. McCollough, Gen. Mgr.

## AUTOMATIC PENCILS

SPONSOR: Watch Shop Jewelers AGENCY: R. C. Riebel

CAPSULE CASE HISTORY: *The Watch Shop offered inexpensive automatic pencils free. By using this TV offer, they hoped to increase traffic in their store during the pre-Xmas period. Six live announcements at a cost of* $285 *brought the following result:* 4,000 *inquiries which led to hundreds of watch and jewelry sales. For their* $285 *expenditure, Watch Shop reaped a gross of thousands of dollars and they now expect to buy a regular show.*

WAVE-TV, Louisville PROGRAM: Announcement

## COOKIES

SPONSOR: Mama's Cookies AGENCY: Direct

CAPSULE CASE HISTORY: *TV is the sole advertising used by this baking firm. Originally, Mama's Cookies started with two participations weekly* ($150) *on the afternoon* Pat 'n Johnny *show. After one week, number of participations were increased to five. Then, after* 12 *participations, the company reported sales of their cookies increased from* 35,000 *boxes to over* 165,000 *boxes (nearly* 500%) *and demand is growing.*

WXYZ-TV, Detroit PROGRAM: Pat 'n Johnny

## FLOOR LIGHT

SPONSOR: Lit Brothers AGENCY: Direct

CAPSULE CASE HISTORY: *One announcement on this department store's half-hour audience participation show,* Lits Have Fun, *sold some* 700 *lamps. One commercial featured a floor light retailing at* $14.99. *As a direct result, about* 500 *of these were sold. In addition,* 200-300 *other lamps went at about the same price. The one-time cost for the show is approximately* $270; *gross sales amounted to close to* $12,000.

WCAU-TV, Philadelphia PROGRAM: Lits Have Fun

## KITCHEN KNIFE SET

SPONSOR: Home Test Products AGENCY: Direct

CAPSULE CASE HISTORY: *The Art Lamb disk jockey show provided the video setting for this company's all-purpose set of kitchen knives which was being offered for* $4.95. *During the first week,* 248 *sets sold for a total of* $1,227.60. *After about* 10 *weeks of the offer, the company had amassed approximately* $12,000 *in orders for a total advertising expense of less than* $2,000 *on this Monday to Friday participation program.*

WTTG, Washington, D. C. PROGRAM: Art Lamb Show

## SWAP SHOP

SPONSOR: Sustaining AGENCY: None

CAPSULE CASE HISTORY: *A twice-weekly daytime TV program called the* Swap Shop *received an offer of* 30,000 *four-inch maple balls for exchange. A WKRC-TV viewer had purchased the item from the War Assets Administration four years before and couldn't get rid of them via newspaper ads and direct mail. But TV brought him* 120 *offers of cash by telephone and telegraph and scores of swap deals. Pull included* 5,000 *letters;* 3,400 *phone calls and* 500 *telegrams.*

WKRC-TV, Cincinnati PROGRAM: Swap Shop

## PLASTIC ORNAMENTS

SPONSOR: Rabar Plastics Co. AGENCY: Direct

CAPSULE CASE HISTORY: *During the Christmas season, this firm decided upon TV to sell a package of plastic Christmas tree ornaments.* Homemakers Guide, *an afternoon hobby demonstration-interview show, was the sales vehicle. The immediate sales result for the plastic ornaments, a* $2.25 *item, was a gross of* $5,500. *The company reports that its advertising cost for selling one dollar's worth of merchandise was less than* 10c.

WATV, Newark PROGRAM: Homemakers Guide

## WATCH REPAIR

SPONSOR: The Watchman AGENCY: Direct

CAPSULE CASE HISTORY: Window Shopping, *a daily* 15-*minute participation show, carried an offer by The Watchman for a complete watch rejuvenation. The offer included a new case, new hands, new face and band, and complete repair for* $9.95. *Their daily* $75 *participation on this* 5:15-5:30 *p.m. show has brought in a weekly average of* $1,990, *or an average of* 200 *watch repair orders weekly for an approximate* $375 *expenditure.*

WBKB-TV, Chicago PROGRAM: Window Shopping

## CUSTOM HAT SHOP

SPONSOR: Robley Hat Co. AGENCY: Direct

CAPSULE CASE HISTORY: *This custom hat shop decided to test TV on the last weekend in December. Two* 10-*second announcements for* $40 *were used. A specific hat model not promoted in any other media was featured and resulted in* 250 *sales. A repeat test on the first weekend in January brought* 60 *more sales. Four* 10-*second spots for about* $80 *resulted in the sale of over* 300 *hats. Sponsor says his business is up* 25%.

WSB-TV, Atlanta PROGRAM: Announcements

# WAVE-TV

## FIRST

## IN LOUISVILLE ON ALMOST EVERY COUNT!

**FIRST ON THE AIR** . . . by more than 15 months, and now in our *third* year!

**FIRST IN PROGRAMMING** . . . with more than *75 hours a week* of superb "theater-like" entertainment, featuring the topnotch shows of *three* television networks —NBC, ABC and Dumont!

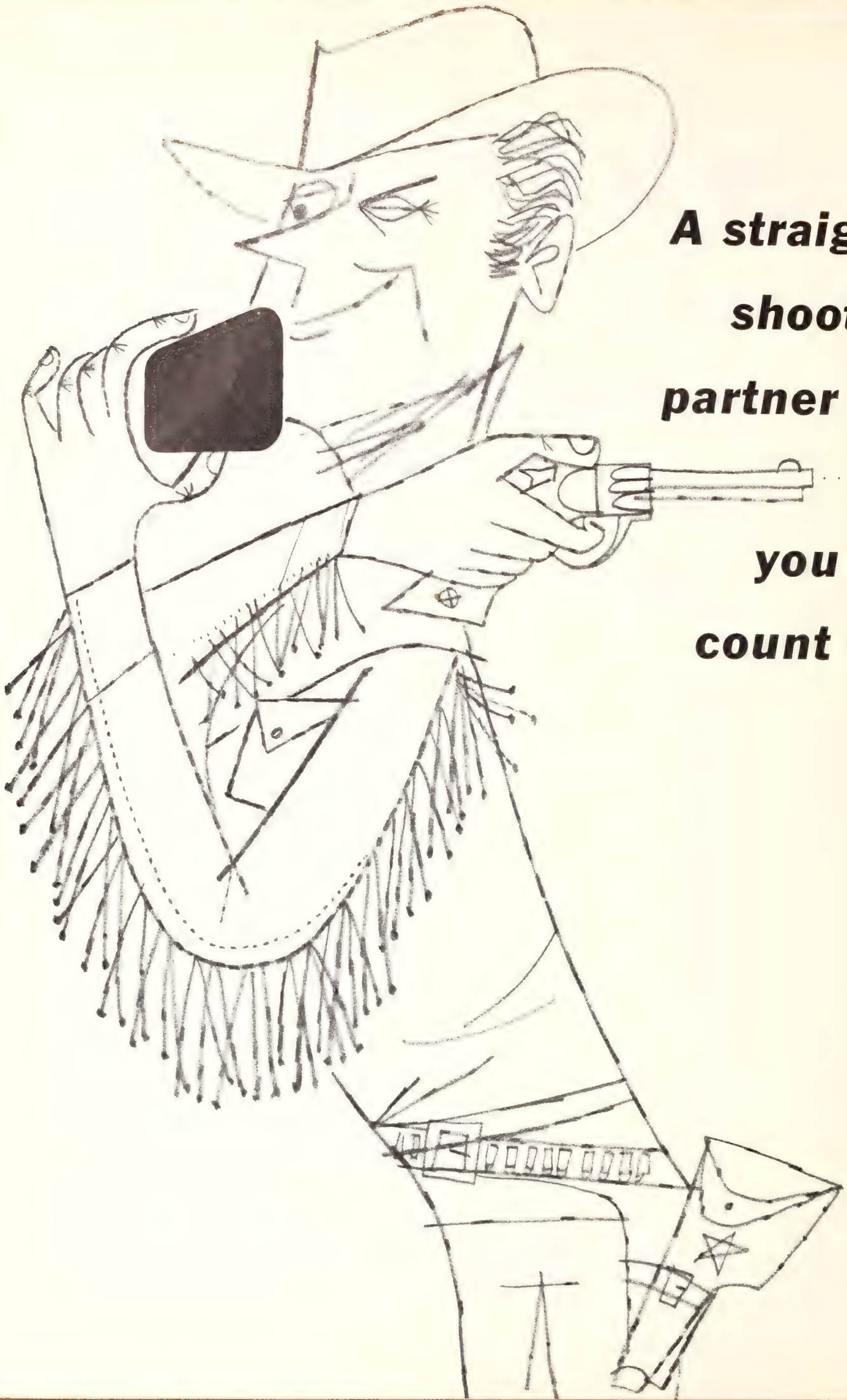
**FIRST IN ADVERTISING VALUE** . . . proven by a *large and growing* list of "blue-chip" sponsors, both local and national.

Get all the facts and you'll make WAVE-TV *your first choice!*

**WAVE** (AM) • **WAVE-TV** (CHANNEL 5) • **WRXW** (FM)



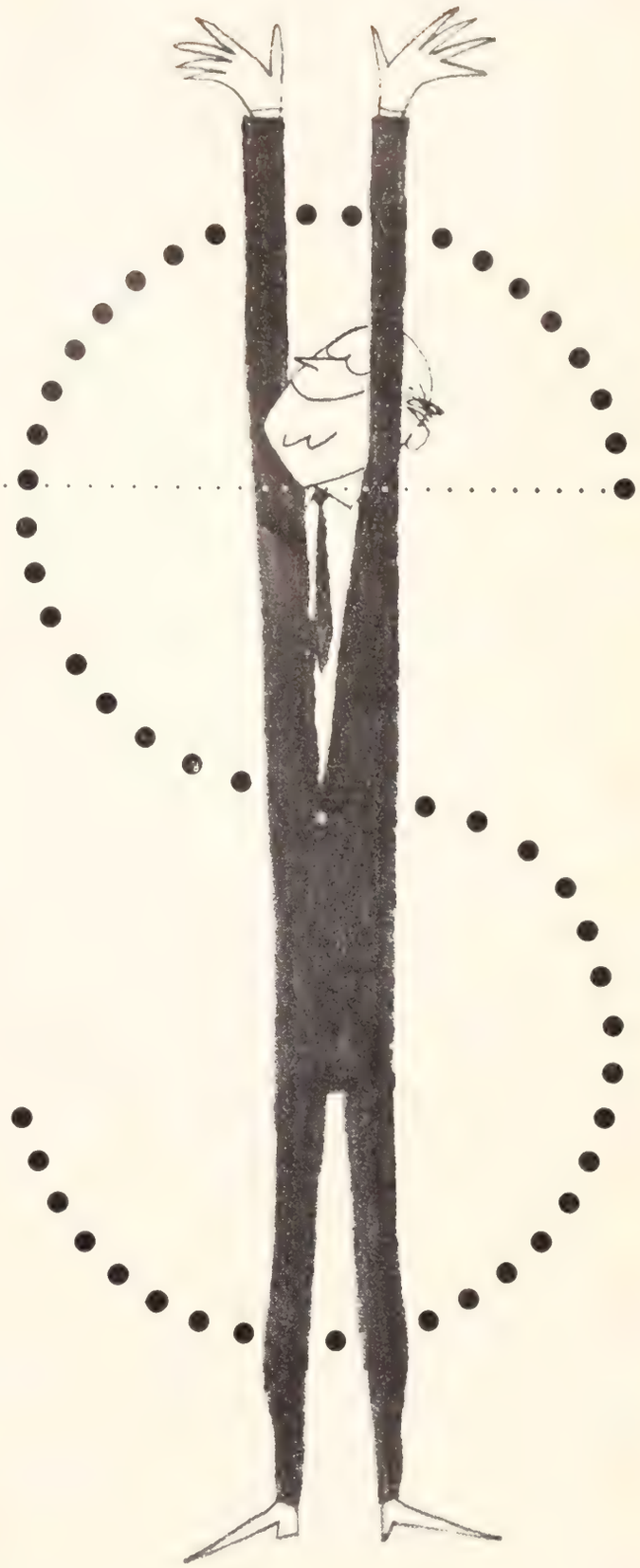
**FREE & PETERS, INC.** — **NATIONAL REPRESENTATIVES**



**A straight shooting partner**

**you can count on**

*Range Rider can't miss.* This he-man hero is a dead-center choice as America's newest television cowboy star. As distinctly different a Western personality as ever saved a maiden, a mortgage or the U.S. Mail, Range Rider towers a lean six feet four inches, wears fringed buckskin and moccasins (juvenile fashion editors, please note) and lives by his brain and his fists as well as his six-guns.



And Range Rider's new series of 26 half-hour films—made especially for TV—has everything to rope and tie a huge audience... Hollywood featured players Jack Mahoney as Range Rider and Dick Jones as his sidekick, Dick West, the All-American Boy... hard-riding, hair-trigger action scripted by top movie writers... and the *same* production company (Gene Autry's Flying-A Pictures), the *same* camera techniques and *same* Sierra Madre locale that won critics' cheers for Gene's current TV series as one of the best of the year.

Straight from the shoulder... here is one of the biggest bonanzas since Sutter's Mill for a fast-acting advertiser. Just completed, the Range Rider series is not yet identified with any sponsor or product. You can get into the act with exclusive first-run rights in your area (subject of course to prior sale). Your nearest Radio Sales representative will be pleased to arrange a command showing—even more pleased to discuss details and availabilities.

## RADIO SALES

*Radio and Television Stations Representative... CBS*

RADIO SALES TV PRODUCTIONS: Range Rider, World's Immortal Operas, Vienna Philharmonic Orchestra, Hollywood on the Line, Gene Autry Show, Strange Adventure.

# Daytime TV:

## *Times of Sign-on and Sign-off for 107 U.S. Stations*

There's no mistaking—daytime TV is expanding.

In July, 1950, 18 stations signed on the air before 12:00 noo
A close look at the chart below shows that of the 107 TV station
64 stations now sign on the air before 12:00 noon on one or mo
days per week; 32 stations sign on between 12:00 noon and 2:
p.m.; eight stations sign on between 2:00 p.m. and 4:00 p.m
three stations sign on the air between 4:00 p.m. and 6:00 p.m

A few stations sign on the air at an early time, then go off f
a couple of hours and sign on again later in the day. WDSU-T
New Orleans, as an example, signs on at 10:00 a.m. on Mond
with a newscast and signs off again at 10:15 a.m. WDSU-TV sig
on again at 1:00 p.m. and ends the day at 12:00 midnight.

(Breaks in programing are not indicated in chart below.)

NOTE: The number of sets in markets is an NBC-TV estima
as of 1 January 1951. Total number of sets is 10,549,500.

| CITY AND STATION | NETWORK AFFILIATION | HOURS ON THE AIR | STATION REPS |
|---|---|---|---|
| **Albuquerque** | | **7,000 sets** | |
| KOB-TV | ABC, CBS, DTN, NBC | Sun, 5:15 pm-10:30 pm<br>Mon, 5:30 pm-10:30 pm<br>Tue, 7:00 pm-10:30 pm<br>Wed, 7:00 pm-10:45 pm<br>Thu, 7:00 pm-10:30 pm<br>Fri, 6:30 pm-10:30 pm<br>Sat, 7:00 pm-10:30 pm | |
| **Ames** | | **33,700 sets** | |
| WOI-TV | ABC, CBS, DTN, NBC | Sun, 12:00 noon-11:05 pm<br>Mon, 1:30 pm-12:00 midnight<br>Tue, 1:30 pm-11:30 pm<br>Wed, 1:30 pm—11:00 pm<br>Thu, 1:30 pm-11:30 pm<br>Fri, 1:30 pm-11:00 pm<br>Sat, 2:00 pm-11:00 pm | Weed |
| **Atlanta** | | **86,200 sets** | |
| WAGA-TV | CBS, DTN | Sun, 2:00 pm-11:15 pm<br>Mon-Fri, 9:30 pm-11:30 pm<br>Sat, 9:30 am-12:05 am | Katz |
| WSB-TV | ABC, NBC | Sun, 12:10 pm-11:55 pm<br>Mon-Sat, 10:00 am-12:05 am | Petry |
| **Baltimore** | | **265,000 sets** | |
| WBAL-TV | NBC | Sun, 1:00 pm-12:00 midnight<br>Mon-Sat, 12:00 noon-12:15 am | Petry |
| WAAM | ABC, DTN | Sun, 11:55 am-12:35 am<br>Mon, 10:25 am-11:40 pm<br>Tue, 10:25 am-12:25 am<br>Wed-Thu, 10:25 am-12:05 am<br>Fri, 10:25 am-12:10 am<br>Sat, 2:55 pm-12:20 am | Harrington, Righter & Parsons |
| WMAR-TV | CBS | Sun, 1:00 pm-1:30 am<br>Mon, 9:00 am-12:30 am<br>Tue, 1:00 pm-11:30 pm<br>Wed, 12:15 pm-11:45 pm<br>Thu, 12:00 noon-12:15 am<br>Fri, 1:00 pm-11:45 pm<br>Sat, 10:15 am-12:15 am | Katz |
| **Binghamton** | | **31,300 sets** | |
| WNBF-TV | ABC, CBS, DTN, NBC | Sun, 2:15 pm-11:05 pm<br>Mon-Fri, 6:00 pm-12:00 midnight<br>Sat, 5:00 pm-12:00 midnight | Bolling |
| **Birmingham** | | **37,000 sets** | |
| WAFM-TV | ABC, CBS | Sun, 1:00 pm-12:00 midnight<br>Mon-Sat, 10:25 am-12:15 am | Radio Sales (CBS) |
| WBRC-TV | DTN, NBC | Sun, 1:00 pm-11:00 pm<br>Mon-Fri, 1:30 pm-11:00 pm<br>Sat, 3:30 pm-11:00 pm | Raymer |
| **Bloomington** | | **13,100 sets** | |
| WTTV | ABC, CBS, DTN, NBC | Sun, 2:00 pm-11:18 pm<br>Mon-Fri, 1:45 pm-12:03 am<br>Sat, 5:15 pm-11:33 pm | Meeker |
| **Boston** | | **642,000 sets** | |
| WNAC-TV | ABC, CBS, DTN | Sun, 1:00 pm-12:15 am<br>Mon-Fri, 10:00 am-12:15 am<br>Sat, 1:00 pm-12:15 am | Petry |
| WBZ-TV | NBC | Sun, 12:30 pm-11:40 pm<br>Mon-Fri, 1:30 pm-12:10 am<br>Sat, 12:30 pm-12:10 am | NBC Spot Sales |
| **Buffalo** | | **171,000 sets** | |
| WBEN-TV | ABC, CBS, DTN, NBC | Sun, 12:30 pm-11:15 pm<br>Mon, 12:00 noon-11:45 pm<br>Tue, 12:00 noon-11:40 pm<br>Wed-Thu, 12:00 noon-11:30 pm<br>Fri, 11:30 am-11:30 pm<br>Sat, 3:00 pm-10:45 pm | Harrington Righter & Parsons |
| **Charlotte** | | **50,400 sets** | |
| WBTV | ABC, CBS, DTN, NBC | Sun, 12:30 pm-12:00 midnight<br>Mon-Tue, 1:30 pm-12:00 midnight<br>Wed-Thu, 12:45 pm-12:00 midnight<br>Fri, 1:30 pm-12:00 midnight<br>Sat, 1:15 pm-12:00 midnight | Radio Sal (CBS) |
| **Chicago** | | **830,000 sets** | |
| WNBQ | NBC | Sun, 1:30 pm-12:00 midnight<br>Mon-Fri, 11:30 am-12:00 midnight<br>Sat, 4:15 pm-12:00 midnight | NBC Spot Sales |
| WBKB | CBS | Sun, 11:30 am-12:10 am<br>Mon-Tue, 10:00 am-12:15 am<br>Wed, 10:00 am-12:25 am<br>Thu, 10:00 am-12:15 am<br>Fri, 10:00 am-12:25 am<br>Sat, 10:00 am-1:40 am | Weed |
| WENR-TV | ABC | Sun-Sat, 11:00 am-11:45 pm | ABC Spot Sales |
| WGN-TV | DTN | Sun, 11:45 am-11:05 pm<br>Mon-Fri, 10:00 am-12:00 midnight<br>Sat, 4:00 pm-1:00 am | N.Y.—Ben Berent West Coa Keenan Eickelbe |
| **Cincinnati** | | **220,000 sets** | |
| WCPO-TV | ABC, DTN | Sun, 8:00 am-11:45 pm<br>Mon-Fri, 7:00 am-1:30 am<br>Sat, 7:00 am-2:05 am | Branham |
| WLW-T | NBC | Sun, 10:00 am-11:20 pm<br>Mon-Fri, 7:30 am-12:30 am<br>Sat, 7:30 am-2:00 am | Crosley |
| WKRC-TV | CBS | Sun, 11:45 am-12:15 am<br>Mon, 9:45 am-12:15 am<br>Tue, 9:45 am-12:30 am<br>Wed, 9:45 am-12:15 am<br>Thu, 9:45 am-12:30 am<br>Fri-Sat, 9:45 am-12:15 am | Katz |
| **Cleveland** | | **396,000 sets** | |
| WXEL | ABC, CBS, DTN | Sun, 12:00 noon-11:30 pm<br>Mon, 12:30 pm-10:15 pm<br>Tue, 12:30 pm-11:15 pm<br>Wed, 12:30 pm-12:30 am<br>Thu, 12:30 pm-12:15 am<br>Fri, 12:30 pm-11:15 pm<br>Sat, 9:30 am-12:30 am | Katz |

(*Please turn to page 56*)

# TWO DAYTIME MOVIES DAILY

Feature films are the most popular entertainment in Southern California's 900,000 TV homes — day or night. KFI-TV offers the daytime audience more film features than any other station — one at 10:00 A.M., another at 2:00 P.M. — and to advertisers, availabilities with huge audiences at low cost per 1000 families because these features are *participating*. PETRY TV has the story.

**KFI-TV**

**Earle C. Anthony, Inc.**

**Channel 9**

## Daytime TV: Times of Sign-on and Sign-off for 107 U. S. Stations (continued)

| CITY AND STATION | NETWORK AFFILIATION | HOURS ON THE AIR | STATION REPS |
|---|---|---|---|
| WNBK | NBC | Sun, 2:55 pm-12:05 am<br>Mon-Fri, 12:55 pm-12:05 am<br>Sat, 3:55 pm-11:35 pm | NBC Spot Sales |
| WEWS | ABC, CBS | Sun, 10:45 am-1:00 am<br>Mon, 9:00 am-1:20 am<br>Tue-Wed, 9:00 am-1:05 am<br>Thu, 9:00 am-12:35 am<br>Fri, 9:00 am-1:35 am<br>Sat, 10:00 am-1:00 am | Branham |
| **Columbus** | | **120,000 sets** | |
| WLW-C | NBC | Sun, 10:25 am-11:21 pm<br>Mon-Fri, 7:30 am-12:30 am<br>Sat, 7:30 am-2:00 am | Crosley |
| WBNS-TV | CBS | Sun, 12:30 pm-11:30 pm<br>Mon-Fri, 9:45 am-11:40 pm<br>Sat, 1:00 pm-11:30 pm | Blair |
| WTVN | ABC, DTN | Sun, 11:50 am-12:20 am<br>Mon-Tue, 11:50 am-11:45 pm<br>Wed, 11:50 am-12:15 am<br>Thu, 11:50 am-12:40 am<br>Fri, 11:50 am-11:45 pm<br>Sat, 11:50 am-12:45 am | Headley-Reed |
| **Dallas** | | **56,500 sets** | |
| KRLD-TV | CBS | Sun, 2:45 pm-10:45 pm<br>Mon, 2:15 pm-10:10 pm<br>Tue, 2:45 pm-10:20 pm<br>Wed-Thu, 2:45 pm-10:10 pm<br>Fri, 2:45 pm-10:25 pm<br>Sat, 5:30 pm-10:25 pm | Branham |
| WFAA-TV | ABC, DTN, NBC, Paramount | Sun-Sat, 4:00 pm-10:30 pm | Petry |
| **Davenport** | | **38,500 sets** | |
| WOC-TV | NBC | Sun, 1:15 pm-11:00 pm<br>Mon-Fri, 12:00 noon-12:00 midnight<br>Sat, 2:00 pm-11:00 pm | Free & Peters |
| **Dayton** | | **107,000 sets** | |
| WLW-D | NBC | Sun, 10:30 am-11:30 pm<br>Mon-Fri 7:30 am-12:30 am<br>Sat, 7:30 am-2:00 am | Crosley |
| WHIO-TV | ABC, CBS | Sun, 11:45 am-11:40 pm<br>Mon-Thu, 9:50 am-12:10 am<br>Fri, 9:50 am-12:45 am<br>Sat, 8:30 am-1:05 am | Hollingbery |
| **Detroit** | | **405,000 sets** | |
| WWJ-TV | NBC | Sun, 12:30 pm-12:45 am<br>Mon-Fri, 11:15 am-12:15 am<br>Sat, 2:15 pm-12:45 am | Hollingbery |
| WJBK-TV | CBS, DTN | Sun, 11:25 am-12:30 am<br>Mon, 9:55 am-1:15 am<br>Tue-Fri, 9:55 am-12:45 am<br>Sat, 9:55 am-12:00 midnight | Katz |
| WXYZ-TV | ABC | Sun-Sat, 6:45 am-1:00 am | ABC Spot Sales |
| **Erie** | | **40,100 sets** | |
| WICU | ABC, CBS, DTN, NBC | Sun, 11:55 am-11:30 pm<br>Mon, 11:55 am-11:40 pm<br>Tue, 11:55 am-12:30 am<br>Wed, 11:55 am-11:40 pm<br>Thu, 11:55 am-11:55 pm<br>Fri, 11:55 am-12:10 am<br>Sat, 4:45 pm-12:05 am | Headley-Reed |
| **Fort Worth** | | **44,100 sets** | |
| WBAP-TV | ABC, NBC | Sun, 2:45 pm-11:00 pm<br>Mon-Fri, 12:45 pm-12:00 midnight<br>Sat, 11:00 am-11:30 pm | Free & Peters |
| **Grand Rapids** | | **70,000 sets** | |
| WLAV-TV | ABC, CBS, DTN, NBC | Sun, 1:30 pm-11:55 pm<br>Mon, 11:05 am-12:30 am<br>Tue-Fri, 12:50 pm-12:30 am<br>Sat, 3:20 pm-12:05 am | Pearson |
| **Greensboro** | | **42,000 sets** | |
| WFMY-TV | ABC, CBS, DTN, NBC | Sun, 1:00 pm-11:30 pm<br>Mon-Fri, 1:30 pm-12:00 midnight<br>Sat, 3:30 pm-11:00 pm | Harrington Righter Parsons |
| **Houston** | | **59,300 sets** | |
| KPRC-TV | ABC, CBS, DTN, NBC | Sun, 12:30 pm-12:30 am<br>Mon-Fri, 1:15 pm-12:15 am<br>Sat, 3:30 pm-12:45 am | Petry |
| **Huntington** | | **32,500 sets** | |
| WSAZ-TV | ABC, CBS, DTN, NBC | Sun, 1:30 pm-3:30 pm<br>Mon, 9:30 am-11:00 pm<br>Tue-Fri, 2:30 pm-11:00 pm<br>Sat, 2:15 pm-11:00 pm | Katz |
| **Indianapolis** | | **88,900 sets** | |
| WFBM-TV | ABC, CBS, NBC | Sun, 11:00 am-12:30 am<br>Mon, 11:15 am- 12:00 midnight<br>Tue, 12:30 pm-12:15 am<br>Wed-Fri, 12:30-pm-12:00 midnight<br>Sat, 12:00 noon-12:30 am | Katz |
| **Jacksonville** | | **26,000 sets** | |
| WMBR-TV | ABC, CBS, DTN, NBC | Sun, 12:45 pm-12:00 midnight<br>Mon-Fri, 1:00 pm-12:00 midnight<br>Sat, 11:00 am-11:30 pm | Avery-Kn |
| **Johnstown** | | **61,300 sets** | |
| WJAC-TV | ABC, CBS, DTN, NBC | Sun, 11:20 am-1:30 am<br>Mon, 11:55 am-11:45 pm<br>Tue-Wed, 1:25 pm-12:00 midnight<br>Thu, 1:25 pm-11:00 pm<br>Fri, 1:25 pm-12:30 am<br>Sat, 2:10 pm-12:00 midnight | Headley-Reed |
| **Kalamazoo** | | **31,100 sets** | |
| WKZO-TV | CBS | Sun, 4:00 pm-11:10 pm<br>Mon-Fri, 1:30 pm-11:10 pm<br>Sat, 2:00 pm-12:25 am | Avery-Kn |
| **Kansas City** | | **93,200 sets** | |
| WDAF-TV | ABC, CBS, NBC | Sun, 12:25 pm-11:30 pm<br>Mon, 12:15 pm-12:00 midnight<br>Tue, 3:00 pm-11:30 pm<br>Wed, 2:30 pm-11:30 pm<br>Thu, 3:00 pm-11:30 pm<br>Fri, 2:30 pm-10:50 pm<br>Sat, 1:15 pm-11:15 pm | Harrington Righter Parsons |
| **Lancaster** | | **76,500 sets** | |
| WGAL-TV | ABC, CBS, DTN, NBC | Sun, 12:00 noon-12:15 am<br>Mon-Fri, 1:45 pm-12:15 am<br>Sat, 9:45 am-12:15 am | Meeker |
| **Lansing** | | **40,000 sets** | |
| WJIM-TV | ABC, CBS, DTN, NBC | Sun, 4:15 pm-11:45 pm<br>Mon-Fri, 5:00 pm-12:00 midnight<br>Sat, 5:15 pm-11:15 pm | H-R Rep |
| **Los Angeles** | | **801,000 sets** | |
| KTLA | | Sun, 10:30 am-11:00 pm<br>Mon, 5:30 pm-11:15 pm<br>Tue-Thu, 5:30 pm-11:45 pm<br>Fri, 5:30 pm-12:15 am<br>Sat, 10:00 am-11:15 pm | Raymer |
| KFI-TV | | Sun, 11:00 am-6:00 pm<br>Mon-Fri, 9:00 am-10:00 pm<br>Sat, 10:30 am-7:30 pm | Petry |
| KLAC-TV | | Sun, 9:00 am-11:40 pm<br>Mon-Thu, 9:00 am-11:15 pm<br>Fri, 9:00 am-12:15 am<br>Sat, 9:30 am-12:05 am | Katz |
| KTTV | CBS | Sun, 1:45 pm-11:00 pm<br>Mon-Fri, 12:00 noon-12:00 midnight<br>Sat, 3:45 pm-11:30 pm | Radio Sa (CBS) |

(Please turn to page 58)




1.

VOWED MAIDA McSPINSTER, "TONIGHT MY BOY CHAUNCEY,
SO HELP ME, IS GOING TO BECOME MY FIANCE!"




2.

BUT, SAD TO RELATE, IN SELECTING HER LURE,
THE LASS'S TECHNIQUE PROVED EXTREMELY UNSURE.



3.

AND WHAT GOOD'S A LOUSE WHO JUST WANTS TO PLAY HOUSE
WHEN A GAL'S GOT HER HEART REALLY SET ON A SPOUSE?


## For Happy Results in Dayton* Try Smart Young JUDY KING



With her fabulous "World of Fashion" TV Show (week-days 1-1:30 P. M.) this captivating young lady has demonstrated a sales technique second to none. Ex-Hollywood starlet, housewife and doting young mother, she combines human warmth, talent and glamour in an appeal that women find downright irresistible. Let National Representative George P. Hollingbery Co. tell you about her sales success stories—her personal mailing list built by viewers' *requests*—her availabilities. She can sell for you!

MORAL: Woo your Dayton market through Dayton's first and favorite station—WHIO-TV.

CHANNEL 13
whio-tv AM FM
DAYTON, OHIO

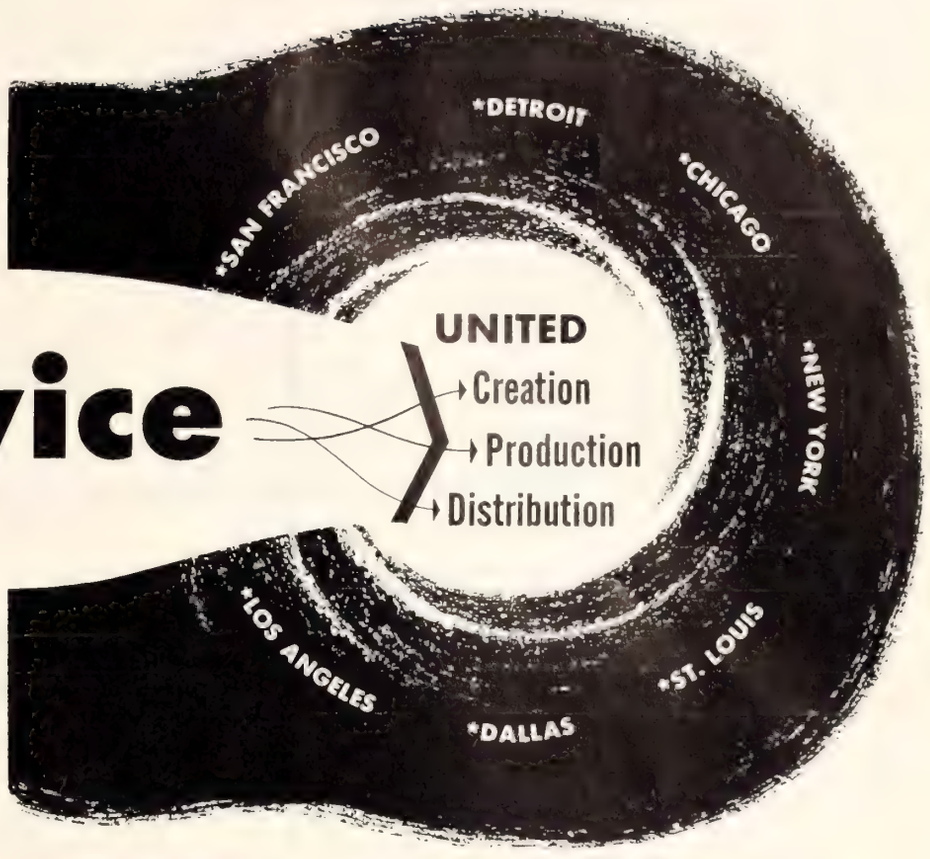
*Dayton has been an afternoon TV town from the start—and offers (last count!) 162,000 receivers.

## Daytime TV: Times of Sign-on and Sign-off for 107 U. S. Stations (continued)

| CITY AND STATION | NETWORK AFFILIATION | HOURS ON THE AIR | STATION REPS |
|---|---|---|---|
| KNBH | NBC | Sun, 5:00 pm-12:00 midnight<br>Mon-Fri, 9:30 am-12:00 midnight<br>Sat, 5:00 pm-11:30 pm | NBC Spot Sales |
| KECA-TV | ABC | Sun-Sat, 12:30 pm-1:30 am | ABC Spot Sales |
| KTSL | DTN | Sun (dark)<br>Mon-Thu, 5:30 pm-12:00 midnight<br>Fri, 5:15 pm-12:00 midnight<br>Sat, 5:15 pm-11:00 pm | Blair |
| **Louisville** | | **73,300 sets** | |
| WHAS-TV | CBS | Sun, 2:00 pm-12:00 midnight<br>Mon, 12:30 pm-10:30 pm<br>Tue, 12:30 pm-10:55 pm<br>Wed, 12:30 pm-10:15 pm<br>Thu, 12:30 pm-11:15 pm<br>Fri, 12:30 pm-10:45 pm<br>Sat, 1:15 pm-10:40 pm | Petry |
| WAVE-TV | ABC, NBC | Sun, 1:30 pm-12:00 midnight<br>Mon-Fri, 1:30 pm-12:00 midnight<br>Sat, 1:30 pm-12:00 midnight | Free & Peters |
| **Memphis** | | **70,100 sets** | |
| WMCT | ABC, CBS, DTN, NBC | Sun, 12:00 noon-12:05 am<br>Mon, 12:00 noon-12:35 am<br>Tue-Thu, 12:00 noon-12:05 am<br>Fri, 12:00 noon-11:35 pm<br>Sat, 12:00 noon-11:45 pm | Branham |
| **Miami** | | **50,000 sets** | |
| WTVJ | ABC, CBS, DTN, NBC | Sun, 10:30 am-11:45 pm<br>Mon, 12:00 noon-12:15 am<br>Tue, 12:00 noon-12:30 am<br>Wed, 12:00 noon-11:30 pm<br>Thu, 12:00 noon-12:15 am<br>Fri, 12:00 noon-12:30 am<br>Sat, 1:30 pm-12:45 am | Free & Peters |
| **Milwaukee** | | **202,000 sets** | |
| WTMJ-TV | ABC, CBS, DTN, NBC | Sun, 12:30 pm-12:00 midnight<br>Mon-Fri, 12:00 noon-12:00 midnight<br>Sat, 3:00 pm-11:00 pm | Harrington, Righter & Parsons |
| **Minneapolis-St. Paul** | | **217,000 sets** | |
| KSTP-TV | NBC | Sun-Sat, 12:00 noon-12:00 midnight | Petry |
| WTCN-TV | ABC, CBS, DTN | Sun, 10:15 am-12:45 am<br>Mon, 10:15 am-12:20 am<br>Tue, 10:00 am-12:20 am<br>Wed, 10:15 am-12:35 am<br>Thu, 10:15 am-12:50 am<br>Fri, 10:15 am-12:35 am<br>Sat, 8:30 am-1:00 am | Free & Peters |
| **Nashville** | | **23,000 sets** | |
| WSM-TV | ABC, CBS, DTN, NBC | Sun-Fri, 2:00 pm-11:00 pm<br>Sat, 10:30 am-11:00 pm | Petry |
| **Newark** | | (Sets included in New York market) | |
| WATV | ——— | Sun, 12:00 noon-1:00 am<br>Mon-Fri, 11:15 am-1:00 am<br>Sat, 12:30 pm-1:00 am | Weed |
| **New Haven** | | **130,000 sets** | |
| WNHC-TV | ABC, CBS, DTN, NBC | Sun 12:00 noon-11:15 pm<br>Mon, 1:30 pm-11:45 pm<br>Tue, 1:30 pm-12:15 am<br>Wed, 1:30 pm-11:45 pm<br>Thu, 1:30 pm-12:45 am<br>Fri, 1:30 pm-11:45 pm<br>Sat, 11:30 am-11:45 pm | Katz |
| **New Orleans** | | **47,200 sets** | |
| WDSU-TV | ABC, CBS, DTN, NBC | Sun, 11:00 am-12:00 midnight<br>Mon-Thu, 10:00 am-12:05 am<br>Fri, 10:00 am-12:30 am<br>Sat, 10:00 am-12:35 am | Blair |
| **New York** | | **2,050,000 sets** | |
| WOR-TV | | Sun, 4:30 pm-12:00 midnight<br>Mon, 9:30 am-11:45 pm<br>Tue-Wed, 9:30 am-12:00 midnight<br>Thu, 9:30 am-12:15 am<br>Fri, 9:30 am-12:45 am<br>Sat, 2:00 pm-1:00 am | Boston—Ke tell-Carr S.F., L.A. Portland— Keenan Eickelbe |
| WABD | DTN | Sun, 2:30 pm-11:05 pm<br>Mon, 9:15 am-11:05 pm<br>Tue, 9:15 am-11:35 pm<br>Wed, 9:15 am-12:20 am<br>Thu, 9:15 am-12:35 am<br>Fri, 9:15 am-11:05 pm<br>Sat, 6:00 pm-12:20 am | DTN |
| WPIX | | Sun, 11:00 am-1:00 am<br>Mon-Thu, 12:00 noon-1:15 am<br>Fri-Sat, 11:30 am-1:15 am | Free & Pe |
| WCBS-TV | CBS | Sun, 9:55 am-11:15 pm<br>Mon, 11:15 am-11:30 pm<br>Tue-Fri, 10:00 am-11:30 pm<br>Sat, 10:00 am-11:00 pm | Radio Sal (CBS) |
| WNBT | NBC | Sun, 9:30 am-11:45 pm<br>Mon-Fri, 11:00 am-12:00 midnight<br>Sat, 9:30 am-11:45 pm | NBC Spot Sales |
| WJZ-TV | ABC | Sun-Sat, 11:30-12:00 midnight | ABC Spot Sales |
| **Norfolk** | | **50,500 sets** | |
| WTAR-TV | ABC, CBS, DTN, NBC | Sun, 2:00 pm-12:00 midnight<br>Mon-Fri, 10:00 am-12:05 am<br>Sat, 12:15 pm-12:00 midnight | Petry |
| **Oklahoma City** | | **68,000 sets** | |
| WKY-TV | ABC, CBS, DTN, NBC | Sun, 1:30 pm-12:00 midnight<br>Mon-Fri, 1:00 pm-12:00 midnight<br>Sat, 3:00 pm-12:00 midnight | Katz |
| **Omaha** | | **55,800 sets** | |
| KMTV | ABC, CBS | Sun, 12:25 pm-11:15 pm<br>Mon, 12:30 pm-11:00 pm<br>Tue, 12:30 pm-10:25 pm<br>Wed, 12:30 pm-10:40 pm<br>Thu, 12:30 pm-11:40 pm<br>Fri, 12:30 pm-11:30 pm<br>Sat, 5:00 pm-10:00 pm | Katz |
| WOW-TV | DTN, NBC | Sun, 1:45 pm-11:00 pm<br>Mon-Fri, 1:00 pm-12:05 am<br>Sat, 3:00 pm-12:05 am | Blair |
| **Philadelphia** | | **750,000 sets** | |
| WFIL-TV | ABC | Sun 11:45 am-11:00 pm<br>Mon, 7:15 am-11:30 pm<br>Tue, 11:00 am-12:00 midnight<br>Wed, 11:00 am-12:10 am<br>Thu, 11:00 am-11:45 pm<br>Fri, 11:00 am-11:30 pm<br>Sat, 11:30 am-12:30 am | Katz |
| WCAU-TV | CBS | Sun, 10:00 am-1:00 am<br>Mon, 10:00 am-1:30 am<br>Tue, 8:00 am-1:50 am<br>Wed, 8:00 am-1:45 am<br>Thu, 8:00 am-1:35 am<br>Fri, 8:00 am-1:30 am<br>Sat, 11:00 am-12:30 am | Radio Sale (CBS) |
| WPTZ | NBC | Sun, 11:00 am-12:15 am<br>Mon-Fri, 7:30 am-12:00 midnight<br>Sat, 9:00 am-11:30 pm | NBC Spot Sales |
| **Phoenix** | | **25,100 sets** | |
| KPHO-TV | ABC, CBS, DTN, NBC | Sun, 4:00 pm-11:30 pm<br>Mon-Sat, 2:00 pm-11:30 pm | Petry |

(Please turn to page ——)

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for Procter and Gamble

**ROYAL PLAYHOUSE**
Fireside's new name
for regional sponsors

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The famous Hal Burdick radio series
brought to television

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THE MIGHTY CHIMP**
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under preparation*

## Congratulations, United Television Programs, Inc.

In particular, congratulations for your speed in setting a record volume of sales for our Royal Playhouse, America's great television dramatic program.

Yours is truly more than a name. In Petry, Standard Radio Transcriptions, and Century Artists you have united the skill and the background of three top flight successful organizations in the radio, recording and talent fields.

This combination of creative, production, and selling know-how with service offices in strategic markets is bound to prove of inestimable help to agencies and their clients alike.

Crosby Enterprises is happy to place the distribution of its television film productions in your experienced hands.

*Bing Crosby Enterprises, Inc.*

TELEVISION DIVISION

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## Daytime TV: Times of Sign-on and Sign-off for 107 U. S. Stations (continued)

| CITY AND STATION | NETWORK AFFILIATION | HOURS ON THE AIR | STATION REPS |
|---|---|---|---|
| **Pittsburgh** | | **212,000 sets** | |
| WDTV | ABC, CBS, DTN, NBC | Sun, 12:45 pm-12:30 am<br>Mon-Tue, 11:00 am-12:30 am<br>Wed, 11:00 am-12:05 am<br>Thu, 11:00 am-12:20 am<br>Fri, 11:00 am-12:05 am<br>Sat, 9:30 am-12:20 am | DTN |
| **Providence** | | **120,000 sets** | |
| WJAR-TV | ABC, CBS, DTN, NBC | Sun, 10:25 am-12:00 midnight<br>Mon-Fri, 10:10 am-12:00 midnight<br>Sat, 10:02 am-12:45 am | Weed |
| **Richmond** | | **57,100 sets** | |
| WTVR | ABC, CBS, DTN, NBC | Sun, 11:30 am-12:00 midnight<br>Mon, 2:00 pm-12:00 midnight<br>Tue, 1:30 pm-12:30 am<br>Wed, 1:30 pm-12:00 midnight<br>Thu, 1:30 pm-11:45 pm<br>Fri, 1:30 pm-12:15 am<br>Sat, 11:00 am-12:00 midnight | Blair |
| **Rochester** | | **70,100 sets** | |
| WHAM-TV | ABC, CBS, DTN, NBC | Sun, 12:25 pm-12:30 am<br>Mon-Thu, 2:30 pm-12:00 midnight<br>Fri-Sat, 11:00 am-1:00 am | Hollingbery |
| **Rock Island** | | (Sets included in Davenport market) | |
| WHBF-TV | ABC, CBS, DTN | Sun, 3:30 pm-11:00 pm<br>Mon, 5:45 pm-11:00 pm<br>Tue, 5:45 pm-11:15 pm<br>Wed-Thu, 5:30 pm-10:45 pm<br>Fri, 5:45 pm-11:45 pm<br>Sat, 6:25 pm-11:00 pm | Avery-Knodel |
| **Salt Lake City** | | **36,400 sets** | |
| KSL-TV | ABC, CBS, DTN | Sun, 4:00 pm-10:20 pm<br>Mon, 2:00 pm-11:00 pm<br>Tue, 2:00 pm-11:30 pm<br>Wed, 2:00 pm-11:15 pm<br>Thu, 2:00 pm-10:30 pm<br>Fri, 2:00 pm-11:00 pm<br>Sat, 6:00 pm-10:45 pm | Radio Sales (CBS) |
| KDYL-TV | NBC | Sun, 2:30 pm-12:00 midnight<br>Mon-Sat, 3:00 pm-12:00 midnight | Blair |
| **San Antonio** | | **37,200 sets** | |
| WOAI-TV | CBS, NBC | Sun, 3:30 pm-11:00 pm<br>Mon, 5:40 pm-11:45 pm<br>Tue, 5:25 pm-11:45 pm<br>Wed-Fri, 5:40 pm-11:45 pm<br>Sat, 6:00 pm-12:35 am | Petry |
| KEYL | ABC, DTN | Sun-Mon, 5:10 pm-10:45 pm<br>Tue (dark)<br>Wed, 5:10 pm-10:10 pm<br>Thu, 2:10 pm-11:00 pm<br>Fri, 5:10 pm-10:15 pm<br>Sat, 5:00 pm-10:15 pm | Blair |
| **San Diego** | | **76,000 sets** | |
| KFMB-TV | ABC, CBS, NBC, Paramount | Sun, 12:00 noon-11:30 pm<br>Mon, 2:00 pm-11:40 pm<br>Tue, 2:00 pm-12:00 midnight<br>Wed, 2:00 pm-12:10 am<br>Thu, 2:00 pm-11:55 pm<br>Fri, 2:00 pm-11:10 pm<br>Sat, 6:00 pm-11:45 pm | Branham |
| **San Francisco** | | **143,000 sets** | |
| KPIX | CBS, DTN | Sun, 2:00 pm-10:30 pm<br>Mon, 6:30 pm-10:45 pm<br>Tue, 1:30 pm-11:30 pm<br>Wed-Fri, 1:30 pm-11:00 pm<br>Sat, 3:00 pm-10:45 pm | Katz |
| KGO-TV | ABC | Sun-Sat, 3:00 pm-11:20 pm | ABC Spot Sales |
| KRON-TV | NBC | Sun, 1:00 pm-11:05 pm<br>Mon, 1:00 pm-12:05 am<br>Tue, 1:00 pm-12:30 am<br>Wed-Fri, 1:00 pm-12:05 am<br>Sat, 2:00 pm-12:00 midnight | Free & Pe |
| **Schenectady** | | **133,000 sets** | |
| WRGB | ABC, CBS, DTN, NBC | Sun, 1:00 pm-11:30 pm<br>Mon-Fri, 1:15 pm-12:00 midnight<br>Sat, 1:00 pm-12:00 midnight | NBC Spot Sales |
| **Seattle** | | **63,100 sets** | |
| KING-TV | ABC, CBS, DTN, NBC Paramount | Sun, 11:25 am-11:35 pm<br>Mon, 4:45 pm-11:05 pm<br>Tue, 3:15 pm-12:30 am<br>Wed-Fri, 3:00 pm-12:00 midnight<br>Sat, 4:30 pm-12:20 am | Blair |
| **St. Louis** | | **239,000 sets** | |
| KSD-TV | ABC, CBS, DTN, NBC | Sun, 8:45 am-12:35 am<br>Mon-Tue, 10:45 am-12:35 am<br>Wed, 10:45 am-12:40 am<br>Thu, 10:45 am-12:35 am<br>Fri, 10:45 am-1:05 am<br>Sat, 10:15 am-1:05 am | Free & Pe |
| **Syracuse** | | **95,100 sets** | |
| WHEN | ABC, CBS, DTN | Sun, 12:00 noon-11:15 pm<br>Mon, 12:55 pm-12:30 am<br>Tue-Thu, 12:55 pm-11:45 pm<br>Fri, 12:55 pm-12:15 am<br>Sat, 11:30 am-12:00 midnight | Katz |
| WSYR-TV | NBC | Sun, 1:35 pm-10:45 pm<br>Mon-Fri, 8:00 am-12:00 midnight<br>Sat, 1:00 pm-12:00 midnight | Headley-Reed |
| **Toledo** | | **75,000 sets** | |
| WSPD-TV | ABC, CBS, DTN, NBC | Sun, 2:45 pm-11:00 pm<br>Mon-Fri, 10:00 am-12:00 midnight<br>Sat, 1:00 pm-12:00 midnight | Katz |
| **Tulsa** | | **58,200 sets** | |
| KOTV | ABC, CBS, DTN, NBC | Sun, 2:00 pm-11:00 pm<br>Mon, 2:30 pm-12:15 am<br>Tue, 2:45 pm-12:15 am<br>Wed, 3:00 pm-12:15 am<br>Thu, 2:45 pm-12:15 am<br>Fri, 3:00 pm-12:15 am<br>Sat, 5:00 pm-12:00 midnight | Young |
| **Utica** | | **33,000 sets** | |
| WKTV | ABC, CBS, DTN, NBC | Sun-Tue, 1:25 pm-12:00 midnight<br>Wed-Fri, 1:25 pm-11:00 pm<br>Sat, 1:25 pm-12:00 midnight | Cooke |
| **Washington** | | **220,000 sets** | |
| WMAL-TV | ABC | Sun, 11:55 am-11:05 pm<br>Mon, 1:55 pm-11:05 pm<br>Tue, 1:55 pm-11:20 pm<br>Wed, 1:55 pm-12:05 am<br>Thu, 1:55 pm-11:20 pm<br>Fri, 1:55 pm-12:20 am<br>Sat, 10:55 am-12:05 am | ABC Spot Sales |
| WTTG | DTN | Sun, 7:25 pm-10:00 pm<br>Mon-Fri, 10:00 am-11:15 pm<br>Sat, 6:45 pm-8:30 pm | Harrington Righter & Parsons |
| WTOP-TV | CBS | Sun, 1:55 pm-12:15 am<br>Mon, 1:25 pm-12:30 am<br>Tue-Fri, 1:25 pm-12:15 am<br>Sat, 9:55 am-12:00 midnight | Radio Sales (CBS) |
| WNBW | NBC | Sun, 12:00 noon-12:15 am<br>Mon-Fri, 12:30 pm-12:15 am<br>Sat, 3:30 pm-12:30 am | NBC Spot Sales |
| **Wilmington** | | **53,600 sets** | |
| WDEL-TV | DTN, NBC | Sun, 2:00 pm-11:18 pm<br>Mon-Fri, 1:45 pm-12:03 am<br>Sat, 5:15 pm-11:33 pm | Meeker |







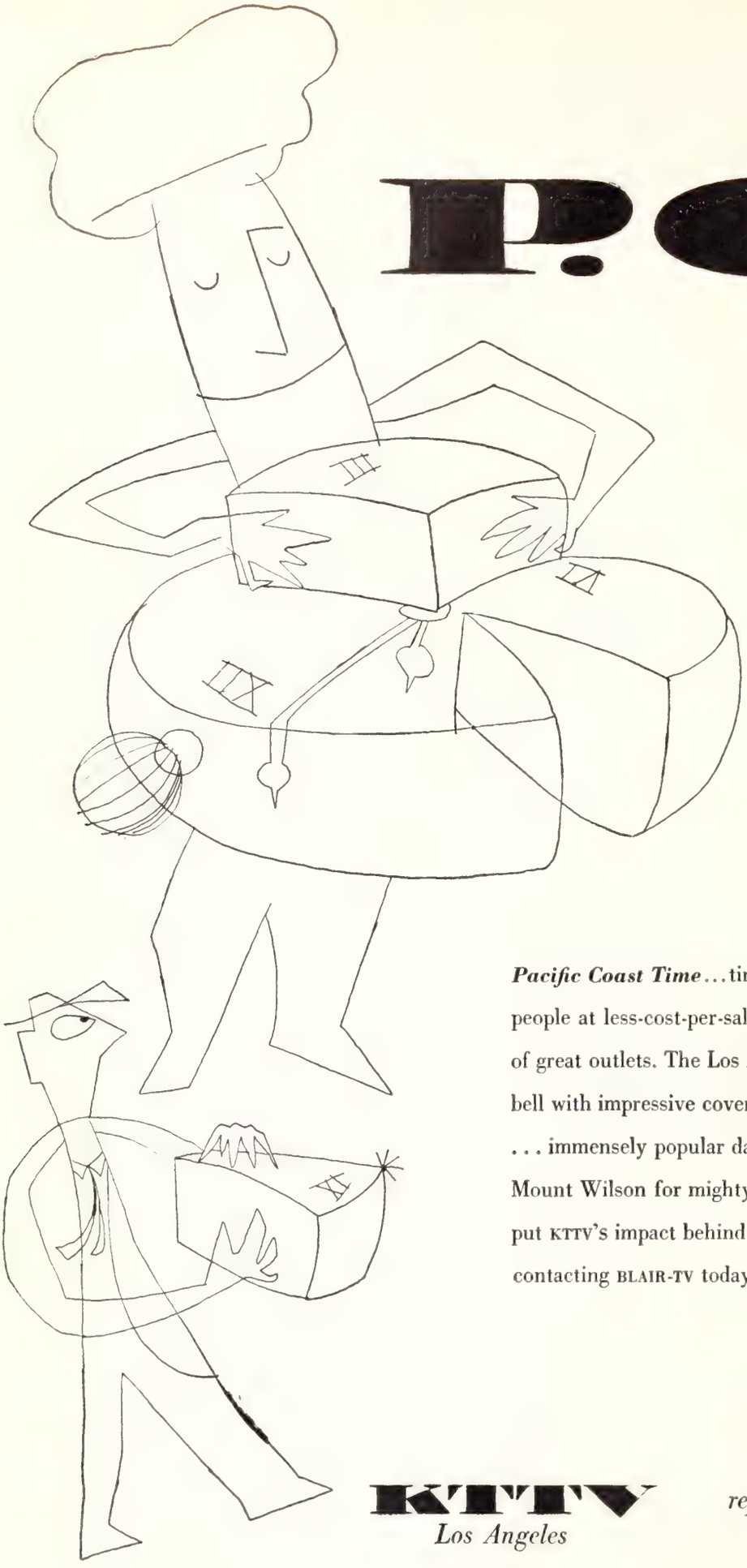



## *Shortest distance between seller and buyer*

. . . an oasis of radio-TV data. For complete information, write Norm Knight at 510 Madison Ave., New York 22.

**SPONSOR**

*For buyers of broadcast advertising*



# P.C.T.

***Pacific Coast Time***...time for advertisers to sell more people at less-cost-per-sale via KTTV—newest addition to BLAIR-TV's roster of great outlets. The Los Angeles Times' KTTV consistently rings the bell with impressive coverage of America's second largest television market . . . immensely popular day-and-night programming beamed from atop Mount Wilson for mighty down-to-earth selling. P. C. T. is your cue to put KTTV's impact behind your client's product—now! Start by contacting BLAIR-TV today.

**KTTV**
*Los Angeles*

*represented by* **BLAIR** TV INC.

*New York, Chicago, St. Louis, Dallas, Detroit, Los Angeles, San Francisco, Jacksonville*

## TV SOAP OPERA

(*Continued from page 39*)

makes for studio monotony. Volatile Thespians are hard put to keep their minds in a state of passionate attention. The cast of one radio serial once broke away, while the director's back was turned, and did a Conga line into and through the neighboring studio where another group of actors was rehearsing another serial. Agency and network executives looked the other way.

From the studio of the new Tide TV serial already have come hints of strain. A New York *Times* reporter pictures the players "laughing at lines intended to draw audience sniffles and groaning at sections that are supposed to draw laughs." He goes on to describe their conduct in the face of 10 daily hours of rehearsal that results in about 10 minutes of story (the rest of the period being consumed by commercials, lead-ins, credits, etc.). "Wearily they slump into folding chairs, shuffle scripts, light cigarettes and go to work." To better understand the *Times* report, run down the grim time-table. Here is the telltale TV work-load (the right word) of *The First Hundred Years*:

| | |
|---|---|
| 9:30-11 | *Dry run, in set, without cameras* |
| 11-11:30 | *Luncheon break for actors, while announcer rehearses his commercials* |
| 11:30-1 | *Make-up, costume, light checks, brush-up on dialogue* |
| 1-2 | *Dress rehearsal, with camera crew* |
| 2-2:30 | *Last revisions, cuts, cues, etc.* |
| 2:30-2:45 | *On the air, CBS-TV* |
| 2:45-3:00 | *Breathing spell (sic)* |
| 3:00-5:30 | *First read-through and rehearsal of next day's script* |

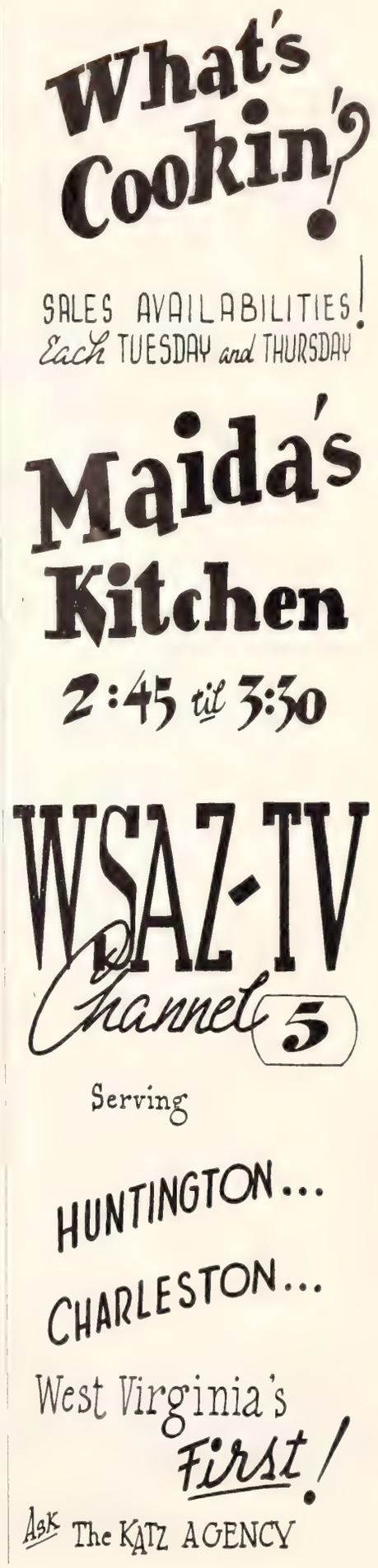
Note, particularly, that no sooner has today's telecast been completed than preparations for tomorrow's begins. Note, too, that there is a full factory-like work schedule, five days a week. All of the time of all of the six contract players is tied up, since they could not accept any other acting engagements requiring morning or afternoon appearances and, for all practical purposes, they need at least part of their evenings for homework, i.e. memorizing).

*The First Hundred Years* preempts the entire professional energies of Everett (Bud) Gammon as studio director. He arrives early, departs late, is incessantly preoccupied with the immediate detail and urgency of getting on the air. A full-time producer, Murray Bolen, is also required. To him falls the responsibilities of over-all supervision, policy, casting, script clearance, author conferences, scenery and props procurement, network contact, and so on. He is Walter Craig's alter ego on the show but because of the highly important and experimental nature of the whole project and because at the outset almost every decision was a basic policy matter, hundreds of hours of Craig's personal attention has been focussed upon this serial.

Craig and his team confront problems, plural, of know-how and often must proceed by something like dead reckoning. Here, of course, Craig's years of experience as writer and stager of theatrical productions is most useful. But the risks remain. TV serials have costs of which radio knows naught. More things can go wrong. More details must be checked and a great many more crewmen must be fused with foresighted skill. None of this is merely virtuosity off in a corner. All of it is directly related to advertising ways and means. Out of the sponsor's purse, nobody else's, must come the coin to pay for the extra items, and the extra hands, which sight-added-to-sound necessitates.

Run down the roster of personnel that reports five days a week at the special TV studio in New York's Liederkranz Hall from which these daily quarter hours originate. The producer is there, and the director. Each has a full-time girl aide, the director's lass being called, Hollywood style, script girl. Count the others now. Three boom men, one audio engineer, three cameramen, one floor manager, one assistant director, two shaders, one turntable operator, two telecine room operators (for commercial slides, film, ballops, etc.). Add the standard backstage theatrical trio of master electrician, master carpenter, master properties custodian. Then two extra grips, one electrician, one property man, one light supervisor, one make-up man. Organist, actors, announcers, product demonstrators, figure separately.

Think back now to the radio serial with its quickie one-hour run-through before broadcast. Typically almost any day there are present no more than five actors, an announcer, a sound effects

# YOU MIGHT THROTTLE A LEOPARD WITH YOUR BARE HANDS*—



# BUT . . .

## YOU NEED THE FETZER STATIONS TO CAPTURE KALAMAZOO — GRAND RAPIDS!

**Whether you use radio or television, there are very few areas in the U. S. where the choice of *the best stations* is so easy and obvious to make.**

**WKZO-WJEF, a sure-fire CBS combination, deliver about 57% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids—*yet cost 20% less!* In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage of more than 60,000 homes! *WKZO-WJEF's unduplicated BMB Daytime audience has increased 46.7% over 1946 . . . their Nighttime audience, 52.8%!***

**WKZO-TV is Channel 3, the official Basic CBS Outlet for Kalamazoo-Grand Rapids. As of November 1, there were more than 90,000 TV receivers within 50 miles of WKZO-TV — and the number is growing rapidly. *WKZO-TV, a multiple-market station, reaches five Western Michigan and Northern Indiana markets representing a buying income of more than one and a half billion dollars!***

**Get all the facts on the job the Fetzer stations can do for you in Western Michigan!**

**On a hunting expedition in Africa, Carl E. Axeley killed a full-grown leopard by choking it to death.*

WJEF top in GRAND RAPIDS AND KENT COUNTY (CBS)

WKZO-TV top in WESTERN MICHIGAN AND NORTHERN INDIANA

WKZO top in KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives


technician, organist, engineer, director and assistant director, 11 people in contrast to around 35 required for the television equivalent.

Ponder dress and make-up. In radio there are no problems of personal appearance for nobody, except her pals, sees the leading lady. If the radio heroine slouches up to the microphone, as she sometimes does, in a rump-sprung sloppy skirt with a what-the-heck sweater to match, it doesn't matter. The illusion of her role is unaffected. She doesn't have to be fashionably gowned, only fashionably voiced. Entirely different with *The First Hundred Years*, which charges up the gowns the actresses are required to wear according to the story's shifting scenes. Male actors must not only be suited but kept in press. Hence a wardrobe department, and a wardrobe mistress to run it, comes into being, again something unknown to radio.

Furniture and props are another added vexation. These are rented or bought, transported or stored. Detail and cost, cost and detail.

In blueprinting the show, Craig and his management colleagues agreed with author Jean Holloway how to keep the action of the story contained within the domestic spheres of three couples, a boy and girl just married and their respective sets of parents. The CBS studio was then measured for a tightly-morticed set of settings fitted back to back for maximum use of floor space. Each couple "lives" in its own distinctive living room but one dining room can be "dressed" or shot from different angles to serve all. So, also, with a serve-all-the-couples dressable kitchen set, various staircases, window frames and so on.

It is essential to good television performance that actors be "up" in their lines, but there is barely enough time from day to day. Craig experimented with the use of a unique mechanical teleprompter, invented by Fred Barton, a Broadway actor. Here perhaps is as good a place as any to alert readers of SPONSOR to the teleprompter which may well have an important function in TV. Essentially, it's a typewriter with nothing but giant lithograph-like capital letters. On this machine the script of each day's episode is typed onto huge rolls of paper. The latter is then mounted on a moving easel which can be speeded up or slowed down as the show's pace requires. To date this has proved decidedly helpful, not as a sub-

stitute for memory, but as an emergency saviour. On several occasions individual players have averted a total "blow" or lapse of memory by darting a glance at the teleprompter. The machine is set up to one side out of camera angle.

Here are the typical-of-television touches: Royalty on the teleprompter is $100 a day for a 15-minute show, the owner providing the jumbo script on rollers ready to go; immediately the contrivance was introduced on the floor, the Stagehands Union asserted jurisdiction and a union technician is now assigned at each session.

The advertising mentality naturally comes back, like a homing pigeon, to this one crucial theme of cost. Invidious comparison with radio daily chapter drama is inescapable. So is relative quality of the literary and acting factors. To nobody's surprise radio-trained Miss Holloway is having her troubles. She and the set-and-depth limited TV cameramen are not yet in complete rapport. Scenes come out stiff. Actors move slowly, speak self-consciously. Subtleties are "written in" at the typewriter but don't emerge in performance. Characterization "color" is certainly in the author's mind, and the actors' intentions, but often eludes capture. There may be as much actual story meat in the TV episodes as in an average radio episode, but sight-and-sound is a tougher ordeal than sound-only. The viewer is brought back to the essential reality of the two media. In radio, the listener closes his or her eyes, and imagines; in television, the viewer opens his or her eyes, and sees. The radio listener can conjure, the video viewer must accept. This is head-on collision with realism.

The scripts for television's first serial stand the sponsor around $1,000 a week of the $11,000 (estimated) weekly production budget. That the Jean Holloway scripts have thus far been the show's major weakness is a secret to nobody. The agency has had a series of story conferences and sturdier daily episodes should be coming through hereafter.

Granted these are writing and production dilemmas and that it is precisely to find out about them, and solve them if possible, that Procter & Gamble is paying the piper. The advertising interest remains sufficiently obvious because it is all part of the story of cost and what the sponsor gets for

*Advertisers on WXEL tell us*
*that they buy more than*
*time on channel 9 . . . . .*
*they tell us about our*
*friendly service, our*
*efficient personnel, and*
*most important of course . . . . .*
*our outstanding sales results.*
*Like to find out for yourself*
*about Cleveland's best*
*TV buy?*
*Call the Katz Agency today*
*for the full WXEL story . . . .*

his money.

Certainly few advertisers will rush to the sponsorship of daytime TV serials at this time, but they would be poor sports were they to sneer at the flounderings of Miss Holloway and the stilted playing. When the history of video is set down in time to come, the daring of Procter & Gamble and the grappling of Benton & Bowles will be seen to be in the best tradition of creative showmanship — even though, quoting the New York *Times* again, "Perhaps never has so much sweat been poured into so little script." ★★★

## SPOT PROGRAMING

(*Continued from page 43*)

Program descriptions by type:

### COOKING

*What's New*, WTMJ-TV Milwaukee, Monday through Friday, 2:00-2:45 p.m.

This cooking show was mentioned by over 77% of women respondents in a recent *Milwaukee Journal* poll. Woman's service topics are included but the emphasis is on cooking—particularly on how to make tasty recipes on an economy budget. Show's cooking expert is Breta Griem, who, like many of the personalities on programs of this type, has a long background of cooking school experience. Show is limited to live participations because station believes film may hurt mood of show; and, moreover, that sponsor gets more for his money when commercial is done live by the show's own talent.

Cost: $75 per participation.

Rep: Harrington, Righter & Parsons

*Josephine McCarthy Cooking Show*, WNBT, New York, Monday through Friday, 9:45-10:00 a.m.

Like many another daytime radio personality, Josephine McCarthy has made a successful transition to television. Show has sold for Arnold Bread, Best Foods, Diplomat Soups, Hellman's Mayonnaise.

Cost: $163 per participation.

Rep: NBC Spot Sales

*KPIX Kitchen*, KPIX, San Francisco, Tuesday through Friday, 1:30-2:30 p.m.

Faye Stewart stresses the budgetary aspects of homemaking and shows her audience how to dress up and serve interesting meals. Guest experts appear on the program to discuss fashion and beauty notes with Faye.

Cost: $35 per participation.

Rep: Katz

*Come Into the Kitchen*, KTTV, Los Angeles, Monday through Friday, 3:00-3:30 p.m.

Mrs. Fred Nelson, folksy housewife, cook extraordinaire, and mother of three children, makes a point of demonstrating products of participating sponsors, which have included Kros-O (copper cleaner), Wilbur-Suchard Chocolate Company, and Kermin Food Products Company.

Cost: $80 per participation.

Rep: Radio Sales (CBS)

*Musical Kitchen*, KLAC-TV, Los Angeles, Monday-Saturday, 12:00 noon-1 p.m.

Genial Mike Roy has two housewives as his guest each day, one preparing a main course while the other demonstrates the art of dessert making. On Saturdays, a famous chef is brought in as a special guest. Mike Roy does the selling.

Cost: $90 per participation.

Rep: Katz

* * *

### SHOPPING

*World of Fashion*, WHIO-TV, Dayton, Monday through Friday, 1:00-1:30 p.m.

Show features fashion news about clothing, jewelry, coiffures, skin care, and other feminine topics. Guests visit with Judy King, star of the program.

Cost: $25 per participation or $10 per program plus time.

Rep: Hollingbery

*Nancy Osgood Show*, WNBW, Washington, D. C., Tuesdays and Thursdays, 12:30-1:00 p.m.

The show takes place in an informal apartment, with stress on entertaining the housewife. Nancy Osgood, well known woman commentator in Washington, is assisted in product demonstrations by her 22-year-old daughter, Mary Jane Hays.

Cost: $50, for one-time participation. Subject to 10% frequency discount.

Rep: NBC Spot Sales


# Buffalo Television Starts at Noon

**WBEN-TV signs on at noon to bring the viewers of 171,211* sets in the Western New York area the cream of network daytime programs plus topnotch sales-proved Buffalo-built shows. Here are three afternoon standouts.**

**MEET THE MILLERS** — Bill and Mildred Miller, successful business people with two decades of show business background, demonstrate food-preparation twice weekly and interview interesting personalities three times each week.

**SHOPPERS GUIDE** — Mary Jane and Seymour Abeles, with network and theatrical experience, chat entertainingly about products and services four afternoon half-hours weekly. They have one of the nation's top daytime ratings.

**MATINEE PLAYHOUSE** — Full-length films, divided into two daily installments, provide a magnet for WBEN-TV's afternoon listeners. A 45-minute show with sales messages.

Get the WBEN-TV story from Harrington, Righter & Parsons, Chicago, or write Sales Manager, WBEN-TV, Buffalo 2, N.Y.

**WBEN-TV**

N B C BASIC BUFFALO 2, N. Y.

*Power Company statistics from leading distributors, exclusive of thousands in nearby Canada.

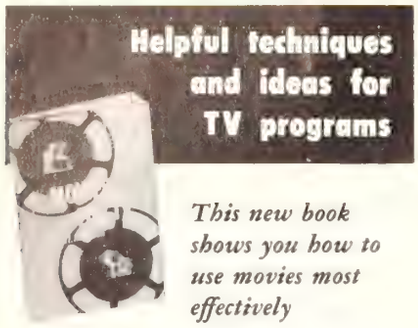
**Morning...afternoon...evening***

**WSB-TV dominates the Atlanta television market. Gives advertisers more viewers per dollar ...also more pull per dollar. Of interest to time buyers—99% of the Atlanta market's TV sets are *home* sets!**




* WSB-TV share of audience (October-November Hooper Television Audience Index): Monday thru Friday, 8:00 A. M. to 12:00 noon—92.2%. Monday thru Friday, 12:00 noon to 6:00 P. M.—75%. Sunday, 12:00 noon thru 6:00 P. M.—62.5%. Sunday thru Saturday evening, 6:00 P. M. to 10:30 P. M.—55.4%. For further details, see your Petry man.

**Affiliated with The Atlanta Journal and The Atlanta Constitution**




*This new book shows you how to use movies most effectively*

**MOVIES FOR TV**

*by J. H. Battison* is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

**SEE IT ON APPROVAL**

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of Movies for TV. I will either remit the full price of $4.25 or return the book in 10 days

Signed_____

Address_____

**BMI**

**SERVICE**

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with *service* to the broadcaster, BMI makes available to its 2,808* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

**2,808 as of Jan. 23, 1951*

**BROADCAST MUSIC, INC.**
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD


*Idea Shop*, WNBK, Cleveland, Monday through Friday, 2:30-3:00 p.m.

Each afternoon Mildred Funnel and Gloria Brown have a bevy of wares to sell in their *Idea Shop*. Program covers household hints, good shopping buys, and fashion tips.

Cost: $70 gross per participation.

Rep: NBC Spot Sales

*Buying with Betty*, KNBH, Hollywood, Monday through Friday, 9:45-10:15 a.m.

This is primarily a half-hour shopping show directed at the women in the home. Betty Hoyt assisted by Arch Presby draws top audience mail week after week. Guests appear from time to time to add variety.

Cost: $85 per participation.

Rep: NBC Spot Sales

* * *

## SERVICE-INTERVIEW

*Television Charm School*, KDYL-TV, Salt Lake City, Wednesday, Friday at 4:00 p.m.

Charm tips, advice on posture, graceful stance are given by Salt Lake City model instructor Ruth Tolman. Says Darrell Sisemore, local beauty salon operator: "My advertising of permanent waves on KDYL-TV has doubled my business. Two things impress me about the results I've had from afternoon TV. One is that it gets results quick—much faster than any other form of advertising I have personally used. The other factor is the hold-over impact. It's not unusual for a woman to come in a month after a particular item has been mentioned and ask for it—mentioning that she saw me on KDYL-TV." (The beautician appears in his own five-minute participating period.)

Rep: Blair

*Kathi Norris Show*, WNBT, New York, Monday through Friday, 12:00 noon-1:00 p.m.

Program is an informal get-together with housewife-viewers. Kathi gives household suggestions, tells about the newest time savers. A regular feature, "Good Buys," constitutes the main portion of the program. Here, Kathi discusses shops where outstanding merchandise may be bought in New York, with exact prices. Guest interviews with celebrities, hobbyists, and women who own small businesses are a regular feature. Occasionally, Kathi also interviews her husband and young daughter.

Saks 34th Street found that one Kathi Norris commercial sold 74% as many nylon shirts at $5.96 each as did their standard newspaper ad, with TV 83% cheaper. The ad outsold Kathi three to two, but at a cost of six to one.

Cost: $150 per participation.

Rep: NBC Spot Sales

*Margaret Arlen Show*, WCBS-TV, New York, Monday through Friday, 11:15 a.m.-12:00 noon.

In an attractive living room-kitchen set, Margaret Arlen and assistant Woody Klose offer the latest hints for the modern homemaker. Margaret Arlen is a woman's program veteran on radio. Klose presents the male point of view. The show also includes interviews with celebrities, interior decorators, and home economists. Margaret Arlen sets a relaxed, informal pace.

Cost: $200, per one-time participation.

Rep: Radio Sales (CBS)

*Exclusively Yours*, KRON-TV, San Francisco, Monday through Friday, 4:00-5:00 p.m.

Veteran radio and newspaper woman Marjorie Trumbull is often first to bring visiting celebrities before the San Francisco public. Those appearing for interviews have included: Norman Thomas, Leonard Bernstein, Rockwell Kent, Kathleen Norris. Eight different sponsors participate.

Rep: Free & Peters

* * *

## VARIETY

*The Del Courtney Show*, KPIX, San Francisco, Tuesday through Sunday; 2:30-4:45 p.m. on weekdays; 2:00 to 5:00 Sundays.

Former nationally known bandsman Del Courtney is m.c. of this variety show which includes interviews, records, and serious aspects such as a weekly salute to various North California cities. The Sunday show includes a local amateur contest.

Sponsorship is participating.

Cost: $50 weekdays; $75 Sundays.

Rep: Katz

*The Real McKay*, WCBS, New York, Monday through Friday, 12:00 noon-1:30 p.m.

Jim McKay conducts a variety program with the air of a man entertain-

CHANNEL 5

# KTLA

## THE BEST ADVERTISING BUY IN LOS ANGELES

### HOOPER *TELEVISION* AUDIENCE INDEX

NOVEMBER–DECEMBER 1950 SHARE OF *TELEVISION* AUDIENCE

| TIME | TV SETS-IN-USE | TV Station "A" | TV Station "B" | TV Station "C" | TV Station "D" | KTLA | TV Station "E" | TV Station "F" | OTHER TV |
|---|---|---|---|---|---|---|---|---|---|
| SUNDAY AFTERNOON 12:00 NOON-6:00 P.M. | 27.0 | 6.7 | 9.6 | 14.9 | 30.0 | 32.0 | - | 6.7 | 0.1 |
| SATURDAY DAYTIME 8:00 A.M.-6:00 P.M. | 16.6 | 3.5 | 6.2 | 6.7 | 1.5 | 41.6 | - | 39.0 | 1.5 |
| EVENING SUN. THRU SAT. 6:00 P.M.-10:00 P.M. | 49.6 | 16.6 | 5.7 | 9.1 | 15.5 | 33.1 | 7.9 | 12.0 | 0.3 |

**850,000** TV Receivers in Los Angeles area, **December 1, 1950**

KTLA Paramount Television Productions Inc.

KTLA Studios · 5451 Marathon St., Los Angeles 38 · HOllywood 9-6363
Eastern Sales Office · 1501 Broadway, New York 18 · BRyant 9-8700

**KEY STATION OF THE PARAMOUNT TELEVISION NETWORK**

Paul H. Raymer Company, Inc., National Representatives

ing in his own home. There are songs by vocalist Ellen Parker, piano playing, interviews with unusual guests. Show precedes CBS network lineup.

Rep: Radio Sales (CBS)

*Earlyworm Party*, WBNS-TV, Columbus, Monday through Friday, 10:00-11:00 a.m.

Irwin Johnson has converted his top-rated radio show into an informal variety hour, which originates from the Town and Country room of the Neil House. From 80 to 100 women guests pay $1 for breakfast at every broadcast, then participate in games and highjinks. Sponsors include Easy Washers, Raytheon, Cory Products, and Westinghouse sweepers.

Cost: participations are sold at published time rates, subject to frequency discounts.

Rep: Blair

*Date in Manhattan*, WNBT, New York, Monday through Friday, 11 a.m.-12:00 noon.

Full-hour audience participation show. Ed Herlihy interviews guests ranging from Hollywood stars to local personages. Music is by Lee Sullivan and Cy Coleman Trio.

Cost: $180 per one-time participation.

Rep: NBC Spot Sales

*Herson-in-Person*, WNBW, Washington, D. C., Monday through Friday, 2:00-3:00 p.m.

Besides the talent and chatter of m.c. Bill Herson, the show uses film clips of singers, dancers, and bands, interviews, girl singers. Herson, himself, does songs and solos on the piano and organ.

Cost: $50 per one-time participation.

Rep: NBC Spot Sales

* * *

## AUDIENCE PARTICIPATION

*Mary Hartline Show*, WENR-TV, Chicago, Monday through Friday, 5:00-5:15 p.m., CST.

The show is a studio and viewer participation program. Mary Hartline, seated in her living room with four children, begins with a musical question game. The contestants are selected from cards mailed to the program. The winner selects a gift from the "gift window" and, as an added award, is given a chance to make a phone call to anyone she chooses. Person called also gets a gift.

Mary Hartline also appears weekly on ABC-TV's *Super Circus*.

Cost: $750 for network program; $200 per program for two or three telecasts weekly; $250 per single program.

Rep: ABC Spot Sales

*Lits Have Fun*, WCAU-TV, Philadelphia, Tuesday, Thursday, 10:00-10:30 a.m.

Show takes its name from sponsor, Lit Brothers department store. It's an audience participation show staged right in the store. Show cost is $270 and here are some of the results: three one-time announcements for three different articles scored 11,586 sales of hosiery, lamps, and frozen food.

Rep: Radio Sales (CBS)

*Your Morning Matinee*, WLW-T-D-C, Cincinnati, Dayton, Columbus, Monday through Friday.

Ruth Lyons has been a favorite in WLW country for many years. Now she's on television and radio simultaneously, with a simulcast of her morning show. Entertainment is lively, often audience participation type. Frequently, audience participants are drafted to do commercials. Sponsorship is participating.

Rep: Crosley

*Jack Gregson Show*, KECA-TV, Los Angeles, Monday through Friday, 1:30-3:00 p.m.

The show is two programs in one, combining audience participation and a variety-type format. Commercials are presented personally by Jack Gregson and integrated with the particular show segment. If client prefers, filmed commercials may be used.

Cost: one to 12 time rate for a participation is $60. One-minute participations may be combined with other announcements on KECA-TV to earn a discount, with 260 or more participations bringing the cost to $48 per announcement.

Rep: ABC Spot Sales

*Ladies' Day*, WJBK-TV, Detroit, Monday through Friday, 12:30-1:30 p.m.

*Ladies' Day* is a combination of several program types. Regular features include:

Footlight Parade—Two acts of amateur talent with prizes; Hobby Hunt—the guest in the audience with the most unusual hobby is interviewed and wins a prize; Notable Neighbor—the outstanding member of each women's club invited to the show is saluted and receives a corsage.

Cost: $95 for one-time participation.

Rep: Katz

* * *

## MOVIES

*Hollywood Playhouse*, WPTZ, Philadelphia, Monday through Friday, 2:00-3:00 p.m.

Feature films of every description—except Westerns as a rule—have hit ratings as high as 27.1 (American Research Bureau). Sponsors get products featured in six places for the price of a single participation.

Cost: $100 per participation.

Rep: NBC Spot Sales

*Movie Gems*, KTTV, Los Angeles, Monday through Friday, 3:30-4:30 p.m.

Feature-length movies selected with an eye to the housewife audience are drawing cards on this participation program. Movies preferred are those with general comedy, light drama, and adventure qualities. Typical choices from KTTV's substantial film library: *Laffing at Luck* with Grant Withers; *Badge of Honor* with Buster Crabbe; *Malay Nights* with Johnny Mack Brown; *Federal Agent* with Bill (Hopalong Cassidy) Boyd; *Girl Reporter* with Helen Chandler; *Savage Girl* with Rochelle Hudson.

Cost: $80 per participation.

Rep: Radio Sales (CBS)

* * *

## DISK JOCKEY

*3 to Get Ready*, WPTZ, Philadelphia, Monday through Friday, 7:30-9:00 a.m.

Early-morning disk jockey session, with genial Ernie Kovacs playing the records, announcing the time, reporting the news every 30 minutes. The December American Research Bureau rating was 5.8 for the entire 90 minutes on Thursday, 7 December. Survey was conducted during 1 to 7 December, when show had been on air less than five days.

Sponsorship is on participating basis, and present sponsors include RCA-Victor, Jersey Maid products, Cornet-Royal vacuum cleaners. Five sponsors are accepted for each half-hour segment of show. As an extra, each sponsor gets a time signal audio tie-in plus

a mention in the recap at end of period.

Cost: $45 per participation (introductory price).

Rep: NBC Spot Sales ★ ★ ★

## FACTS AND FIGURES

(*Continued from page 36*)

**Q. In what percentage of homes are people present during the afternoon and available to look at daytime television?**

**A.** A good indication of how many homes have people present in them during the afternoon is provided by figures Hooper compiled in January-February, 1950 (the last report before Hooper stopped issuing national rating). Hooper found that between 1:00 and 5:00 p.m., during the average hour, there was someone present and awake in 69.7% of all homes. There was very little difference in the figures from hour to hour. Low-point was 67.2% at 3:00 p.m.; high was 73.4% at 4:45 p.m.

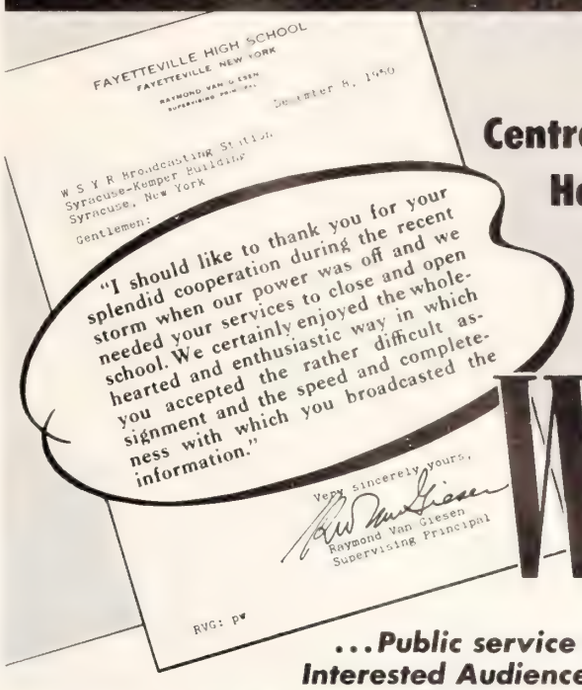
**Q. How long do viewers look each day?**

**A.** Advertest Research devoted one of its monthly reports (called *The Television Audience of Today*) to daytime television in June 1950. Some 846 TV homes in the New York viewing area were contacted, and respondents, mainly housewives, were asked to give detailed information on viewing habits. One-third of those questioned at that time said they viewed television regularly before 5:00 p.m. (10.7% said they viewed occasionally). Among the regularly-viewing respondents, the average time spent watching on weekdays before 5:00 p.m. was two hours and 11 minutes.

**Q. What time is it most convenient for housewives to watch daytime television?**

**A.** Advertest asked all of those who said they watched daytime TV regularly to select "the periods during which they felt it was most convenient to watch." In general, the figures rose with the hour. None of the respondents selected 9:30 a.m.; 8.5% selected 10:45 a.m.; 12.1% selected 11:45 a.m.; there was a drop at noon, with


For Vital News . . . as well as for entertainment —




Central New Yorkers Have Learned to Listen to WSYR

. . . Public service that assures an Interested Audience for Your Show

WSYR SYRACUSE
AM • FM • TV

The Only Complete Broadcast Institution in Central New York
NBC Affiliate — Headley-Reed, National Representatives



when you're comparing radio stations

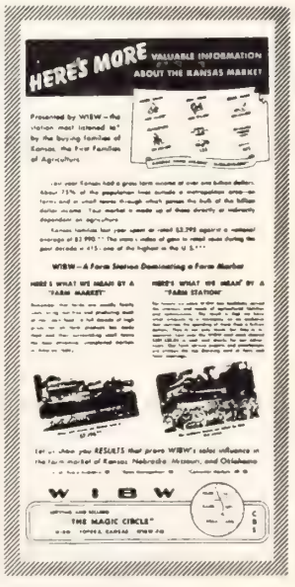
. . . make sure to check their Service-Ads as well as their listings in SRDS.

"When I'm using Standard Rate," reports a Time Buyer, "I'm looking for certain things. I'm not reading. But, if I see an ad which gives station coverage or other useful facts not in the listing, I make a point to check it."

Have you noticed, too, how Service-Ads in the Radio Section of SRDS, and in Consumer Markets, help—especially when you're working fast? Service-Ads like WIBW's shown here?

Such Service-Ads supplement and expand media listings in SRDS Radio Section and market listings in Consumer Markets with information that helps you decide which stations and which markets you want.

Service-Ads, like the one illustrated, in the monthly Radio Section of SRDS and in Consumer Markets help time buyers buy.




the unbeatable media-buying team!




Published by Standard Rate & Data Service, Inc. Walter E. Botthof, Publisher
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles

the figure declining to 10.6%; 18.4% selected 1:00 p.m.; 30.8% selected 2:00 p.m.; 44.0% selected 3:00 p.m.; 52.5% selected 4:00 p.m.; 55.3% selected 4:45 p.m.

**Q. What do viewers think of daytime television quality?**

**A.** The regular viewers in Advertest's survey were asked to evaluate daytime television. This is the box score on their opinions: 3.2% thought it was Excellent; 62.1% said it was Good; 28.0% voted Fair; 3.9% said Poor; 2.8% were Don't Knows.

**Q. Advertest figures (above) on times housewives consider most convenient to watch indicate a steady upward progression as the day wears on, but how do these figures on "convenience" compare with what actually happens?**

**A.** Figures Hooper compiled for SPONSOR on TV sets-in-use during December 1950 show that there is an upward progression in set usage during the day. But there are sharp fluctuations; apparently programs on the air at a given time as well as convenience are a factor in drawing viewers to their sets. Here are the Hooper figures for 12:00 noon to 6:00 p.m. in New York, Monday through Friday, during the month of December 1950.

| Time | TV Sets in-Use | Time | TV Sets in-Use |
|---|---|---|---|
| 12:00 p.m. | 6.0 | 3:00 | 4.1 |
| 12:15 | 3.6 | 3:15 | 9.1 |
| 12:30 | 8.5 | 3:30 | 7.7 |
| 12:45 | 4.6 | 3:45 | 10.0 |
| 1:00 | 4.9 | 4:00 | 19.4 |
| 1:15 | 4.8 | 4:15 | 14.6 |
| 1:30 | 9.5 | 4:30 | 19.2 |
| 1:45 | 8.0 | 4:45 | 18.6 |
| 2:00 | 9.6 | 5:00 | 24.2 |
| 2:15 | 6.4 | 5:15 | 23.5 |
| 2:30 | 10.0 | 5:30 | 40.2 |
| 2:45 | 9.7 | 5:45 | 32.9 |


by popular demand...

KRLD-TV PRESENTS 5 FULL AFTERNOONS OF WEEK DAY PROGRAMMING

MONDAY through FRIDAY

Starting Daily at 12:30 p. m.

AN ALL★ ARRAY of the FINEST

NETWORK and STUDIO PRODUCTIONS

Afternoon Program Features:

News
Stamps Quartet
Steve Allen Show
Variety Fair . . . with Gerry Johnson
Man About Town with Jack Gwyn
Martha McDonald's Kitchen··· Fun With Food, Frances Mustard
Garry Moore Show
"Adventures in Learning"
Mrs. Herbert Emery's Book Review.
"What Do You Read" with the Rev. Jimmie McClain
"World Today" Illustrated News
"Mr. Bear" Puppet Show

OWNERS and OPERATORS

KRLD

50,000 WATTS

John W. Runyon, President
Clyde W. Rembert, General Manager

KRLD-TV, Channel 4, serves the South's largest metropolitan area, Dallas-Fort Worth, with more than a million population, with exclusive CBS and KRLD-TV Studio productions. More than two million in the secondary coverage area.

KRLD-TV's Evening Shows are Dallas' Highest Rated

More than 100,000 Sets

Now more than 100,000 receiving sets in KRLD-TV's primary coverage area and the number is increasing at the rate of more than 6,000 per month.

this is why

KRLD-TV

Is your best buy

DALLAS—CHANNEL 4

THE TIMES HERALD STATION

The Branham Company Exclusive Representative


## NETWORK PROGRAMING

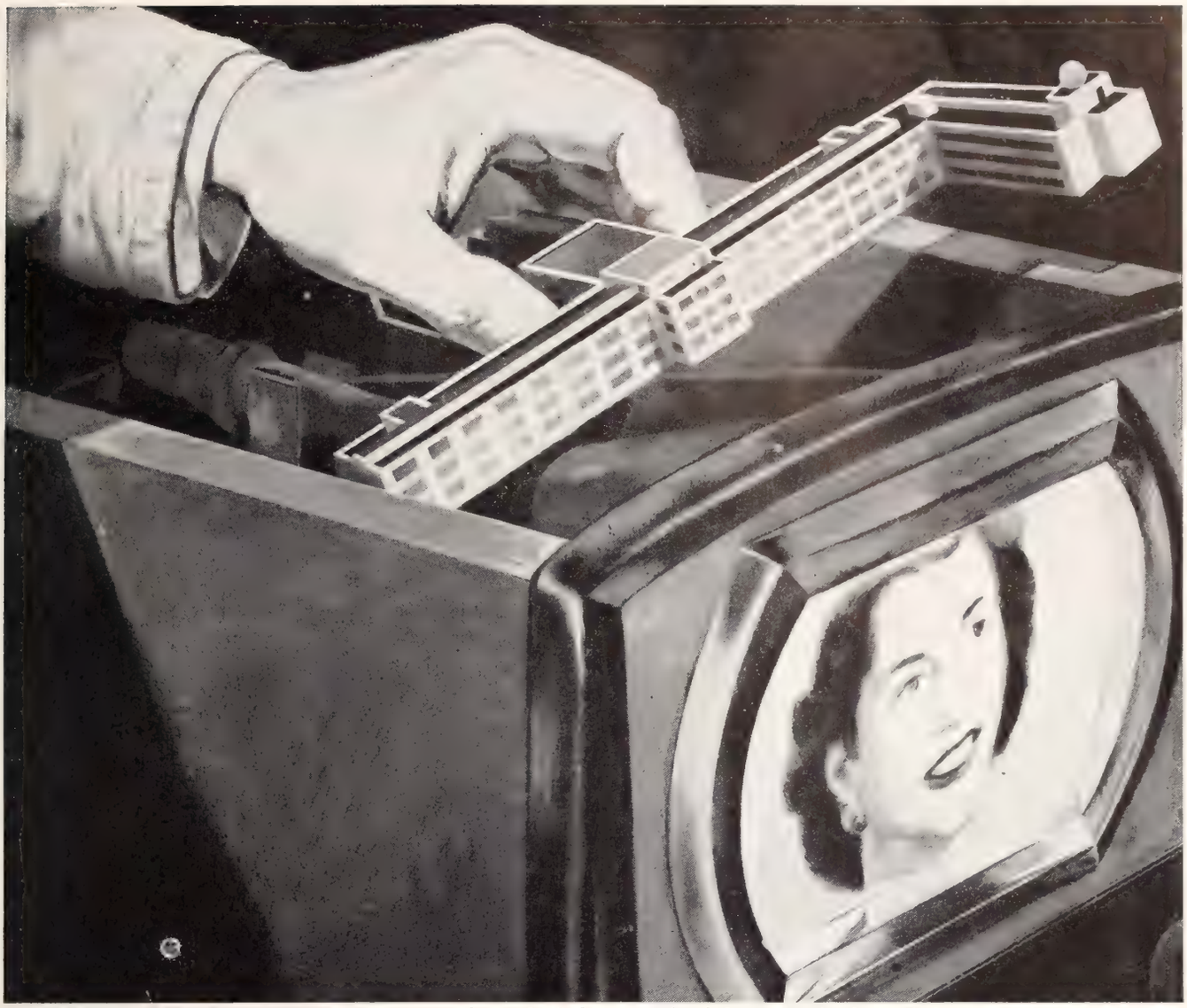
(*Continued from page* 45)

ABC has focussed all of its attention thus far on nighttime programing and does nothing daytimewise during the week, with the exception of several kid shows. But from 11:00 a.m. to 1:00 p.m. on Saturdays, ABC has four half-hour shows sold. These include the new *Faith Baldwin Show* for Maiden Form (11:00 to 11:30 a.m.), *Acrobat Ranch* (pictured on page 45), for General Shoes. *Two Girls Named Smith* for B. T. Babbitt, and *I Cover Times Square* for Air-Wick. The entire block was bought by the William Weintraub Company in an effort to get on the ground floor in the time period.

In general, weekend programing differs completely from weekday pattern. The weekends are for the whole family group and programs scheduled bear no resemblance to the feminine-slanted weekday formats. Sunday on CBS-TV, for example, the afternoon's programing includes *Capitol Cloakroom* and *People's Platform.*

The children's block, starting at five, while it is officially part of daytime TV, of course bears no resemblance to the rest of afternoon programing.

Summing up, the importance of network programing lies in its ability to pull in increasing numbers of viewers who are not yet in the habit of tuning in during the afternoon. Since the audience in daytime has reached only sets-in-use averages ranging around 15%, there are still plenty of available homes yet to be lured in. While network shows provide the lure, pushing up the sets-in-use totals, local programs will profit in terms of carryover audiences and increased awareness of daytime TV. ★ ★ ★



Basic research at RCA Laboratories has led to most of today's all-electronic television advances.

# At the heart of *every* television set!

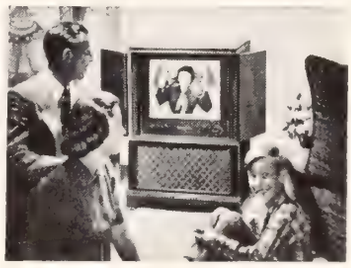
**W**hy show RCA Laboratories *inside* your television receiver? Because almost every advance leading to all-electronic TV was pioneered by the scientists and research men of this institution.

The supersensitive image orthicon television camera was brought to its present perfection at RCA Laboratories. The kinescope, in these laboratories, became the mass-produced electron tube on the face of which you see television pictures. New sound systems, better microphones—even the phosphors which light your TV screen—first reached practical perfection here.

**Most important of all, the great bulk of these advances have been made available to the television industry. If you've ever seen a television picture, you've seen RCA Laboratories at work.**

* * *

*See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.*



Through research from RCA Laboratories, today's RCA Victor television receivers are the finest example of electronic engineering.

RCA

**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*



## Mr. Sponsor asks...

***With the BAB soon to be revamped and expanded, what ideas can you pass along to broadcasters to help them provide national advertisers with the facts they want about radio?***

**Patrick H. Gorman** | Advertising manager
Philip Morris & Co. Ltd.
New York

### The picked panel answers Mr. Gorman



Mr. Seth

During the past 16 months I have learned more about the advertiser's view of radio than at any time in my experience. This is the period during which I have had to use a garden spade on some 17 different hard-baked industries such as jewelry, hardware, furniture, banking, automotive, home appliances, women's apparel and furs, men's apparel, shoes, carbonated beverages and others. These are the fields in which extensive research was done for the Broadcast Advertising Bureau and an effort made to grasp their way of doing business, their production and sales problems, consumers' reactions to their products or services, how they approached advertising and how they classified various advertising media. The next task was to assimilate all this information and compile the reports which are being issued monthly under the title of "BAB Retail Service Studies."

The industries surveyed were almost universally better informed about newspapers and had more confidence in them as a retail medium than in radio. In this publication, a statement like this borders on heresy but it points to one very obvious fact: that newspapers are a better sold medium than radio. Ask any media director what he considers the basic medium for market development. Nine chances out of ten he'll say newspapers. Why? Because throughout his career he has probably been exposed to convincing promotion, result stories and readership studies and has been persuaded by his superiors (who also were kept informed over the years) that newspapers are the basic medium.

It is dangerous for an agencyman to pit one medium against another. As a matter of fact, in the agency business you suddenly arrive at the astounding conclusion that *all* media are good and have their place. In my opinion, the only time radio has suffered at the hands of another medium is when it has tried to exaggerate its importance or engage in such ridiculous promotion as "We're first among all stations in our market."

Broadcasters, above all else, need a consistency in their promotion efforts. They need to standardize, to present the facts (and *only* the facts) on coverage, ratings and markets in an organized form. Result stories are always valuable in convincing advertisers of the strength of radio. Individual stations as well as networks would do well to dig out the important success stories in their files and present them in some orderly fashion.

BAB seems best equipped to keep agencies and advertisers informed about radio, particularly in view of its recent reorganization and expanded resources. But even this competently staffed, alert organization will fail in its objective if it does not have the cooperation and support of broadcasters themselves.

WILLIAM R. SETH
*Vice President*
*Needham & Grohmann Inc.*
*New York*



Mr. Minehan

As we understand it the primary function of BAB is to promote the purchase of radio time as the most attractive media buy for advertisers and to cooperate with individual stations in a way which will enable them to make their stations the most attractive medium for advertisers in their respective markets.

The agency and the advertiser are interested primarily in radio's sales effectiveness as compared with other media, its cost and its coverage. BAB, therefore, should accumulate and make available to agencies and advertisers as many conclusive, competitive advertising success stories for each station as it is possible for them to get together.

There is a real need for uniform coverage information for all stations that are not members of BMB. The BAB can promote the advantages of supplying uniform coverage information as well as market information for such station areas. The usual data supplied by non-BMB stations consists of half millivolt line maps, mail pull maps etc., many of which can only be considered superficial promotion pieces. Therefore, each agency must spend considerable time and money to determine the coverage of these stations. There is also definite need for market information for station areas showing the percent of rural and urban homes in the station's coverage area as well as a breakdown of working and transportation habits.

In the current media situation

wherein television is making heavy inroads into all types of media, BAB, through research can provide agencies and advertisers with local information about coverage, listening and reading habits and set ownership. They can also develop studies on out-of-home listening on a more extensive basis than is currently available.

While the question of costs may not be the primary objective of BAB, they can make studies and promote better understanding between agencies and station owners as regards the maintenance of costs against a possible decreasing audience in television markets.

We feel that the time has arrived when radio should give serious consideration to such things as additional volume discounts, and 2% cash discounts for prompt payment. While these additional discounts will not involve large sums of money, we think that it will indicate to the advertiser and the agency that radio is equipped and willing to meet them at least part of the way in the face of the constantly increasing advertising costs.

FRANK MINEHAN
*Vice President*
*Sullivan, Stauffer, Colwell & Bayles Inc.*
*New York*



Mr. Gaynor

First, the story of radio as the mass medium with the lowest cost per thousand, is the most important factor and should definitely be emphasized to the utmost with comparisons to other media. Second, studies have been done on a limited scale as to the effectiveness of the *spoken* word versus the *written* word. This field of study should be vastly expanded and I believe with very interesting results, (which would be most beneficial to the story of radio).

Another factor would be an extended study of the listening habits of people in different income groups. This information should cover the types of program with the greatest appeal to each group as well as the number of hours spent listening. This information would aid in the selling of radio to clients with products of specific appeal.

(*Please turn to page* 103)

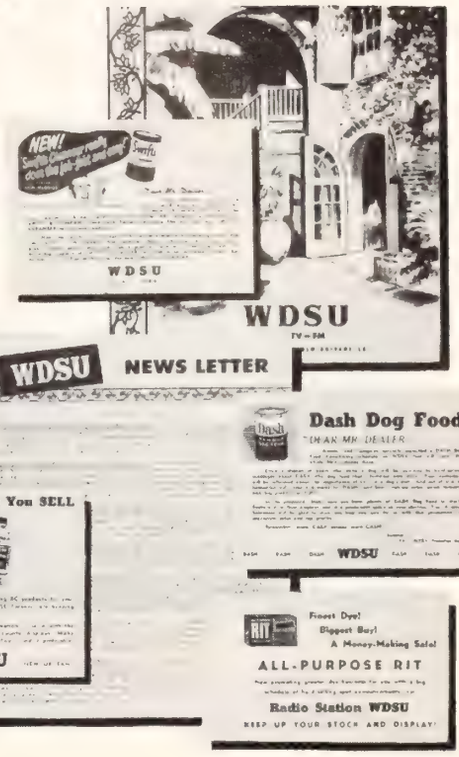




SPONSORS GET "PROMOTION *PLUS*"* ON WDSU

DIRECT MAIL

*OVER 1,800 PIECES OF DIRECT MAIL HIT TOP RETAILERS IN THE NEW ORLEANS MARKET EVERY MONTH!






● Mailing cards, newsletters, and folders . . . sent out every week, every month . . . give "*plus*" sales assistance to your product and program!

NO OTHER NEW ORLEANS STATION OFFERS THIS PLUS TO SPONSORS!

● Write, wire or phone your JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS



# COMPLETE LOCAL NETWORK COVERAGE IS THE **BIG** THING ON THE PACIFIC COAST, TOO

THE DON LEE NETWORK is the BIG network on the Pacific Coast—BIG in size (45 stations) and BIG in local prestige in each of 45 important marketing areas. In fact, Don Lee is the biggest, most economical advertising medium of any kind you can buy for complete Pacific Coast coverage.

Don Lee gets consistently good reception by Pacific Coast listeners because Don Lee—and only Don Lee—was built to meet the special Pacific Coast reception problems. Great distances between markets, mountain ranges (5000 to 14,495 feet high) and low ground conductivity made it adviseable to locate network stations *within* each of these many vital markets. That's why the best, most economical coverage for the Pacific Coast is obtained with the BIG Network, Don Lee, in 45 strategic markets.

Only Don Lee offers advertisers, in addition to the biggest, most economical advertising medium on the Pacific Coast, all the advantages of hard-hitting *local* selling, *local* influence and *local* prestige.

WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA



## Of 45 Major Pacific Coast Cities

| **ONLY 10** | **3** | **8** | **24** |
|---|---|---|---|
| have stations of all 4 networks | have Don Lee and 2 other network stations | have Don Lee and 1 other network station | **have Don Lee and NO other network station** |



hat's important in selling and it's an *exclusive* Don Lee selling advantage.

With Don Lee, you shoot your message exactly where you want it—to meet your specialized mar-ting problems. No waste. You buy only what you need. You get coverage to fit your distribution.

Only Don Lee can release your sales message to all Pacific Coast radio families from a local net-ork station located where they live, where they spend their money. It's the most logical, the most ef-ctive, the most economical advertising you can buy for the Pacific Coast. That's why Don Lee con-stently broadcasts more regionally sponsored programs than any other Pacific Coast Network.

**Don Lee Stations on Parade: KOOS—COOS BAY, OREGON**

*you're interested in selling the wealthy "lumber shipping capital of the world," first look at competitive network maps. te that the nearest competing network station is located in Eugene, about 65 miles away with mountains in between! ere are 23 other Coast markets in which Don Lee has the only network station. If you want to cover the whole Pacific Coast, you need the 45 stations of the Don Lee Network.*

## The Nation's Greatest Regional Network

Mutual
DON LEE
BROADCASTING SYSTEM

*Represented Nationally by* JOHN BLAIR & COMPANY

NORFOLK'S MOST POWERFUL INDEPENDENT
THE 1000-WATT VOICE OF
WGAV
ROUND-THE-CLOCK SERVICE
REACHES NIGHT SHIFTS, TOO
CLEAR CHANNEL SERVICE
AT 850 K.C.
National Representative: The Bolling Company

# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Bacon on the air whets listeners' appetites*

Flowery adjectives and silken-voiced announcers help sell many a product. The Cleveland Provision Company (Wiltshire Meat Products) believes in this combination. But they've added something new. They let their products speak for themselves in a new type of air-selling technique.



Sponsor and m.c. discuss new plug for bacon

The company's show is *Win-O*, a musical quiz program. At commercial time, the program m.c. fries Wiltshire bacon in the studio so the sizzling can be heard over the air. The firm knows the commercial is reaching its audience because of the show's catchy format.

Program calls for listeners to guess the titles of tunes and mark them on a *Win-O* card. So far, over a quarter of a million cards have been distributed in the WERE area. As for the sizzling bacon commercial reaching the quarter of a million *Win-O* players, the provision people say it's selling plenty of bacon. ★ ★ ★

## *WBRY, Conn., show sells free enterprise*

A four-and-a-half minute show on WBRY, Waterbury (and four other stations), is successfully explaining America's profit system to the people of Connecticut's Naugatuck Valley—and entertaining them as well. The Naugatuck Valley Industrial Council is selling free enterprise on the local level in the manner SPONSOR recently suggested for national advertisers. ("M-day for sponsors," 18 December 1950.)

The Council began its series of programs four years ago and those connected with the show are proud of the fact that it never sounds the same. Now presented on Tuesdays from 7-7:05 p.m., the show starts in a different manner each week.

Over the years it has opened with a circus barker, a magic set, a fairy tale, a man being shot out of a cannon, a private eye, a comic Dutchman, an automobile mechanic, an on-the-spot reporter, a football announcer.

Each show expresses just one idea—the operation or significance of some facet of the profit system. The same subject treated in the broadcast is nearly always covered in a newspaper ad which the Council runs to coincide with the broadcast.

The broadcast's language is kept simple, but great care is taken to keep the script from sounding condescending. All this effort is being rewarded.

Charles L. Eyanson, president of the sponsoring Naugatuck Valley Industrial Council, says: "There's no question that the series is acquainting the people of this highly industrial section with the important role industry plays in their lives. It has made the people of the Valley aware and sympathetic of the problems that face industry.

"Most important of all, the program has given us a voice; a chance to explain many aspects of the American economic system that are too often misunderstood.

"As far as we of the Council are concerned, it is a complete success." ★ ★ ★

### *Radioed invitation draws over 3,000 guests*

The Kotarides Baking Company radioed a Christmas party invitation to 3,500 program friends and over 3,000 showed up. Kotarides is convinced of radio's pulling power now.




Junior firefighters on-stage stars at radio show

This Norfolk baking firm sponsors the *Firefighters* program on WCAV. They decided a Christmas party for the Junior Firefighters Brigade, a club composed of young program listeners, would be ideal on two counts. It would build goodwill and, at the same time, help determine the show's popularity.

WCAV was the only means of promotion for two weeks prior to the occasion. Then came the turnout which more than filled a local auditorium. Twenty-five members of the school patrol; 15 firemen; six policemen, and six of WCAV's personnel were required to hold the more than 3,000 youngsters in check.

A two-and-three-quarter hour entertainment featured Santa Claus, a fire demon, contests, and a radio show plus a gift package for every person attending. In addition, a hillbilly band and a magician were on hand, and prizes and official flags were awarded to the junior fire companies. ★ ★ ★

### *Advertest reports viewing cuts into sleep*

While daytime TV is the topic of much discussion (see section page 33), televiewing after 11 p.m. is also under study. Advertest Research reports the following findings after interviews in a sample 763 TV homes in the New York TV reception area:

1. 74.8% of all TV families watch video after 11 p.m., at least one night a week.

2. Late evening viewers watch TV programing an average of 4.1 nights weekly.

3. Two-thirds of the time now devoted to late evening televiewing comes from time previously spent sleeping. A third has come from such activities as reading, visiting, and radio listening.

A further breakdown shows:

| *Activity* | *Before TV* | *Now* |
|---|---|---|
| TV Viewing | ..... | 74.8% |
| Sleeping | 63.2% | 15.3% |
| Reading, visiting, radio listening | 36.8% | 9.9% |

★ ★ ★

### *Briefly . . .*

A new idea in "co-op" advertising is being put to use by WAGA.

WAGA and WAGA-TV, Atlanta, and Leigh Foods, Inc., N.Y., have combined forces for something new in "co-op" advertising. Both are sending the season's greetings by means of a Douglas Leigh "spectacular" at Broadway and 46th Street. Flamingo Frozen Juice and the stations' trademark, a Scotty, are highlighted on the 5,000-light sign. A similar sign is set up atop an Atlanta hotel.




WAGA executives beam at co-op spectacular

* * *

WHK, Cleveland, evidences what it calls "a million dollars worth of faith in AM radio." It's their new $1,000,000 radio center covering over 105,600 square feet and housing United Broadcasting Company and WHK administrative offices. Seven studios and master control are under one roof and cover 3,000 square feet.




Million-dollar radio center houses WHK studios

MILLIONS FOR DEFENSE IN NORFOLK, VIRGINIA
TAP THIS RICH MARKET THROUGH
NORFOLK'S MOST POWERFUL INDEPENDENT
WCAV
850 ON THE DIAL
24 HOURS-A-DAY
National Representative: The Balling Company







TOM HARKER, v.p. in charge of Fort Industry's national sales office in NY, is telling time buyers this week that WGBS now has 34.1% of the total Greater Miami radio audience... 45.7% ahead of the second station. That's real leadership, says Tom.

*From the desk of TOM HARKER:*

Radio listening is UP in Greater Miami . . . and only WGBS can deliver the lion's share of 530,000 local folks, over a million in rich booming South Florida. Make WGBS your first choice for top sales results.

WGBS
50,000 WATTS CBS
A FORT INDUSTRY STATION
MIAMI FLORIDA

## REPORT TO SPONSORS for 29 January 1951

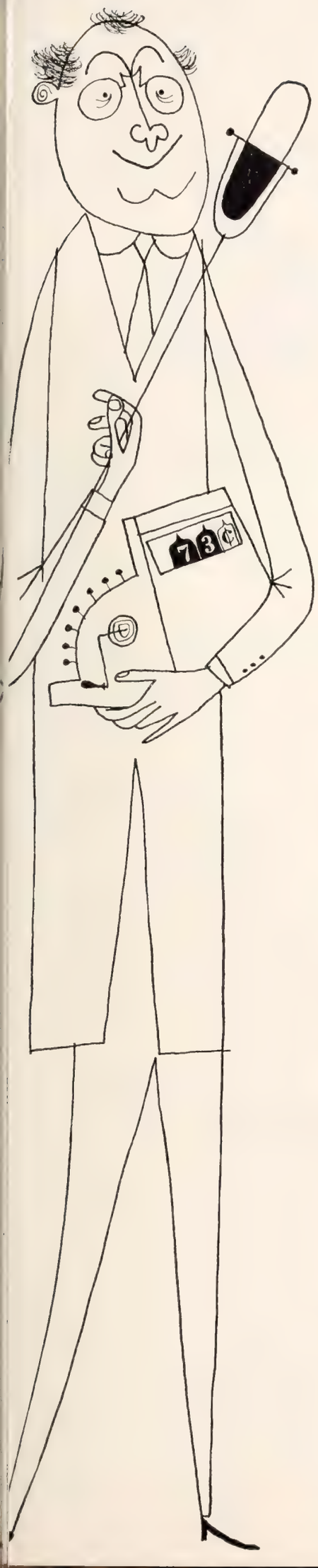
(Continued from page 2)

***24 MARKETS HAVE OVER 100,000 TV HOMES—***
Analysis by Weed & Co., station rep, shows 24 areas with 100,000 TV homes or more. New York has about 2,000,000; another market 850,000; one 800,000; one 750,000; one 650,000; two 400,000; one 300,000; 4 250,000; 3 200,000; 9 100-150,000; 4 75-100,000; 17 50-75,000; 9 35-50,000; 6 20-35,000; 2 10-20,000; one under 10,000.

***PHONEVISION NEEDS PLENTY OF "SCRAMBLING"—***
When Chicago tests of Phonevision (pay-as-you-see television) were started in 300 homes before turn of year only pictures were scrambled. But general TV audience has taken to listening to clear sound and following "jittered" image as best they can, so future tests will "scramble" both sight and sound. Reports Commander E. F. McDonald Jr., Zenith president and Phonevision inventor: "Up to this point we are greatly encouraged by the progress of this very first commercial trial of such a system of box office television."

***RADIO ADVERTISING CLAIMS CONSERVATIVE***—According to FTC, which monthly reports percentage of advertising messages set aside as possibly "false and misleading," radio consistently shows best media record. Average month's radio suspects are about 2.5%; average month's TV about 3.75%; average month's newspaper and magazine about 5%.

***TV STATIONS CLAMPING DOWN ON MAIL ORDER—***
Abuses of TV mail order advertising has caused most stations either to restrict mail order to handful of reliables or establish rigid standards. Among first to insist on standards were WNHC-TV (New Haven), WPIX (New York). Some, like WJAR-TV (Providence), WOI-TV (Sioux City), won't accept mail order. WBKB (Chicago) requires advertiser put up $25,000 bond.



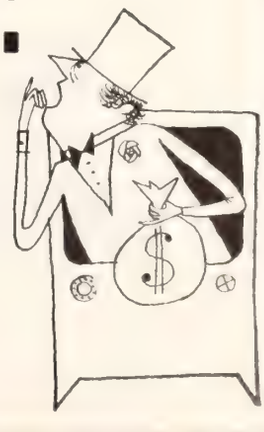

*In the Northwest...*

# WCCO is 7 times bigger & costs 9 times less than television!

In Minneapolis-St. Paul alone, during Class A listening periods, seven nights a week, WCCO gets an average quarter-hour rating of 14.5 . . . on the average delivers 30% more families than both Twin Cities TV stations combined during Class A viewing periods! *(Pulse: Nov.-Dec. 1950)*

Here's proof: All told, 50,000-watt WCCO reaches 894,600 radio families (50-100% BMB Nighttime Listening Area)... seven times more than the 127,390 set-owning TV families reported by Pulse for the TV service area.

Based on Twin Cities ratings, one WCCO Class A station break, for example, costs 73¢ per thousand families delivered... *nine times* less than the average ($6.50) cost-per-thousand of a full Class A station break on the two TV stations. (On a year-round basis WCCO's cost-per-thousand averages only 53¢.)






# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q. What are the latest figures on the number of families owning radio sets as compared to television set owners?**

*College student, Denver*

**A.** According to a year-end statement by Robert E. Kintner, ABC president, 95% of the nation's 42,843,800 families are radio families. And, with some 9,845,300 sets installed, television now reaches nearly 24% of the country's families.

**Q. Where can we get information on the financial operation of a small station including details on overhead costs, and approximate annual profit in towns of 5,000 to 15,000 population?**

*Radio station, Jackson, Miss.*

**A.** If you are a member of the National Association of Broadcasters, this type of data can be obtained from them. Write to NAB in Washington, D. C.

**Q. What have you done on TV, in booklet form, that would be useful to a large advertising agency in England?**

*Radio station, New York*

**A.** SPONSOR's "199 TV Results" (capsuled TV success stories) and "TV dictionary for sponsors" should be of interest to them.

**Q. Do you have any stories about TV sets sold through radio advertising?**

*Network librarian, New York*

**A.** See "Not so mad Muntz" in our 7 November 1949 issue; "This team bats .500 in sales," 14 August 1950. Also Radio Results in the 31 July and 25 September 1950 SPONSOR.

**Q. Have you published any articles on the use of institutional advertising on radio during World War II?**

*Advertising agency media director, Cleveland*

**A.** See the 11 September 1950 issue of SPONSOR, "A sponsor's view of World War II," and 18 December 1950 issue, "M-Day for sponsors."

**Q. How long has Roundup been a regular SPONSOR feature?**

*Advertiser, Minneapolis*

**A.** Roundup was started with our 24 April 1950 issue and appears regularly in every issue.

**Q. Have you written any stories on the use of radio/TV by undertakers?**

*Radio station, Fitchburg, Mass.*

**A.** SPONSOR hasn't carried any stories on the successful use of broadcast advertising by undertakers. ABC has rigid objections to accepting advertising from cemeteries selling plots and MBS has never accepted such advertising. SPONSOR's "How times have changed!" in the 4 December issue mentions in brief Conestoga Memorial Park on WGAL-TV, Lancaster, Pa., and several California TV stations accepting cemetery advertising when it was tastefully done. We suggest you contact WGAL-TV in Lancaster, and the Southern California Broadcasters Association in Hollywood for further details.

# KMPC

**IS THE STATION**

**THAT COVERS ALL**

**SOUTHERN CALIFORNIA**

**LIKE A**

**38-STATION**

**NETWORK**

*It is a fact that you could buy 38 stations in Southern California and not get the power, the coverage, or the listening audience that* KMPC *alone will give you.*

**KMPC** *Los Angeles • 710 KC*

In KMPC's 50,000-watt half millivolt coverage area are 5,472,411 people; 1,538,533 radio homes; 1,187,088 car radios.

50,000 WATTS DAYTIME, 10,000 WATTS NIGHTTIME.

JOHN F. PATT, President, R. O. REYNOLDS, V.P. & Gen. Mgr.

REPRESENTED BY H-R REPRESENTATIVES

AFFILIATE, LIBERTY BROADCASTING SYSTEM

## ALKA-SELTZER STORY

*(Continued from page 27)*

chairman of the board and still active at 76; Walter Beardsley, president; Oliver B. Capelle, sales promotion manager; H. S. Thompson, advertising manager; and L. E. Waddington, radio TV director.

Out of the jumble of shifting programs, a pattern of two trends running side by side is discerned: news broadcasts and, until recently, entertainment with a rural tone.

News broadcasts were first used on a spot basis until the sales response indicated that it was time to move to larger weapons. The next step was purchasing the 9 p.m. news show on the Don Lee network in 1936. By 1941, Miles' experience justified signing for NBC's *News of the World* with John Vandercook. This program, now featuring Morgan Beatty as the commentator, is worth about $2,500,000 in drug sales for Miles, according to trade estimates. During the latter part of the war the new approach was supplemented by adding the *Robert St. John* show. St. John gave a personality slant to the news with portraits of outstanding figures.

After the *Barn Dance*, the outstanding show in the Miles rural programing trend was *Lum and Abner*. The Elkhart firm began sponsoring these two comedy storekeepers of Pine Ridge, Ark., in 1941 on ABC. That same year, this show became the first commercial account for the Keystone Network. Transcriptions from the ABC broadcasts were run over 150 Keystone stations in the areas where there was no satisfactory ABC coverage. At the end of the first 13-week period, Miles made a check on these Keystone stations by offering a photo of Lum and Abner. Two hundred requests per station would have been considered satisfactory. More than 62,000 were received. In stating that the way to reach rural audiences was through rural stations, Keystone cited a study made by the Nielsen Drug Index staff. This survey showed that the rural station cities were 28% ahead of all other markets after the 26-week local in-town-station broadcasts for Miles.

In 1947, however, the Keystone time was dropped for *Lum and Abner* and the primary coverage shifted from ABC to CBS. The next year Miles abandoned the program completely, concentrating on shows with a broader appeal. This year the only "small town" phase of Miles radio advertising is a series of Nervine announcements. They are only a minor part of the broadcast budget.

Despite the passing of the corn cob pipe from their shows, that WOWO sign-off melody "Back Home in Indiana" can still be associated with the company, sales promotion manager Capelle says, "Miles official representatives, by common consent, maintain the status of friendly, small town workers who look with great respect upon big city contemporaries while never deigning to imitate their methods."

Still, the company can hold its own with any big city slicker in utilizing research. Schwerin is usually busy, either pre-testing new shows for them, or finding out what's exciting about the programs and commercials they are now using. For example, Miles' daytime serial *Hilltop House* was exposed to Schwerin audience test groups. Their reactions showed that authors Addy Richton and Lynn Stone, had unusual skill in depicting children. To the writers this meant that episodes focussing on youngsters had the strongest emotional impact.

Alka-Seltzer's lone TV show *Quiz Kids* (which remains on radio in a separate version) came under the same scrutiny. The smartest and quickest of the mental prodigies, the favorites of radio, had to give way. The small, five-year-old who missed answers stole the show. TV's emphasis on personality spelled the difference. A valuable tip for the advertiser was that the *Quiz*




*TIME BUYERS MAKE A STRATEGIC HIT TOO... WHEN THEY BUY THE TREMENDOUS PURCHASING POWER OF KEYSTONE'S SMALL TOWN & RURAL MARKETS!

KBS

*Kids*, both on radio and TV, is particularly liked by grandparents. (Miles is now extending this TV effort with announcements in 13 top markets on an 18-week schedule.) Even the *News of the World* was improved despite the somber state of the world described in the broadcasts. Simplifying the language, it was found, brought large audience increases.

Audience testing provided Carlton Morse, creator of *One Man's Family*, with data on the relative popularity of various members of the famous Barbour household. The 15-minute dramatic series is heard across the board over NBC 7:45 p.m.-8 p.m.

Miles also watches audience reactions on commercials. Should the messages be in jingles, dialogue, or straight delivery? When should they be inserted during the program? Schwerin has to provide the answers.

The Elkhart firm has been working with A. C. Nielsen since the early Thirties when it became one of the pioneer users of the Nielsen Drug Index. When the marketing research agency began measuring radio audiences eight years ago, Miles became one of the first clients for this service, too.

Never one to rest back with just a good share of the market, the Indiana drug firm is always curious about those radio listeners who do not hear its advertising. (Thirty-one million out of 42 million U.S. radio families weekly hear the Alka-Seltzer message.) Nielsen is asked to evaluate the special characteristics of this group, and once the answer is worked up the Wade agency looks for the program that will appeal to that audience.

Nielsen makes use of the fixed sample group of homes where his audimeters are installed for the consumer index. A pantry audit among these families shows what listeners become customers for the drug company. Miles learns how its sales in particular areas compare with the competition through the Nielsen Drug Index which records the movement of goods across drug counters in a 60-day period.

Such data is not only related to radio advertising. The drug firm also checks on its car card, magazine, and newspaper usage (about 10-15% of its promotion budget). Miles was a heavy user of car cards during the Thirties but has since tapered off in this direction. But year-round cards in major cities are still the most outstanding of their kind, featuring top notch cartoons and jingles.

Newspapers and magazines, which have always had a place on the Miles ad budget, were used last year to help introduce two new products, Tabcin, an anti-histamine, and Bactine, an antiseptic. Tabcin gets a heavy play in the newspapers, mostly large city dailies, during the cold and hay fever seasons.

In addition to its fame as an advertiser, Miles is known as the father of fair trade legislation. This drug firm has been in the forefront of the fight for retail price maintenance for a generation. The late Edward S. Rogers, the company's legal counsel, had an important role in the writing of one of the first fair trade laws, the act passed by California in 1933.

This aggressive spirit has distinguished the Miles operation throughout its 66-year history. Add to this the powerful air advertising techniques developed during the last 18 years and the epic story of Alka-Seltzer shows no sign of diminishing. The chapters to come in future years should be at least as significant. ★ ★ ★


A STRATEGIC HIT!*



Leading National, blue chip advertisers are discovering every day that KEYSTONE'S affiliated stations produce results when you want to reach the high purchasing power of the small town and rural markets! And, according to BMB studies, these small home town stations produce the highest listener-loyalty.

The Keystone Broadcasting System has more than 400 Stations ready to take you into this tremendous market . . . RIGHT NOW! And there's not a single KBS station located in a TV-station city . . . KBS is beyond effective TV!

Write today for information on the only established and growing Transcription Network . . . where one *order only* buys an attractive and productive package!



KEYSTONE BROADCASTING SYSTEM, INC.
580 Fifth Ave., New York, N. Y. • 134 N. LaSalle St., Chicago


## MEN, MONEY & MOTIVES

(*Continued from page* 6)

ing is that "action" results, and people love action. Mad-dog killers, largely unexplained and largely unmotivated foul deeds evidence not "action" in the story but intellectual "inaction" in lazy writers of low-grade literary invention. The smarter sponsors are catching wise to the racket of pandemonium used in-

stead of plot, choking sound effects instead of playable scenes.

* * *

Television news programs are benefiting, along with radio news programs, by present revival of sponsor interest in news as an audience-getter but the fact remains that like many a TV quiz show the TV news shows are essentially "verbal," gaining not too much from the addition of sight. The trade still awaits the genius who can break out of the "verbal" and into the "visual" in indigenously TV technique. Here you get a quaint twist on the newsreels which were faster, fuller and more satisfying "silent" (with inserted captions) than ever since with a running sound track. ★ ★ ★

## TWA TAKES TO THE AIR

(*Continued from page* 31)

SPONSOR learned.

Yet, with more scheduled airlines prosperous than ever before, they have taken a virtual "ceiling zero" attitude toward broadcast advertising. The majority of scheduled airlines canvassed by SPONSOR said they were spending about 80 to 90% of their advertising appropriations on newspaper and magazine space, and devoting a pittance of 5 to 15% to radio/TV announcements—"only when we have something to talk about."

Typical was the response of American Airlines, the biggest domestic operator, which spends less than 5% of its $1,000,000-plus advertising budget for broadcasting. Said James Dearborn, advertising director: "I'd say we didn't spent over $20,000, at most, on radio last year. We use announcements only when, for example, we want to report we're putting on D-6 coaches. To us, broadcast advertising is a special occasion thing."

In the aviation field at large, there were two notable exceptions to this rule (quite apart from TWA).

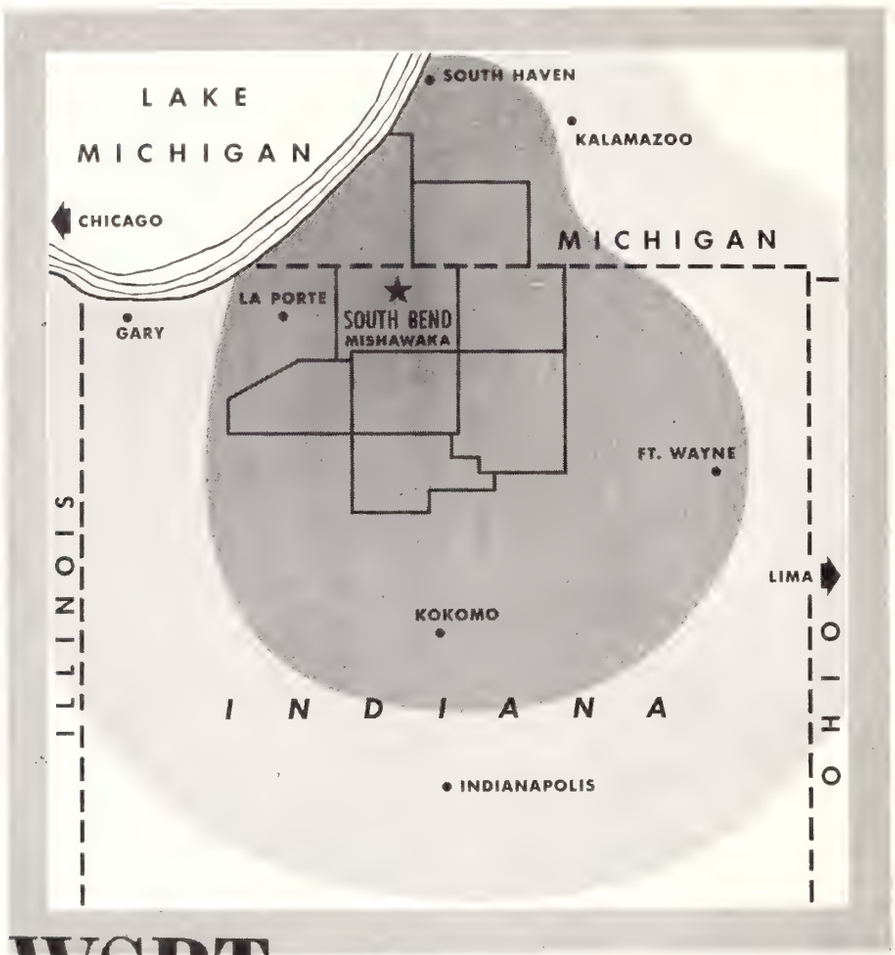
One is Eastern Airlines, which boasts of spending "more for broadcast advertising than any other domestic scheduled airline." Currently, it spends $400,000-plus annually for announcements on 40 radio stations in 17 cities, plus a TV program on WAGA-TV, Atlanta.

The other exception embraces the non-scheduled airline field. These mavericks of aviation (individually picayune in size compared to scheduled airlines) have been spending *twice* as much, in ratio, for broadcast advertising as their bigger brothers. Consider these three cases:

1. Major Aircoach System, Inc. (an airline as well as a ticket agency), has abandoned all other media to spend $125,000 on broadcast advertising. It uses radio/TV announcements in New York, Chicago, Miami, Los Angeles, and Miami. Account executive Sig Shore, of Cavanaugh-Shore, Inc., New York, says:

"Some 75% of our traffic is brought to us by radio. When Major Aircoach started using broadcast advertising in January, 1950, it was grossing $2,500 to $3,000 a week. Today, it's close to $15,000. And we know broadcast advertising is responsible, because not only do we query each passenger where he heard about our service; we ask him what *station* he heard it on."

2. Safeway Skycoach Agency, Inc., which handles ticket sales and advertising for 14 non-scheduled airlines, reportedly spends more than $1,150,000 on radio/TV announcements annually. It's on radio in 40 cities and TV in eight cities. Its clients include such lines as Arrow Airways, Miami Airlines, Peninsula Air Transport, and California Eastern Airways. Says


**WSBT GIVES YOU BONUS COVERAGE!**

The South Bend-Mishawaka trading area — all by itself — is a market worth covering. Over half-a-million people live in these eight counties alone. They spend nearly half-a-billion dollars a year on retail purchases.

And that's just *part* of WSBT's primary coverage! The entire primary area takes in 1½ million people who spend nearly $1½ billion a year. That's what we mean by *bonus* coverage!

Want your share of this big, rich bonus? It's yours with WSBT, the only station which dominates the entire market.

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

Safeway's advertising director, Jack Barnes: "Radio/TV has done more than anything else to bring non-scheduled airlines' message to the mass public."

3. Flying Irishman Airlines, Inc., spends $1,000 a week alone for six daily one-minute radio announcements on WINS in New York. (It has also been advertising on WMCA and WOR in New York.) Says Joseph Besch, publicity director for WINS: "Flying Irishman is so aggressive, that it even advertises, 'If you don't have enough money to buy a plane ticket, borrow from us, and pay us back in installments'."

In the light of this background, TWA's role as the leader of the aviation industry can be viewed more clearly. Why is it burgeoning forth into network advertising? And what effect will this pioneering step have on the other aviation sponsors?

The first question can be answered simply in the words of Sam J. Henry, Jr., assistant advertising director of TWA: "(a) We've grown up in spot radio, found it valuable, and now we want to reach a wider audience. (b) A network radio show, like *Mr. and Mrs. Blandings*, is designed for the whole family. It'll help us reach the family trade—especially in big cities, where our scheduled and non-scheduled airline competition is stiffest. (c) TWA has always been the bellwether of the airlines, and we've found that pioneering pays dividends."

An examination of TWA's spot radio/TV history clearly reveals that, while the company has been a trail blazer, it has not rushed in to pioneer without taking preliminary precautions. It has always felt its way ahead carefully.

"Look before you leap has been our policy," says George Bushfield, TWA account executive at Batten, Barton, Durstine & Osborne. "Back in January, 1947, we asked Alfred Politz Research, Inc., of New York, to test the announcements on several stations in St. Louis. Some legitimate TWA announcements and some bogus TWA announcements were first played in the homes of listeners as a check on the confusion factor. Then after the legitimate announcements were on the radio for two months, Politz made his survey of the St. Louis public. He found that 46% of the audiences had heard the legitimate TWA announcements on the air.





"Fastest Growing Area in the South"

**95th MARKET IN THE UNITED STATES**

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.

**TRADING AREA POPULATION OF OVER 600,000**

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.

**$133,890,000 CITY RETAIL SALES**

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were $5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

*Write, Wire or Phone for Availabilities!*

NBC **WSFA** Represented by Headley-Reed Co.

CBS **WCOV** Represented by The Taylor Co.

MONTGOMERY NETWORK STATIONS ASSOCIATION

MUTUAL **WJJJ** Represented by Weed & Co.

ABC **WAPX** Represented by The Walker Co.

"We knew then that national spot announcement advertising was for us."

Since then, TWA probably has used more widespread radio/TV announcements than any other single trans-continental-international airline. In 1950, it spent about $250,000 for radio announcements on 45 stations in 18 cities; and TV announcements on 45 stations in 18 cities; foreign language broadcasts on 50 stations in 25 cities; and TV announcements on 14 stations in three cities.

The spread of TWA's one-minute radio announcements is revealed in this breakdown of a typical month's station list (a total of $11,488.84 spent on 39 stations in October, 1950):

KGGM and KOB, Albuquerque; KFDA, KLYN, Amarillo; WCFL, WIND, WJJD, Chicago; WCKY, WCPO, WSAI, Cincinnati; WBNS, WCOL, Columbus; WHIO, WING, Dayton; WFBM, WIRE, WISH, Indianapolis; KCMO, Kansas City; KFAC, KFWB, KMPC, KNX, Los Angeles; WAVE, WINN, WKLO, Louisville; WNEW, New York City; WFIL, WPEN, Philadelphia; KOOL, KTAR, Phoenix; WCAE, WWSW, Pittsburgh; KWK, St. Louis; KJBS, KFRC, KSFO, San Francisco; and WINX, WRC, WWDC, Washington, D. C.

TV announcements have been restricted to stations in three cities: WENR-TV, WGN-TV, WBKB, Chicago; KECA-TV, KNBH, KTLA, KTSL, Los Angeles; and WABD, WCBS-TV, WJZ-TV, WNBT, WOR-TV, WPIX, New York. (Present plans call for a series of five-minute TV travelogue programs emphasizing TWA's service to London, Paris, Rome, and other European points, as well as U. S. vacation areas.)

What has been TWA's strategy in the selection of radio stations for announcements? Mary Ellis, TWA timebuyer for BBDO, puts it this way:

1. Load your heaviest radio ammunition in those cities where airline competition is heaviest.

2. Seek a combination that will furnish you with the highest frequency at the lowest cost. ("Minutes on indepen-


WBNS gives you this rich portion of sales producing Ohio.




This is a big chunk of prosperous Ohio territory you sell when you advertise on WBNS. There are 187,980 WBNS families with an income of $1,387,469,000. WBNS covers the market at lower cost to advertisers.

A test will prove to you that you get the best results in central Ohio radio when the station is WBNS.

ASK JOHN BLAIR
NATIONAL REPRESENTATIVES

WBNS
PLUS WELD-FM

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO



LANG-WORTH
FEATURE PROGRAMS
SELL
CLOTHING!




LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Calibre Programs at Local Station Cost

dent stations often give us better value than chainbreaks on higher costing network affiliates. Utilizing both high power and low power stations in a single city proved good for our purposes in many cases.")

3. Use stations whose audiences are close to TWA on-line cities. ("Few people will travel 200 miles to get to an airport.")

4. Employ stations in those cities where TWA passenger business needs bolstering. For example, if TWA's volume was good from Los Angeles to New York, but showed signs of slumping in the opposite direction, it would be logical to boost radio announcements in New York.

TWA's sales pitch has been equally astute. The local announcements have been geared to local conditions; not to praise of the airline's institutional prestige. Parenthetically, it might be said that the commercials, supervised by Robert Foreman, vice president in charge of radio copy at BBDO, usually are sent to stations with this warning: "Please do not schedule a TWA announcement adjacent to a newscast in which there is news of an aircrash. We will okay a makegood if you submit it to us for approval."

Generally, TWA's announcements have been tailored to fit specific needs of the market. A typical one-minute announcement for listeners to Chicago's foreign-language stations, WSBC and WGES, presents this sales pitch: "TWA offers a special 15-day round-trip to Italy for as little as 10% more than regular one-way fare! For instance, it's only $563.35 round-trip from Chicago. Or you can also stay as long as 60 days at big savings! And you're just 20 hours and 50 minutes away from the U. S. . . ."

In January, February and March—when air vacation travel naturally decreases—TWA hypos sales with a pitch for its special "quickie vacations." A typical message delivered from KCMO, Kansas City, read, in part: "If you're a bit weary of winter along about now, I really don't blame you for wanting to get away from it all. . . .

"Well, you can, on a TWA Quickie Vacation! Yes, a Quickie Vacation in the Southwest Sun Country that you can enjoy in as little time as a long weekend, thanks to TWA speed and TWA flight frequency. By TWA Constellation, you'll be in Phoenix in just five hours, 55 minutes. And Los An-


# FOR COVERAGE WITH A +

**REGIONALLY**

WGY and only WGY with its powerful 50,000 watts serves 53 counties in 5 northeastern states. Included in this tremendous coverage picture are 21 major metropolitan markets each with 25,000 or more people within its retail trading area.

***HOOPER SHOWED IT . . . . BMB PROVED IT***

HERE THEY ARE

NEW YORK

| | | | |
|---|---|---|---|
| ALBANY | HUDSON | NORWICH | SARATOGA |
| AMSTERDAM | JOHNSTOWN | ONEONTA | SCHENECTADY |
| GLENS FALLS | KINGSTON | ROME | TROY |
| GLOVERSVILLE | | | UTICA |

| MASSACHUSETTS | | VERMONT | |
|---|---|---|---|
| ADAMS | PITTSFIELD | BARRE | RUTLAND |
| NORTH ADAMS | | BENNINGTON | BURLINGTON |

. . . add to this the home **counties** in which these 21 **cities** are located and you have a richly concentrated market of 2,980,000 people with spendable incomes in excess of 3 **billion** dollars

**LOCALLY**

In the 11 county area recognized by the Commerce Department of the State of New York as "The Capital District", the actual BMB **county** by **county** breakdown showing the percentage of radio families comprising a stations weekly nighttime audience is as follows:

| COUNTY | WGY | STATION A | STATION B | STATION C |
|---|---|---|---|---|
| ALBANY | 90% | 82% | 63% | 67% |
| COLUMBIA | 84% | 32% | 25% | 35% |
| FULTON | 87% | 22% | 14% | 22% |
| GREENE | 87% | 19% | 29% | 36% |
| MONTGOMERY | 96% | 31% | 16% | 21% |
| RENSSALEAR | 88% | 88% | 53% | 55% |
| SARATOGA | 96% | 57% | 45% | 45% |
| SCHENECTADY | 91% | 77% | 54% | 52% |
| SCHOHARIE | 97% | 43% | — | 16% |
| WARREN | 91% | — | 19% | 18% |
| WASHINGTON | 93% | 32% | 30% | 29% |

With a BMB average of 90% WGY leads its closest competitor by more than 45% for the combined 11 counties of New York State's Capital District. In no instance does **any** area radio station surpass WGY in the number of nighttime listeners—**even in home counties.** In daytime listening one station enjoys a slight margin in only **one** county. Here is the actual **station** by **station** comparison

| | TOTAL WEEKLY AUDIENCE | |
|---|---|---|
| | DAY | NIGHT |
| *STATION WGY (50,000 W)* | 428,160 | 451,230 |
| STATION A (5,000 W) | 163,910 | 171,940 |
| STATION B (10,000 W) | 107,910 | 113,360 |
| STATION C (1-5,000 W) | 115,510 | 121,220 |

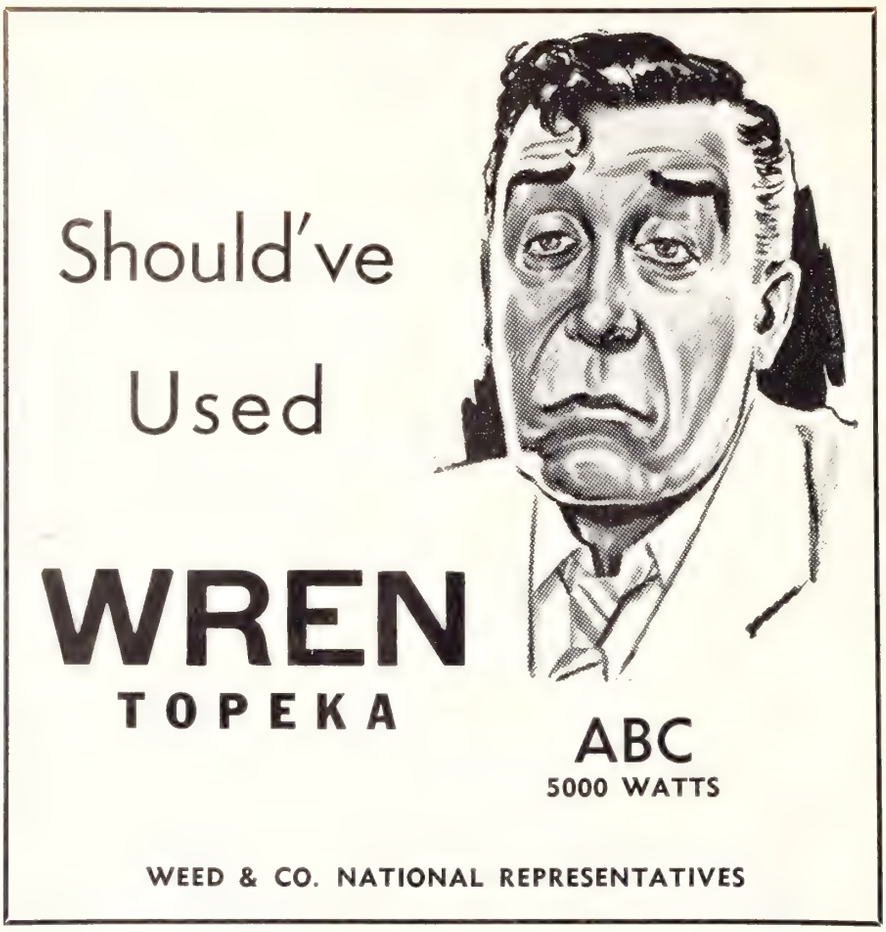



WGY

A GENERAL ELECTRIC STATION

Represented Nationally by NBC Spot Sales

So remember, for complete **coverage** of a vast 53 county area **plus** concentrated coverage of New York State's 3rd market, the Capital District, your best radio buy is **WGY.**








geles in just six hours from Kansas City. . . ."

Other sales messages highlight low-cost travel by Constellation Skycoach or mid-week bargain family rates—all designed to convince the listener that air travel is not a flossy rocket-to-the-moon expedition, but a convenience as natural and as safe as boarding a trolley.

Stanley Mortimer, assistant TWA account executive, points out that TWA has one unique advantage as an advertiser: it is able to check up daily on its national sales. If a certain flight is booked heavily in advance or if passengers are turning their backs on that flight, the airline knows about it right away. Quite often, TWA can adjust its local sales pitch to meet this situation. For example, two weeks before Christmas in 1950, TWA's low-cost Skycoach out of New York was booked ahead solidly. Consequently, changes were made pronto in the TWA announcements coming three times weekly over Martin Block's *Make Believe Ballroom* program on WNEW, New York. Instead of promoting just Yule Skycoach passage, the message extolled the general virtues of TWA as an airline system.

Interestingly enough, TWA's new network show, *Mr. and Mrs. Blandings* (taped from Hollywood and starring Cary Grant and his wife, Betsy Drake, at an estimated time-talent cost of $20,000 weekly), will fuse the advantages of both local announcement and mass network coverage.

The first two commercials will go to all 61 of the NBC stations; the initial message will sell TWA's service and equipment as compared to other airlines; the middle message will sell air travel generally, as compared to other modes of transportation. However, the third message will be directed to a split market. On 24 stations, there will be a local cut-in and the message will sell local TWA service; the remaining 37 stations will carry a general commercial concerning TWA's virtues.

"In this manner," says assistant advertising director Henry, "we gain prestige and hard-hitting, nuts-and-bolts selling, too. True, an additional announcer will have to be available to deliver the local sales pitch at the 24 stations. But the flexibility thus provided is well worth it. The way we figure it, we'll reach a larger selective audience on an economical cost-per-thousand basis."

What effect will TWA's expanded broadcast advertising exert on the rest of the industry? It's probably too soon to make any predictions. However, from what SPONSOR was able to determine, the move will likely induce other reluctant airlines to increase their broadcast advertising appropriations. An official of Northwest Airlines, which covers 36 cities, pointed out: "We'll be spending fairly substantial sums from our $1,250,000 advertising budget in 1951 for radio/TV for the first time. Up till this year, we used a few radio announcements in Pittsburgh and Anchorage, Alaska. Whether we've been influenced by TWA, I can't say."

More to the point was the comment of a spokesman for American Airlines: "You can bet your boots we'll be examining TWA's success or non-success in network radio very keenly."

With TWA winging ahead, aviation's ceiling zero on national air advertising may soon change to ceiling unlimited. ★ ★ ★

## NEWS SPONSORSHIP

(*Continued from page 25*)

ed media."

So widespread has been the recent stampede into radio news timebuying, SPONSOR learned, that it's becoming increasingly difficult to buy choice news spots. (Generally, as a rule of thumb, the best news time spots are those verging on the hours 7 a.m., 12 noon, 6 p.m. and 11 p.m.)

However, because of the burgeoning demand, most networks and radio stations are increasing their newscasts and news commentaries. If the prospective sponsor exercises discretion, he can still pick up a good news buy. Here are just a few selected at random by SPONSOR.

*Network*:

Many sponsors are by-passing a good bet in the purchase of half-hour or hour-long news-in-review periods. These network packages—dramatically edited and commentaried, with tape recordings from around the world—offer as much entertainment and information as a *Time* or *Newsweek*. An exciting example is the new CBS' Ed


WHAT TREBOR DOES
for
LOCAL ACCOUNTS
TREBOR'S STATION
(WVET)
can do for YOU in
ROCHESTER, N. Y.

Trebor (Daybreaker-Best by Request) sells out on WVET because Trebor "sells" — and so does WVET...at low rate, too.

5000 WATTS
1280 KC
WVET
MUTUAL
BOB TREBOR
IN ROCHESTER, N. Y.

*Represented Nationally by*
*THE BOLLING COMPANY*



SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*How Many & How Much?*

| 1949 BMB Daytime | BMB Radio Families | Prelim. Reports 1950 U. S. Census | 1949 Retail Sales |
|---|---|---|---|
| 50-100% 19 Counties | 101,680 | 517,587 | 279,752 |
| 25-100% 27 Counties | 157,110 | 814,186 | 452,784 |
| 10-100% 36 Counties | 216,220 | 1,115,996 | 610,207 |
| **1949 BMB Nighttime** | | | |
| 50-100% 10 Counties | 72,050 | 360,853 | 232,657 |
| 25-100% 22 Counties | 128,350 | 654,711 | 373,006 |
| 10-100% 31 Counties | 188,540 | 972,052 | 538,598 |

*RETAIL SALES FIGURES, "000" OMITTED ARE FROM SM 1950 "SURVEY OF BUYING POWER"

**The WDBJ listening habit began in 1924 — and has enjoyed continuous Columbia Network service since 1929.**

WDBJ
CBS • 5000 WATTS • 960 KC
*Owned and Operated by the TIMES-WORLD CORPORATION*
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*

To
One
Million
People
CBS
Means
WDNC




DURHAM,
North Carolina
5,000 WATTS
620 K.C.
PAUL H. RAYMER, REP.

Murrow "magazine for the ear," *Hear It Now* (Friday, 9-10 p.m.).

Although a program of this sort costs a sponsor $1,138,000 annually for time, plus an additional $11,600 weekly for talent, it would seem well worth while. The two half-hour sustainers which it replaced, *Broadway Is My Beat* and *Up for Parole*, had ratings respectively of 7.7 and 7.9—each about two points higher than commercial programs at similar times on opposing networks. (The show will obtain its first rating next month.) On a typical program, the listener is apt to hear on-the-spot reports by eye witnesses of the U. S. Marine evacuation from Korea, dubbed-in voices of Bernard Baruch, the Duchess of Windsor, Carl Sandburg, Branch Rickey, theatre reviews by Abe Burrows, a "profile" of a current headline figure, a news analysis by Don Hollenbeck, and m.c. narration by Edward R. Murrow.

Other networks have similar good buys. NBC's *Voices and Events* (6.30 to 7:00 p.m., Sundays) costs about $5,000 to $6,000 weekly for talent, the time cost depending on the number of stations employed. This one is edited and narrated by James Fleming; highlights the use of on-the-spot tape recordings taken by NBC correspondents throughout the world. Amusingly, Joe Myers, NBC's manager of news and special events, tells of the time correspondent Peter Murray dispatched from Taigu a tape recording wrapped around a Blatz beer can, "because we're short of spools in Korea." Also, of the time NBC tape-recorded an interview with an American major inside the Capital Night Club in Korea.

A hootchy-kootch dancer at the night club lisped into the tape-recording machine, "I love the major."

"For heaven's sakes! Don't tell my wife about this!" hollered the major frantically. And the delighted listening audience heard it all over *Voices and Events*.

A counterpart on ABC is *This Week Around the World* (3:00 to 3:30 p.m., Sunday), edited and narrated by John Daly, with tape-recordings from ABC's three Korean correspondents, Ray Falk, Richard Rendell and Fred Sparks. This one costs about $7,000 for time and $2,000 to $3,000 for talent, on a weekly basis. Don Coe, news editor for ABC, points out that, although the network's newscasts are pretty well sold out, a sponsor would do well to buy, on a co-operative basis, time with such news maestros as Elmer Davis and Martin Ogronsky. (The timebuying would be done through local stations or their representatives.)

Mutual, which boasts a 20% increase in the sale of news time since the Korean conflict started, also is proud of what it calls "the biggest co-op buy in radio commentators"—Fulton Lewis, Jr. He has over 300 sponsors. Mutual still has some 15-minute network newscasts open for sale (about $7,500 for time and talent) and five-minute newscasts (about $420 and up for time and talent.)

The comment of Mutual's radio news director, Milton Burgh, is significant: "If a sponsor buys radio news, he knows he has it all over TV news or black-and-white.

"Our Washington man, Bill Henry," he adds, "was on the air 20 minutes after the attempted assassination of President Truman with the full story. How long was it before the TV newsmen had the same event on video?"

*Local Radio News*:

Good news buys on local stations are still abundant, depending on the sponsor's ability to select. W. B. Jen-

WABB
AM 5,000 Watts
ALABAMA'S BEST BUY
PROMOTION Plus!
WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion . . . immediate and continued acceptance of sponsor identification!
CHECK THESE FIGURES FOR A RECENT MONTH
- 32,858 Lines of Newspaper Advertising (Sponsors were identified in about half)
- 8,915 Lines of Newspaper Editorial Mention (The equal of about 4 full pages)
- Regular Air Promotional Announcements (Supplementing network build-ups)
- PLUS —Point of Sale Posters
- PLUS —Dealer letters galore
- PLUS —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.
AMERICAN BROADCASTING CO.
WABB
FM 50,000 Watts
Owned and Operated by the Mobile Press Register
Nationally Represented by The Branham Company

nings, sales manager assistant at WOR, New York, points out: "WOR news is a profitable purchase because we've built up a reputation for news. Because of the hypoed buying, we've increased our news schedule." A 15-minute newscast in the daytime at WOR costs about $330 for time and talent, and 15 minutes' of a commentator like Gabriel Heatter about $576.

An amazingly wide coverage can be obtained, SPONSOR found, by buying news time on local stations like KFYR, Bismarck, N. D., or WNAX, Yankton, S. D. In an area sparsely covered by newspapers, the WNAX coverage extends to North Dakota, western Minnesota, and part of Iowa and Nebraska. Time and talent cost for a 15-minute newscast three times weekly: $75.

News listening to 1,000-watt WFDF in Flint, Michigan, reflects the need for a sponsor to investigate his market before he buys. Since Flint is an industrial town (the home of Chevrolet and Buick), its inhabitants work on a round-the-clock shift basis. Oddly, the peak news listening period, it has been found, is 4 a.m. to 6 a.m. Time and talent cost for a five-minute newscast: $75.

A station affiliated with a newspaper can often be an asset to a sponsor, because the audience is aware that it's getting a bonus share of "live news" not taken off the wires. Four cases are KGNC, Amarillo, Texas, whose news department is headed by Wes Izzard, editor-in-chief of the Amarillo *News-Globe;* WKJG, Fort Wayne, Indiana, affiliated with the Fort Wayne *Journal Gazette;* WBEN, Buffalo, New York, affiliated with the Buffalo *Evening News;* WDSU, New Orleans, La., affiliated with the New Orleans *Item.*

A sponsor benefits most of all, SPONSOR learned, if he chooses a radio station that has a news staff. Otherwise, as Oliver Gramling, assistant general manager of the Associated Press, points out, "chunks of copy are torn off the teletype machine, and read by the announcer raw. And when there's no re-writing done, you get no local news slant, no reference to the local weather, no individualistic news style that will distinguish that station, or that announcer. In other words, the sponsor loses the full value of his news timebuying."

Happily, largely as a result of the National Association of Radio News Directors, an increasing number of radio stations are building up full-

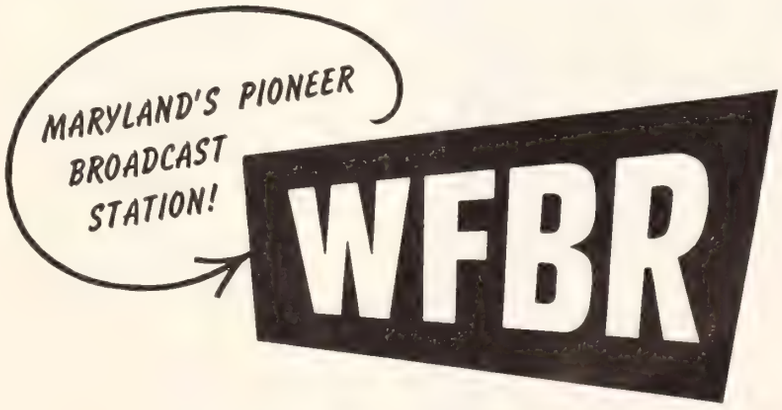

# MORE

## TOP-RATED or 2ND PLACE quarter hours between 6 A.M. and 8 P.M. than any other BALTIMORE RADIO STATION*

Again and again we've proved it—WFBR is *Baltimore's Best Buy* for sales-minded advertisers! The headline tells its own story. For amplification, explanation and demonstration, ask your John Blair man—or in Baltimore, call for a WFBR salesman!

Naturally, WFBR-built shows like *Club 1300, Morning in Maryland, It's Fun to Cook, Nelson Baker Show* and others have a lot to do with that ARB report. Ask about them, too!

**Monday thru Friday, Oct.-Nov. 1950 ARB Report*




ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY




fledged news staffs. More of them, too, are employing the facilities of two, rather than one, news wire service. (Currently, Associated Press, for example, services 1,100 stations.)

A list of the local stations that have built up competent news departments would fill a full issue of SPONSOR. A random handful might include Peabody-Award-winner WOW, Omaha, Nebraska, which has a news staff of eight; WGAR, Cleveland, which headlines newsman Jack Dooley; KCMO, Kansas City, a 50,000-watter, with triple-threat news editors Harold Mack, Leon Decker and Jim Monroe; KLZ, Denver, which uses wire and tape-recorders and four full-time news editors.

Others are KWKH, Shreveport, La.; WWL, New Orleans; WTOP and WWDC, Washington, D. C.; WFBR and WCAO, Baltimore; WRNL, Richmond, Va.; WDNC, Durham, N. C., and WPTF, Raleigh, N. C.; WBT, Charlotte, N. C.; WCBS, New York; WCAU, Philadelphia; KNUZ, Houston,, Texas; and WTAR, Norfolk, Va.

Finally, assuming that a sponsor has selected his time and station, what strategy should he use in programing?

SPONSOR herewith submits the formulas employed by three veteran news sponsors. Although some of their points overlap, the tips may help newcomers to the field:

**(a) Peter Paul, Inc.,** which will spend over $1,000,000 this year for 15-minute news programs on 80 individual stations, including the Columbia Pacific Network; a user of spot radio news since 1937:

1. Don't start a news period from scratch. A news period that has been on the air for at least two years will have developed an audience.

2. Buy news program originating on individual stations. They provide local news slants and local weather reports which can't be obtained from a network news program originating in New York.

3. Use 15-minute news programs since they develop more faithful audiences than five-minute newscasts.

4. Let the newscaster stick to reporting the news and the announcer to selling the product, and let neither mix their duties.

5. Write the news script with an eye to the personality and particular style of the news broadcaster.

★NEWS DIRECTORS SAY "WOW News is BEST!"

At its recent convention The NATIONAL ASSOCIATION Of RADIO NEWS DIRECTORS awarded to WOW a plaque for . . .

"OUTSTANDING PREPARATION AND PRESENTATION OF THE NEWS"

• When 400 men in the same profession agree that WOW'S news presentation is the best, it *MUST* be good.

Last year the WOW NEWS DEPARTMENT broadcast, to the more than 485,000 families in WOW-LAND, 77,237 news stories, an increase of 1,785 stories over the previous year.

RIGHT NOW NEWS is the Hottest Advertising Buy in Radio . . .




RADIO WOW OMAHA

FRANK P. FOGARTY, General Manager
JOHN BLAIR CO., Representatives

6. If possible, buy newstime before 9 a.m., in order to get the whole family home.

**(b) Esso Standard Oil Company,** which will spend over $1,000,000 this year for five-minute newscasts over 53 stations in 18 states and Washington, D. C.; user of radio news since 1935:

1. Identify the newscaster only as "Your Esso Reporter," since you wish to sell the personality of the product rather than that of the announcer.

2. Buy time on local stations rather than on a network basis. It's easier to gear the commercial copy to the demands of the local market. A winter lubrication appeal in Maine won't go with WLAC's audience in Nashville, Tenn.

3. Squeeze the commercial in after the concluding "teaser" in the newscast, "Your local weather report will follow in just a moment."

4. Select local stations that have an organized news bureau, a regional radio wire, and preferably both AP and UP wire services.

5. Use five-minute newscasts, four times a day, six times a week, at the periods most persons are at home—8 a.m., 12 noon, 6 p.m. and 11 p.m. Adjust the time periods according to the market habits. Since the citizens of Nashville tend to go to bed earlier, take the 10 p.m. rather than the 11 p.m. time slot.

**(c) Shell Oil Company,** which uses five-minute to 15-minute newscasts over 57 local stations; a news sponsor since 1944:

1. Use local stations, because of the flexibility provided in handling commercials in widely differing geographical areas.

2. Use spot radio news in order to match radio coverage with the company's own direct territories. (Shell is not national on the retail level. In some areas, it sells to distributors who market the products under their own brands.)

3. Never let the newscaster indulge in commentary, for fear of irritating listeners whose opinions may be opposed.

4. Buy news shows that have built up top ratings.

5. Use five-times a-week newscasts at time periods verging on 6 p.m. and 10 p.m. to reach the biggest male audience. ★ ★ ★




## He rings a bell with cash-register echoes

The miniature Liberty Bell on his mantel symbolizes a point of view shared by millions of his listeners. That's one reason why his nightly analyses of the news from Washington establish a rapport with his audience which rings cash-registers for his sponsors . . . and brings in folding money too!

As Mr. Joseph P. Wortz, vice-president of the Security Trust Company, wrote to Station WAMS, both of Wilmington, Delaware:

> "We have received letters of commendation regarding our sponsoring of the Fulton Lewis, Jr. program and we feel that we have written considerable new business as a result of this particular program."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

PRN

# if...

California—the nation's Second Retail State—is your market...

and... you recognize that SUCCESSFUL RADIO ADVERTISING demands local tie-in MERCHANDISING...

# you...

ABSOLUTELY CANNOT OVERLOOK the Pacific Regional Network, your Best Salesman in California...

# because...

the Pacific Regional Network, the nation's most flexible sales and merchandising radio station network...

...offers to advertisers (1) network time purchase of any or all of 49 separate California AM radio stations; (2) outstanding programming; and (3) LOCAL radio sales promotion in all its ramifications...at substantial savings in time, effort and money.

**For details write, wire, or phone**

PRN **PACIFIC REGIONAL NETWORK**

6540 SUNSET BOULEVARD
HOLLYWOOD, CALIFORNIA

CLIFF GILL, General Manager — HI. 7406 — TED MacMURRAY, Sales Manager

## PITTSBURGH NEWS STRIKE

(*Continued from page* 29)

### BOA Statement

*ment Store Economist* (January, 1951), which termed the strike's effects on business "unexpected" and "fantastic": "Without newspapers, stores used circulars, direct mail, billboards, suburban weeklies, radio and TV. . . . When the strike was over, the big stores were reported to have spent as much for the makeshifts as they had budgeted for newspapers, at a loss of 12% of sales. . . . As to television, many observed that it fails to provide needed detail and the opportunity for comparisons—the lack of retention of information, much like radio advertising. As one commented: 'When you see it in the paper, there it is in detail and you can shop from it; when you see it on television, where is it?' "

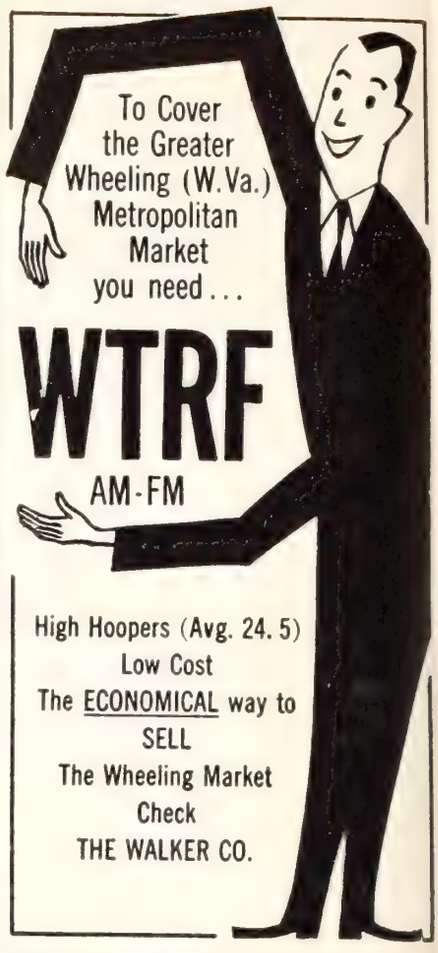
*Women's Wear Daily* reported on 26 October: "The stores have resorted to substitute methods of promotion which are held to be costly and not as productive of results, for the cost, as are newspaper ads. . . . Radio advertising is held not to have the impact that newspaper ads have. . . ."

And again, in *Women's Wear Daily* of 20 November, just as the strike ended: "All available advertising and publicity directors said they were resuming their normal newspaper promotions. . . . Several indicated they would immediately switch their budgets back to newspapers rather than continue with radio and other substitute media. . . . It is generally held here (in Pittsburgh) that the newspaper strike showed that radio is not an effective media (*sic*) for lasting impression either editorially or promotionally. . . . Circulars were deemed a most expensive and ineffective method of promotion."

Pittsburgh's strike was costly—to business, to the community at large, and, naturally, to the newspapers. But it compensated for a good portion of that cost by providing a gigantic laboratory for the proper evaluation of America's daily newspapers. ★ ★ ★

### BAB Statement

burgh broadcasters subscribed to one or more of the news services from which the newspapers themselves obtained the news. For more extensive local coverage, 25 reporters on the strikebound papers were hired by the




# It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

**OR**

**Custom-Built Transcribed Shows**

For Free Auditions and Prices Write

**TELEWAYS** RADIO PRODUCTIONS, INC.
8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.

Phones:
CRestview 67238 • BRadshaw 21447

In Canada: Distributed by S. W. CALDWELL, LTD. Victory Bldg., 80 Richmond St. West, Toronto

stations. The only people who did not know what was happening in Korea were those few who were too lazy to turn on their radios or those who belonged to the very small group of underprivileged (3.9%) who did not own sets. Mayor David L. Lawrence said, "I need not point out that for many weeks during the fall we were without our three daily newspapers. The extra news service which radio provided at that time kept the citizens of this area informed of the happening of local, national, and worldwide importance."

The pull of radio was vividly dramatized by attendance at sports events. Attendance during the football games of the Pittsburgh Steelers on 7 October and 22 October were sellouts, with thousands turned away. Even the clash with the lowly Baltimore Colts pulled 23,500. There were no thousands of inches of sport-page copy publicizing the advance sale of tickets. The club had to rely on its radio advertising. And it paid off.

Radio is the primary mass medium of the land. In Pittsburgh, 96.1% of all homes have one or more sets in good operating condition. That "city in the dark" phrase was a figment of a copy writer's imagination. It was as substantial as the other newspaper propaganda. ★★★

## 510 MADISON

(*Continued from page* 16)

of people I have been associated with in Canadian radio stations all share sincere enthusiasm for your magazine.

C. A. BRIAN SCHARF
*Sales Manager*
*CHUB*
*Nanaimo, B. C.*

As an appreciative subscriber to SPONSOR, which is greatly looked forward to by our sales staff, we would like to take advantage of your very generous offer of free copies of the Jaro Hess caricatures.

May we in closing offer our sincere thanks to SPONSOR for its major part in making radio selling a professional operation.

MICHAEL HOPKINS
*Manager*
*CKLB*
*Ohsawa, Ontario*


*In* NEW ORLEANS TODAY *it's* WBOK

- BEAMED TO THE MASSES . . . features tops in Hillbilly, Race and popular DJ Shows . . . *O.K!*
- TOPS IN PERSONALITIES . . . nationally famous disc jockeys . . . Harry "Mush Mouth" O'Connor . . . . . "Okey Dokey"* Bob Murphey . . . *O.K!*
- BIG COVERAGE . . . LOW COST . . . 1000 watts concentrated coverage in rich 100-mile New Orleans area . . . *O.K!*
- . . . plus FULL MERCHANDISING AND PROMOTIONAL SUPPORT FOR YOUR PRODUCT . . . *O.K!*

*Copyright WBOK, 1950

WBOK INCORPORATED

1000 WATTS
800 ON YOUR DIAL

"NEW ORLEANS' *O.K!* STATION"
*Stanley W. Ray, Jr., Gen. Mgr.*
REPRESENTED NATIONALLY BY FORJOE & CO.

ABC
AMERICAN BROADCASTING COMPANY IN LOUISVILLE
1080 Kilocycles
WKLO
5000 WATTS-DAY
1000 WATTS-NIGHT
WK☆LO
Louisville, Ky.
JOE EATON, MGR.
*Represented Nationally by*
JOHN BLAIR & CO.




A single announcement on KQV now has one client's sales staff working overtime. This sponsor wanted to sell a $225 Home Fire Extinguisher system. We advised him to buy Jane Gibson, who broadcasts daily at 1:40 PM. From a single sales pitch, Jane produced 143 leads! Ask Weed & Company about Jane Gibson for your client.

KQV
Pittsburgh, Pa.
MBS — 5,000 Watts — 1410



**We spent $250,352,000 for food last year!**

**When "soup's on" in Arkansas, it's a real feast. A feast for you, too, if your food products are advertised on KVLC. Arkansas women listen to KVLC. They buy products they hear advertised there. So tell 'em and sell 'em over KVLC. Get your bite of the $250,352,000 Arkansas food bill. Ask our nat'l rep or write for availabilities.**

1050 KC
KVLC
Little Rock, Ark.
National Representatives
RADIO REPRESENTATIVES INC.


Could you supply me with six or seven copies of your television dictionary for sponsors. Since we are preparing to inaugurate television in Canada, your booklet would be useful to us. I would be interested to get also all other information that you are publishing about television.

MISS FLORENCE FORGET
*Director of Television Programs*
*Canadian Broadcasting Corp.*
*Montreal*

## MR. SPONSOR

Thanks for the very fine piece about Douglas Leigh in your 4 December issue. All of us around the office here enjoyed reading it.

MILBURN MCCARTY JR.
*Vice President*
*Leigh Foods Inc.*
*New York*

## WHOD'S NEGRO D.J.

I read your article on Negro disk jockeys and I regret that your magazine didn't even mention Mary Dee. She has a two-hour show daily on WHOD in Homestead, Pa.

Mary Dee started with a 15-minute show and convinced her sponsors she could do a selling job. *Mary Dee Movin' Around* from two to four p.m. daily are the passwords of every Pittsburgher. Here are a few facts about her: 1. First Negro woman disk jockey in the East. 2. Writes her own script and sells her own time. 3. Has received five awards from community groups, churches, schools, newspapers and clubs. 4. She was honored with a testimonial dinner on 31 August with 5,000 Pittsburgh notables present. Pittsburgh's Mayor said: "Mary Dee is a young woman who while pioneering has not forgotten to smile and continues to work for her race." 5. She gives young people an opportunity on her talent shows.

EDWARD TOKE
*WHOD*
*Homestead, Pa.*

## RADIO, TV MANAGEMENT AUDITS

I hope that you will find a spot in the publication to announce our leaving the production field for something never before offered radio and television stations . . . management audits.

During the past 10 years "big busi-


*Mr. Lawrence Roberts*
*Kiesewetter Associates*
*New York City*
*Dear Larry:*

*Th' big permoshun fer Kroger's Share th' Wealth 'll shore be in th' right place here in Charleston, West Virginny. Yessir, Larry, th' home town uv WCHS is really rollin' when it comes ter bizness, an' thet's whut you fellers is interested in. Why, durin' 1950 th' local postal receipts shattered all records, an' so did th' bizness at th' office uv th' county clerk. Thet means thet bizness is good in Charleston, an' with WCHS givin' yuh more lisseners fer less money then effen yu'd bought all th' other four stations in town, it shore looks like a banner year fer Kroger!*




*Yrs.*
*Algy*

**W C H S**
**Charleston, W. Va.**




**5,000 Watts Full Time**

**John H. Phipps,** Owner
**L. Herschel Graves,** Gen'l Mgr.
**FLORIDA GROUP**
**Columbia Broadcasting System**

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

ness" has developed methods and "tools" to make management audits which cover every phase and detail that pertain to the organization. After two years of study and research we have been able to adapt these methods and "tools" to our specialized field and announce that we are open for consultations with stations and networks as Management Auditors.

Briefly, we apply practical and psychological methods, forms and charts to the study and analysis of each department . . . its operations and functions, plus an evaluation of the entire station personnel (from the boss man down) . . . their duties and activities.

Only after a thorough and complete study has been made within the station itself and outside in the field it serves, do we analyze our findings and submit the results and recommendations.

CYRIL VON BAUMANN
*Von Baumann Studios*
*New York*

## BACK-SLAP HAPPY

In your news note of 8 May 1950 mention was made of a recent SPONSOR poll showing the ranking of Peabody Awards to be slipping to the level of some other award.

I would appreciate it very much if you would send me a copy of your complete study of awards.

NATHALIE D. FRANK
*Geyer, Newell & Ganger*
*New York*

● SPONSOR's award story, "Radio is back-slap happy," appeared in the 27 March 1950 issue.

## RADIO: GUESSWORK MEDIUM

"Mitch's Pitch was magnificent." So says your excellent editorial "Radio guesswork medium" in the 1 January issue. But, why the past tense? Mr. Mitchell, since joining Associated Program Service as vice president and general manager, has been able to put into actual practice, through APS subscriber stations, those very promotional and sales ideas for which he, and his "Pitch!" became famous.

You mention that the major sales effort (of the pitch) was at the "local level." This "local level" is a *billion-and-a-half dollar advertising* market; and it was to drive this fact home that Mr. Mitchell formulated his sales and merchandising plans. To be successful nationally, any advertising or merchandising plan should have accept-


**BIG and INDEPENDENT**



**WWDC**

**IN WASHINGTON**
**National Reps. Forjoe and Co.**

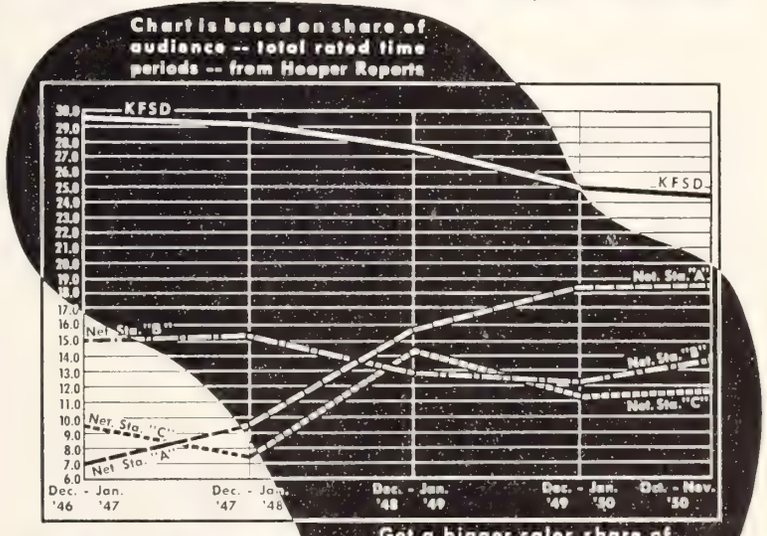


**STAY ON TOP**



**With KFSD**

**The most listened to station in America's most responsive market, San Diego, California**

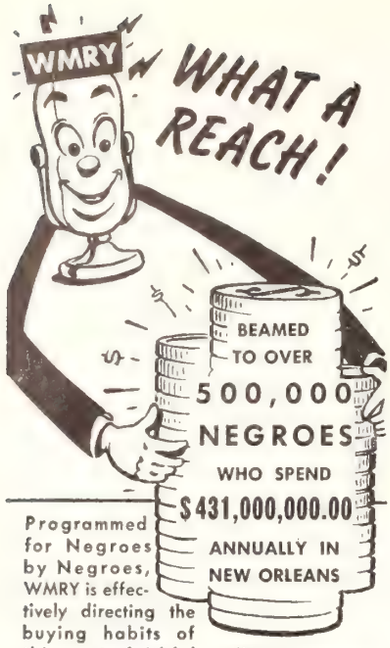



Get a bigger sales share of San Diego's 62 million dollar agricultural payroll... duck soup with "stay-on-top" KFSD!

**KFSD**
**NBC**

**The *ONLY* 5000 watt Day and Night Station in San Diego . . . Dial 600**

**Represented Nationally by PAUL H. RAYMER CO.**
BOSTON • CHICAGO • DETROIT • LOS ANGELES • NEW YORK • SAN FRANCISCO



Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

"THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

600 KC John E. Pearson, Nat'l Rep.

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET



$$$$$$$$$$$$$$$$$$

Make me your

Valentine and I'll

Give you the Business

$$$$$$$$$$$$$$$$$$

The Art Mosby Stations



KGVO-KANA

5000 Watts Night & Day MISSOULA

250 Watts Night & Day ANACONDA BUTTE

Know MONTANA

NOT ONE, BUT SEVEN MAJOR INDUSTRIES


ance from local businessmen—the people who sell nationally advertised products. Hence, the importance of strengthening the local picture first.

But, where "Mitch's Pitch," based upon his tremendous experience in radio and merchandising, was offered through the BAB as pure planning and guidance, his continuing pitch for better selling has now been elevated to hard, cold practice, as applied to the merchandising and selling of programs produced from the APS Library. In fact, it is applicable to selling of radio in general, ET or "live." Such successful sales thinking while admittedly of principal benefit to APS subscribers, is sufficiently broad enough, and surely contagious enough, to act as a leaven to spark the entire industry. And this, I might add, "is only the beginning."

If anything, Mitch's pitch is a sharper, more penetrating instrument than previously, chiefly because it can get down to specifics. Appropriately enough, his new, monthly bulletin is titled "THE NEEDLE!"

LES BIEBL
*Program Director*
*Associated Program Service*
*New York*

---

Congratulations on your editorial, "Radio: guesswork medium." I certainly agree 100% with its theme and sentiments.

It has been my hope,, as you know, that when we get the BAB properly set up on a new and expanded basis, it will be able to tell a thoroughly coherent and completely substantiated industry story for the first time that story has ever been told.

This is certainly no time, from any point of view, to lose confidence in or to undervalue the effectiveness of radio.

ROBERT D. SWEZEY
*General Manager*
*WDSU-AM-TV-FM*
*New Orleans*

---

Both pieces you sent me are very valuable to us and I hasten to thank you.

Nobody really knows that radio can sell today better than ever, at least it is the most value for the advertising dollar.

We operate TV, and very successfully, according to the records. Our investment is less than other stations and our programs (both national and local) have a high professional standing. Our gross and net compare very favorably with anyone else's.

Yet we continue to look on radio as underpriced. We failed to raise rates during the years other media were costing more, so now we are unalterably opposed to any rate reductions. Probably our daytime radio rates should be increased at WSYR, as I have done at another station with equally intense TV competition. Our gross and net are better than ever before.

I agree with you that the advertiser and agency have not been sold properly on radio as the best advertising buy today. Much has to be done in




"Mighty proud to have Gold Medal Flour," says Rev. Dwight "Gatemouth" Moore, minister, disc jockey, showman and 'character' featuerd 2 hours daily and 3 hours on Sundays on WDIA. In starting a ¼-hour strip on the station admittedly controlling 42% of Memphis (the other 5 stations cover the white field), GOLD MEDAL joins a marvelous collection of America's finest advertisers like these:

| | |
|---|---|
| *FAB | *Red Cross Spaghetti |
| *Folger's Coffee | *Arrid |
| *Kools | *Super Suds |
| *Sealtest | *Dentyne |

HOOPER SURVEYS PROVE *WDIA* HAS UP TO 75.6% OF MEMPHIS NEGRO AUDIENCE. YOU CANNOT DO THE JOB IN MEMPHIS WITHOUT *WDIA*.

"WDIA, Memphis, Tennessee, Bert Ferguson, Mgr., Harold Walker, Com'l. Mgr., John E. Pearson Co., Rep."



JOE ADAMS

REACHES ALL

NEGROES

IN LOS ANGELES

KOWL 5000 WATTS CLEAR CHANNEL

LOS ANGELES - SANTA MONICA, CALIF.

this direction, as you point out. I doubt if most of those selling radio in the national field believe in radio as thoroughly as they should.

We here have correctly appraised the relative value of TV and radio to the advertiser. Both media are tops and each has its proper place.

I hope this word of encouragement from one of the old timers will stimulate you to continued efforts to get radio understood and properly evaluated.

HARRY C. WILDER
*President*
*WSYR-AM-TV-FM*
*Syracuse*

---

May I compliment you on your editorial in the 1 January issue. I think your points are well taken, and if your suggestions are followed it would be a decidedly forward step for the industry.

W. V. HUTT
*General Manager*
*KLRA*
*Little Rock, Ark.*

---

With my new assignment to BAB, I assure you that I will make every effort within the limits of funds available to do the kind of basic research which I personally have for so long felt the industry should do. You are right. We ought to know the value of what we are selling, and the advertisers should also know the value of what they are buying.

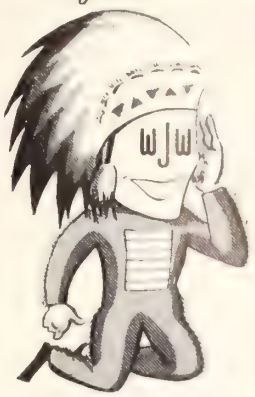
W. B. RYAN
*General Manager*
*NAB*
*Washington, D. C.*

---

I can't help but agree with your 1 January editorial. Like most of my friends in the business, I'm morally certain that the advertising we sell is well worth the price we ask, and in many instances much more; but I find it very hard to project that conviction in the face of inaccurate and misleading comparisons with other media, and even within the medium itself, as you suggest.

Whether a publicity campaign is the answer is hard to say. Naturally, I can't help being advertising-conscious, but I also know that any advertiser must be able to back up his drum-beating with accurate facts on what he's


CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL




**CHIEF SAYS:**

"Chief been keeping ear to ground
Heap good news for you he tells
Advertisers wise have found
Cleveland's strongest signal SELLS"

**CHIEF STATION RINGS SALES BELL**

**Profit by using WJW — Northeast Ohio's most merchandising-minded, promotion-minded station.**

BILL O'NEIL
PRESIDENT

**CLEVELAND'S *Chief* STATION**

**WJW**

**5000 W.** WJW BUILDING — **BASIC ABC** CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

*Without The Selling Power of*

*The* **XL** *Stations*

You can't cover the scattered buying centers of

**The Pacific Northwest**

**"Taylor-made" SINGING JINGLES**

Contact us NOW for information on jingles professionally written and performed for *you* at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are SELLING merchandise now . . .

**These transcribed shows available for lease or outright purchase:**

TOM, DICK & HARRY—Happy chatter and novelty songs. A new show. 156 15-minute shows.

STRANGE WILLS—Dramatized stories behind interesting wills. 26 ½-hour shows.

CHUCKWAGON JAMBOREE—Stan Curtis and the Novelty Aces in a Western Musical. 131 15-minute shows.

**TAYLOR PRODUCTIONS, INC.**
6700 Sunset Blvd.,
Hollywood 28, Calif.
HUdson 2-1089

TWO TOP CBS STATIONS
TWO BIG SOUTHWEST MARKETS
ONE LOW COMBINATION RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

selling and proof of its performance.

You hypothesize a "measurement of radio." It's my conviction that in many respects radio is too great in scope to be measured with much greater accuracy than has already been accomplished. A truly definitive measurement might be made in Ios Angeles, but it wouldn't hold true, entirely, in Salt Lake City . . . it might be done in Baltimore, but the results couldn't truthfully be fitted over the Cleveland mold.

And a definitive nation-wide survey of radio's entire and component impact would be astronomically expensive. Even the most eager searcher-after-facts would be willing to admit that.

The Cleveland stations have recently gotten together and decided to underwrite the cost of *one* survey, by the results of which we will all abide. Admittedly, the survey doesn't take into account the extra-set listening, out-of-home listening, listening outside the metropolitan area, and other potent factors. Admittedly, it shades to the advantage of some and the disadvantage of others. But it is a general guide, an indication of our individual and collective circulation in our market, and we regard it as the largest step in the right direction we can afford.

At our own station, we are making as extensive an effort possible to tell our story to potential advertisers . . . the story of merchandising and promo-

(*Please turn to page* 104)

## MR. SPONSOR

(*Continued from page* 10)

pany. He rose to become vice president in charge of sales for Canadian Breweries, Ltd., before he was transferred to the American company in 1948 in the capacity of vice president in charge of sales. Recently he was made executive vice president and general manager.

Strangely enough, Dowie picked up his radio advertising know-how in Mexico City during his five-year stay there. The drug branch devoted more than 80% of its advertising budget to the medium. "I personally had to handle the radio advertising," Dowie said. "The few advertising agencies that existed were small and rather ineffectual. The stations not only had the artists tied up, but composers as well. We

You Can Call Your Shots on the
ARROWHEAD NETWORK
To cover the rich dairyland markets of Wisconsin; the industrial centers of Northern Minnesota . . . use the Arrowhead Network. You're interested in sales—and that's what we deliver!
WMFG HIBBING
WHLB VIRGINIA
WEBC DULUTH SUPERIOR
WJMC RICE LAKE
WEAU EAU CLAIRE
WISC MADISON
Represented nationally by RA-TEL Reps., Inc. and regionally by BULMER-JOHNSON, Inc. Mpls.


couldn't play the same song that had been on another station's program. There were no writers available, so I had to do a large part of the writing myself. I not only had to buy the time, but I had to produce the show which included musicals and quiz programs. But I understand things have changed since then."

## P.S.

(*Continued from page* 12)

sociation (Committee for Development of Government Data), American Association of Public Opinion Research, American Newspaper Publishers Association, Inc. (Bureau of Advertising), Magazine Advertising Bureau, Inc., Market Research Council, Media Research Directors Association, National Association of Broadcasters, and National Association of Magazine Publishers, Inc.

## MR. SPONSOR ASKS

(*Continued from page* 75)

Too much emphasis has been put on "success" stories in radio rather than the specific benefits that it can offer as a mass reasonable medium. True, success stories are often interesting and most helpful to national advertisers but there are also instances where the story has not been one of success and advertisers are always ready to point out stories of this kind to counteract the "beautiful" ones of success.

I think the BAB could do an excellent job with their member stations in getting them to present their own station information in a unified form listing the homes reached both by metropolitan market areas and urban and rural distribution. This information would allow for more rapid market and station analyses and comparisons and help in the selection of the cities in which radio would be most beneficial to the national advertiser. Along with many others, I am anxiously waiting for BAB to get into operation and hope that they do a job that will justify radio's efficiency and importance.

PAUL GAYNOR
*Vice President*
*Buchanan & Co.*
*New York*


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
46.0 HOOPER
AVG. 5 PERIODS, WIN. 1950
ABC STATION
WBTM
HOLLINGBERY


# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A140** ***"Radio News Is Bigger Than You Think,"*** Free & Peters, Inc., New York—is a 20-page booklet reporting the results of a survey among almost 3,000 radio families.

**A141** ***"Silver Anniversary,"*** WRVA, Richmond — points out the progress made by station over 25-year period. Booklet includes information on staff, promotion, programing, and special events.

**A142** ***"Lourenco Marques Means Business,"*** Lourenco Marques Radio, Johannesburg — reports present and probable future cost-per-thousand listeners to Lourenco Marques.

**A143** ***"WMAR-TV,"*** WMAR-TV, Baltimore—is a descriptive and pictorial record on the station's third anniversary. The brochure contains information on remote operations and station personalities.

**A144** ***"Eat at Joe's,"*** Westinghouse Radio Stations, Inc., Washington, D. C. —gives facts and success stories on advertisers who have used radio stations KDKA, KYW, WBZ, WBZA, KEX, WOWO, and WBZ-TV.

**A145** ***"Sales Don't Stop at the City Limits . . . and Neither Does WWL,"*** WWL, New Orleans—tells how much territory outside New Orleans is covered by 50,000 watt, clear-channel WWL.

**A146** ***"An Extra Come-On For Your Customers,"*** KTTV, Hollywood —explains some of the promotional activities of KTTV in a fold-out brochure.

**A147** ***"A Market Study of North Vancouver City-District and Port Moody,"*** CKNW, New Westminster, B. C.—describes early morning and late evening listening habits of the population of North Vancouver City.

**A148** ***"Television Dictionary,"*** American Telephone and Telegraph Company, New York—includes TV definitions in everyday language to help readers better understand terms used in describing TV and color TV in particular.

**A149** ***"Help Wanted,"*** Free & Peters, Inc., New York—describes seven radio saleswomen and their programs. The 16-page presentation lists the advertisers who have used them successfully.

**A150** ***"Guide to Layout and Reduction of Art for Television,"*** KMYV, Omaha—is a four-page guide that lists "do's and dont's" in preparing artwork on TV.

**A151** ***"Report to Advertisers and Advertising Agencies,"*** WOAI-TV, San Antonio—is a summary of answers received from a postcard questionnaire mailed to 5,080 television set owners in the San Antonio area.

**SPONSOR**
**510 Madison Avenue, New York 22, N. Y.**

To obtain any of the tools listed, place check in boxes to right.

☐ A140 ☐ A146
☐ A141 ☐ A147
☐ A142 ☐ A148
☐ A143 ☐ A149
☐ A144 ☐ A150
☐ A145 ☐ A151

NAME _____

COMPANY _____

ADDRESS _____

CITY & STATE _____




## 510 MADISON

(*Continued from page* 102)

tion . . . the story of actual results . . . the factual story of our market and coverage as far as accurate facts are available.

Whether an industry-wide effort with these same tools and directed at these same ends is a feasible thing, I'm not any more prepared to predict than you. It goes without saying, that if a workable plan were devised to pre-measure the effectiveness of an advertiser's proposed radio budget, I'd be as anxious to know about it as anyone else. Unfortunately, I don't think such a measure will ever exist for radio. Too many diverse and unmeasurable factors enter into the success or failure of an advertising campaign to be able to forecast or guarantee its effectiveness before it starts.

It is my personal conviction that a thoughtfully-planned advertisement or campaign, designed and prepared for the medium in which it's to be used, and placed in the most effective vehicle or vehicles that medium affords, stands the best chance of being successful. That formula holds true for newspaper, billboard, direct mail, consumer mag, trade mag, TV and all the rest, as well as radio.

Radio's edge in that formula is that we are selling to our advertisers the same programs we prepare for our listeners, therefore we have a very direct and sincere interest in the effectiveness of our advertising. The newspaper or magazine man is selling one thing to his readers, another to his advertisers. As far as his basic selling factor, his circulation, is concerned, it doesn't make any difference whether "X" ad or campaign is effective or not. It does to us, because our circulation is directly dependent on the advertising's being good.

Maybe there's a moral in this rambling account. Newspaper advertising gained its preferred "basic" position on results, not surveys. The surveys came later, as frosting on the cake. The same holds true for most of the other "basic" media, including radio for the long-time national advertisers who have used it successfully and consistently.

You say the advertiser is willing to pay for what he gets, but doesn't know what he's getting in radio. If he's getting results in sales for dollars spent, what more does he need to justify his budget? And it's been proven here, and many other places, that he can get results with the formula cited above . . . perhaps not miracles, but solid sales results that are well worth the advertising money allocated.

I think I stand with most of the radio men in the country when I say I'm read to prove it any time . . . that we are proving it every day . . . as an industry, have been for 25 years. And I think that's the answer.

ROGER L. ALBRIGHT
*Sales Promotion Manager*
*WJW*
*Cleveland*

---

Thanks very much for your advanced copy of your 1 January editorial.

You remark, "Today nobody knows the true dimensions of radio." How true! How true!

Least of all, apparently, we who set the rates and peddle time at prices that we *know* are far below the real worth of our product. We are controlled almost completely by "tradition" in setting our rates. Any formulas that existed in the beginning of radio to try to measure "total sets"—as is being done in TV today—or "extent of potential listening" or any other yard stick have long gone by the boards. We have set rates based on a few unrelated factors:

1. Rates of the radio competitors in the market.
2. Estimated costs of operation at time of beginning broadcast activities.
3. Average weekly budget expenditures already established in the area.

All of the above factors are important but certainly they should not be the guiding yard stick for setting rates.

We hope the entire industry takes heed of your editorial and that somehow in the immediate future we will all equip ourselves to accurately measure our audience.

EUGENE D. HILL
*General Manager*
*WORZ*
*Orlando*

---

Read your editorial in SPONSOR entitled "Radio: guesswork medium" with a great deal of interest. Personally, I think it provokes a great deal of thought for broadcasters, especially relative to rate decreases and measurement.

It seems to me that many of us are taking a defeatist attitude on AM. We should stop apologizing for our rate structure. If we do decrease our rates, that have been justified and established by market and results, we are taking a step backwards and will lessen our prestige for many years to come. If it is in the foreseeable future to accurately measure radio audiences, it behooves us to use such a logical research method now as we are only muddying the water by all the cut-throat sniping regarding rate structure and AM and TV measurements.

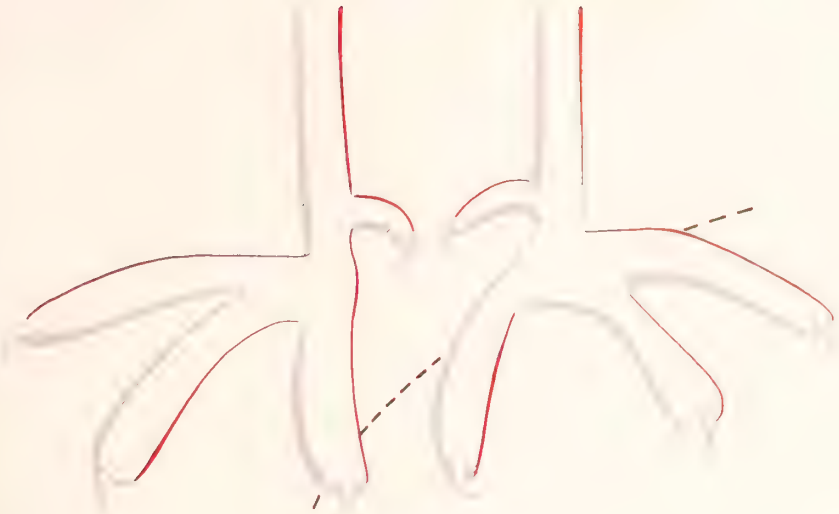
Many of us have not had any trouble getting our rates and we have used the true yardstick to justify them, which is RESULTS. If the majority of the country were TV now, we might have a different problem confronting us. This not being true as a whole, it seems to me that the over-all radio picture should not be discouraged to the point of having to go along with major decreases in rates.

Here's hoping we continue to go forward in selling radio for what it's worth and not go along with the few who keep trying to back it up!

LESLIE L. KENNON
*Assistant Manager*
*KWTO*
*Springfield, Miss.*

---

**Letters appearing on this page are in response to the editorial entitled: "Radio: guesswork medium" (1 January issue of SPONSOR). Many valid suggestions are made here; SPONSOR suggests that readers scrutinize them carefully.**



# Popping up again... as top award winner!

Yes, for the second consecutive year, Schuneman's Red Rooster Hour has walked away with the N.R.D.G.A. national grand award for the finest large department store FAMILY radio program in the nation. And, that's no "happenstance"!

This morning show was originated and planned, just as *every* merchandising program on WDGY is originated and planned, to accomplish two objectives . . . service to the community . . . and sales for the advertiser.

So, if you're "considering" a similar success story . . . with saturation of the nation's 9th largest market . . . penetration into more than 800,000 radio homes . . . and invasion of a $3,000,000,000 field in retail sales . . . then why not let us make you, too . . . the cock of the walk?




*No wonder, the Minnesota ~~eye~~ buy is on*

**wdgy** 50,000 *watts*

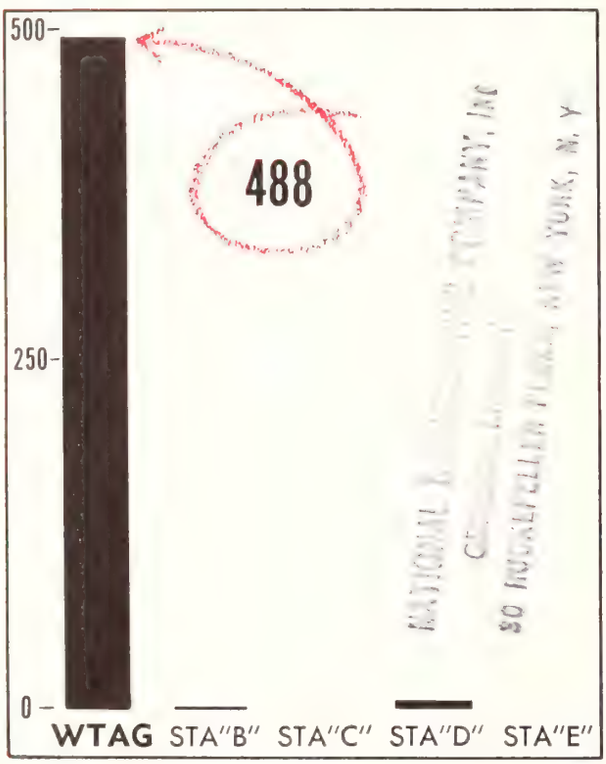
1130 KC • MINNEAPOLIS • ST. PAUL • REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.

# PULSE SHOWS WTAG

with **488** Quarter Hour Wins

Out of **500** Quarter Hour Broadcasting Periods

THE PULSE, INC.
OCT.-NOV. 1950




# HOOPER SHOWS WTAG

with
**MORE AUDIENCE**
than
**ALL OTHER STATIONS COMBINED**

HOOPER RADIO AUDIENCE INDEX
OCT.-NOV. 1950

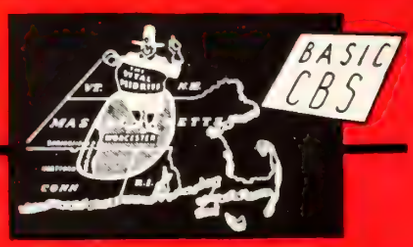
| TIME | WTAG | STA "B" | STA "C" | STA "D" | STA "E" |
|---|---|---|---|---|---|
| Mon. thru Fri. 8 a.m.-12 noon | 43.0 | 28.2 | 18.3 | 6.1 | 3.8 |
| Mon. thru Fri. 12 noon-6 p.m. | 58.2 | 24.3 | 5.7 | 5.0 | 6.3 |
| Sun. thru Sat. 6 p.m.-10:30 p.m. | 53.2 | 16.2 | 12.4 | 9.2 | 8.1 |
| Total Rated Time Periods | 51.3 | 22.5 | 11.1 | 7.6 | 6.5 |

**By Any measurement, WTAG dominates Worcester and Central New England**

**WTAG** WORCESTER
580 KC 5000 Watts

WTAG-FM

PAUL H. RAYMER CO. *National Sales Representatives.*
Affiliated with the Worcester Telegram — Gazette.



ERUARY 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

**The Fabulous Columbia Workshop—p. 23**



***THIS WAS MARCH 1948—***

***Will you give the industry something to smile about this time, Mr. Petrillo?***


Mr. Sponsor Daniel B. Scully page 18

Columbia Workshop Blazed Way page 23

Air Use by Hearing-Aid Firms Booms page 26

Legs That Sell for Old Gold page 28

How's the "Big Show" Doing? page 30

Making the Most of TV Camera page 37

Magazines on the Air page 34

How to Sell Talent to Sales Force page 36

Radio Results page 38

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# RADIO'S EVER MAGIC TOUCH

## Listeners have paid nearly $1,500,000 to see the NATIONAL BARN DANCE broadcast from Chicago's 8th Street Theatre!

### TODAY'S NATIONAL BARN DANCE ADVERTISERS

PHILLIPS PETROLEUM
7 CONSECUTIVE YEARS

FLEX-O-GLASS
13 CONSECUTIVE YEARS!

MURPHY PRODUCTS CO.
14 CONSECUTIVE YEARS!

KEYSTONE STEEL & WIRE CO.
19 CONSECUTIVE YEARS!

In the eighteen years since the NATIONAL BARN DANCE was moved to the 8th Street Theatre (it was a studio broadcast for eight years before that) 2,008,065 loyal WLS listeners have paid $1,462,750 to see the program broadcast from this one spot alone – an unequalled record in paid admittance for any radio program. And with age, its share of audience has increased—in the last year alone, according to A. C. Nielsen Company, by 49%.

It is more than just another program. The NATIONAL BARN DANCE is radio's oldest continuous, commercial program. It is a tradition – which has maintained – and increased – WLS leadership in developing loyal listeners – and customers. Its list of sponsors is impressive – even more so is the constancy of their sponsorship. It has proven and will continue to prove that radio is the magic touch that turns *people* into *customers*.

WLS can introduce you to new customers in the rich Midwest. Write WLS, or contact your John Blair man today for availabilities and facts on how Radio's magic touch can sell for you.

And now Pequot Mills, Inc., who began ½ hour sponsorship of the NATIONAL BARN DANCE late last year — another advertiser destined to turn people into customers!

WLS
The PRAIRIE FARMER STATION
CHICAGO 7

CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES • 50,000 WATTS • ABC AFFILIATE • REPRESENTED BY JOHN BLAIR & CO.




***WHO'S NIBBLING AT PEARSON?***—Surprisingly (in view of Drew Pearson's fracas with Senator Joseph McCarthy) one of several firms making sponsorship inquiries is in heavy industry, usually most controversy-shy category among advertisers. Among nibblers, clothing manufacturer F. Jacobson & Sons flirted with, then abandoned idea of alternate-week ABC sponsorship.

***CHECKING THE RATING SERVICES***—Blueprint for tests to determine rating services doing best jobs included in final report of industry committee initiated last summer by Stanley Breyer, KJBS, San Francisco. As proposed, project would require sponsorship by industry organization like BAB or BAM at cost of $150,000 to $200,000. Would include analysis of full techniques used by Pulse, Nielsen, Hooper etc. in reaching findings; might, for example, monitor Hooper phone calls to check interviewing methods.

***TV SPONSORS UP 2200% IN TWO YEARS***—Rorabaugh Report shows that total of national advertisers on TV increased from 238 in June 1949 to 4,832 this past fall. Network accounts most active since January 1950 include: 130 food accounts; 29 automotive; 23 alcoholic beverage; 19 non-alcoholic beverage.

***DOES YOUR ACCOUNT EXECUTIVE WATCH TELEVISION?***—Many account executives, other key agency men, fail to keep up with TV programing. That's impression SPONSOR researchers have been gathering. Said national food firm account man: "I just have time to see our own show." With lightning-pace of newest medium, alertness and study will pay extra dividends. Increasing number of tools are available, including trade papers and clinics.

***NEWSPRINT SHORTAGE MEANS MORE MONEY FOR SPOT RADIO/TV***—Developing shortages of newsprint may mean more money for spot radio/TV budgets. Larger newspapers in post-war years, increasing consumption by Great Britain, are among reasons for paper shortage. There's grey market already with price at $230 a ton. (Normal contract price: $106).

***PBS: $750,000 IN RED***—Cost of starting even a daytime network emphasized by suspension of Progressive Broadcasting System after less than 3 months' operations. Larry Finley, PBS head and respected e.t. specialist, hoped to carry on with new funds as this issue went to press. Total dropped to date: $750,000; most for Hollywood programing, large chunk for cross-country station relations tour.

SPONSOR, Volume 5, No. 4, 12 February 1951. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

## REPORT TO SPONSORS for 12 February 1951

***$75,000 TOTAL EARMARKED FOR TWO TOP NAB EXECS***—When Judge Justin Miller steps up to chairman of board his $50,000 annual salary will step down. Board action permits maximum of $75,000 to chairman and new president-general manager. Since president (to be chosen by eight-man committee) is expected to get between $30-40,000 Chairman Miller is anticipating cut. Names mentioned as president-general manager possibilities include Ed Kobak, Paul Morency, Gene Thomas. Strong NAB elements would like to draft Bob Swezey. Practical broadcaster is sought. Selection committee has working list of 40 candidates.

***RADIO PICKING UP IN TV HOMES***—In 10 of 13 Pulse TV cities January 1951 radio listening was at all-time high in TV homes. City by city, 12 noon to 12 midnight, viewing and listening statistics in TV homes for week of 2-8 January were: Birmingham, TV 25.2-radio 17.5; New York, TV 32.9-radio 15.2; Dayton, TV 30.6-radio 15.9; Columbus, TV 33.6-radio 15.4; Syracuse, TV 32.3-radio 16.7; Cleveland, TV 35.6-radio 15.3; Boston, TV 29.0-radio 18.2; Cincinnati, TV 34.9-radio 16.7; Philadelphia, TV 30.2-radio 13.4; San Francisco, TV 27.4-radio 17.1; St. Louis, TV 31.3-radio 18.1; Chicago, TV 33.2-radio 16.4; Los Angeles, TV 30.8-radio 17.5; Washington, TV 28.6-radio 11.9.

***HOW MUCH IS ADJACENCY WORTH?***—Colgate's high-flying "Our Miss Brooks," (CBS, 6:30 pm Sundays) competing with NBC's "Big Show," is zooming in ratings. 17-23 December Nielsen has it in 9th place with 5,698,000 homes. Previous rating showed 35th place. Jack Benny, in 2nd place with 7,855,000 homes, immediately follows. On Monday nights "My Friend Irma" does well at 10 pm immediately following top-ranking "Lux Radio Theater." Nielsen rates "Irma" 8th with 5,942,000 homes .

***DON LEE'S NET PARTICIPATIONS***—Advertisers like Fels, Best Foods, Hills Bros., Pequot Mills, Sierra Candy like novel twist Don Lee inaugurated mid-October for participations over entire net via afternoon Jack Kirkwood Show. Don Lee sells one-minute commercials worked in by cast at base rate of $275 per. Sellout is 30 participations weekly.

***RADIO IS GETTING BIGGER***—Among numerous stations whose biggest year was 1950 were WJR (1950 billing, $3,519,151--1949 billing, $3,274,670) and WGAR (billing between $2,000,000 and $1,750,000 in 1950). Stations' managements both expect at least 10% increase in 1951.

***ARE TV STATIONS PUBLIC-SERVICE MINDED?***—Lengths to which some TV stations go to provide useful service seen in WFIL-TV, Philadelphia "University of the Air." Class is in session each weekday from 11:10 am to 12 noon with topnotch professors conducting and compact curriculum and reading lists available to viewers. KTTV, Los Angeles, devotes 20% of total time to educational broadcasts. Judge Justin Miller waging fight to convince FCC that educational institutions should be granted licenses to operate TV stations "on the merits." FCC Commissioner Frieda Hennock advocates allocation of 25% of TV frequencies to educational institutions.

# "GIMME A GROSS OF SUPER CORONAS, DEAR!"

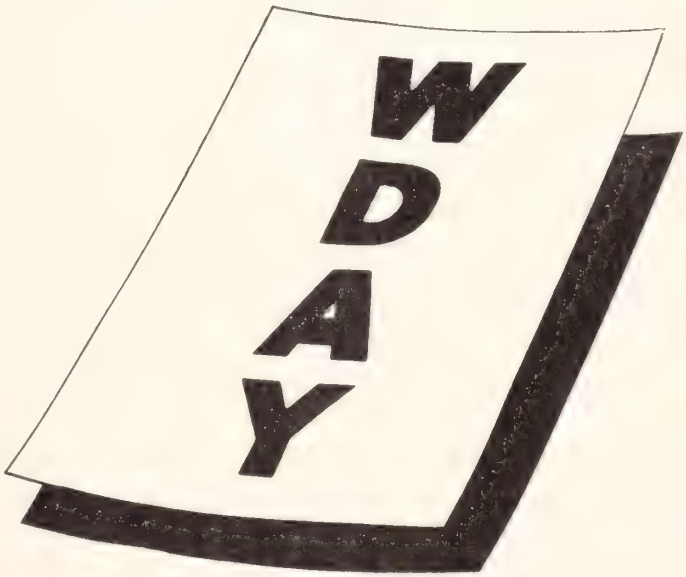


Coronas or Cadillacs . . . our wealthy Red River Valley hayseeds have the dough to buy almost anything they want. They're one of the Nation's top income groups. And they prefer WDAY so heavily that they have made it the top NBC station, Hooperwise, in the entire nation!

*Despite competition by the other three major networks, all of which have studios in Fargo, WDAY consistently gets a far greater Share of the Fargo-Moorhead Audience than all other stations combined!*

WDAY has even greater popularity in rural areas. A new 22-county survey reveals that *78.6%* of the farm families within about 90 miles of Fargo prefer WDAY, as against *4.4%* for the next station!

Yes, urban and rural, WDAY is the overwhelming favorite in the Red River Valley. Write for all the facts, *today!*




**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

# SPONSOR

DIGEST FOR 12 FEBRUARY 1951

VOLUME 5 NUMBER 4

## ARTICLES

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Sponsors know advertising impact is entertainment impact. Here's how the Workshop blazed way in developing the art of radio program-making **23**

***How to sell a man who can't hear***
Beltone's successful venture into network radio last fall aroused other hearing-aid manufacturers, started advertising revolution **26**

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Old Gold Dancing Pack TV commercials have created a mystery: Who's the girl on top of those shapely legs? This picture series gives clues **28**

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***Getting the most out of camera and props?***
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***Magazines on the air***
Stepped-up TV activity by Life, increased use of radio by SEP, prove that giants in the periodical field know how to make use of competitive media **34**

***Does your star click with your salesmen?***
Jack Berch, Prudential m.c., has sold himself—and radio—to the sales force. His story may suggest an approach for other firms **36**

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More about the history of the Workshop, with an audit of net results and a plan for establishing an industry-supported TV Workshop **26 Feb.**

***The story of Firestone***
Sponsor of the oldest coast-to-coast network radio show, this tire and rubber company started using air in 1928, now has successful simulcast **26 Feb.**

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**COVER:** On 18 March 1948, four network executives (Frank Mullen, then of NBC, not shown) signed a contract with the AFM and James C. Petrillo. This year, traditional smiles for camera may come harder. Musicians' demands include: hike for TV musicians to 20% over radio scale; virtual ban against showing movies on TV. (L. to r.) Mark Woods, vice-chairman of ABC; Robert D. Swezey, then executive v.p. of Mutual, now g.m. of WDSU, WDSU-TV, New Orleans; Petrillo; Joseph H. Ream, executive v.p. of CBS.

**Editor & President:** Norman R. Glenn
**Secretary-Treasurer:** Elaine Couper Glenn
**Managing Editor:** Miles David
**Senior Editor:** Erik H. Arctander
**Assistant Editors:** Fred Birnbaum, Arnold Alpert, Lila Lederman, J. Liener Temerlin
**Art Director:** Howard Wechsler
**Vice-President—Advertising:** Norman Knight
**Advertising Department:** Kay Brown (Chicago Manager), Edwin D. Cooper (West Coast Manager), George Weiss (Southern Representative), John A. Kovchok (Production Manager), Edna Yergin, Douglas Graham
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# IT'S EASY, WHEN YOU KNOW HOW!

## For every Radio Family in Shreveport



## KWKH HAS NINE ACTUAL "BMB AUDIENCE" FAMILIES, OUTSIDE!



)hreveport is the second city in Louisiana and WKH is way ahead of all other competition here. n Weekday Evenings, for example, Hoopers show at *KWKH actually gets 89.7% as many listeners all other Shreveport stations combined!*

ut Shreveport alone is no true measure of KWKH. he city itself has 33,280 radio families, whereas WKH's 1949 BMB Daytime Audience is 303,230 milies (and 227,701 of these are "average daily teners"!)

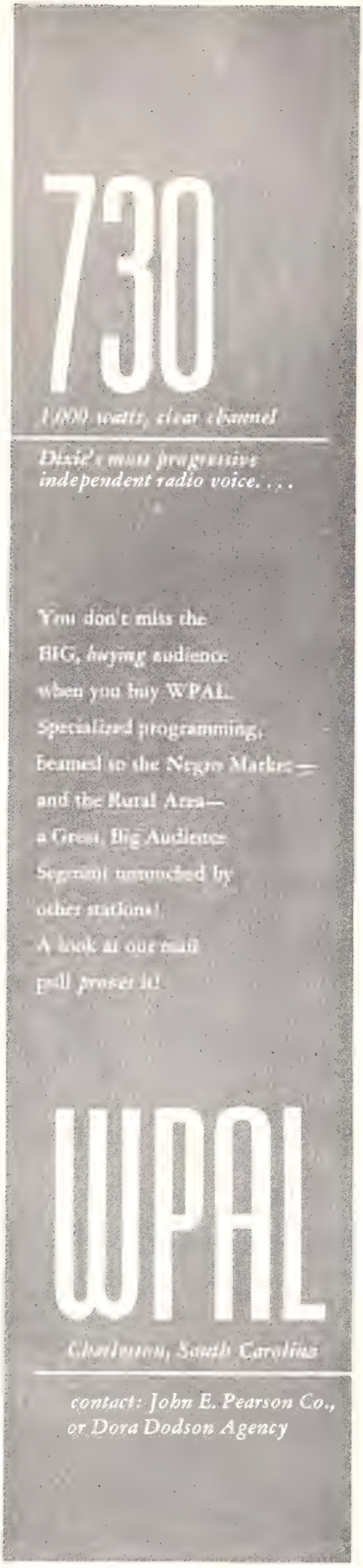
t us or The Branham Company give you all the cts about our rich tri-state area and the job that WKH *know-how* can do for you.

# KWKH

SHREVEPORT Texas LOUISIANA Arkansas

50,000 Watts · CBS ·

The Branham Company
Representatives
Henry Clay, *General Manager*





# Men, Money and Motives

*by Robert J. Landry*

The agency was about two years old, had about 35 accounts in the shop. One month there had been a heady $10,000 profit; another month a headachy $11,000 deficit. Billings were within binocular distance of $2,000,000. But try as he could the founder-owner could not himself make a living. Carefully he studied the confidential data provided by the American Association of Advertising Agencies. He had the right number of employes for his volume. His items for rent, art, radio research, and so on were correct.

Then came the grim choice. He could continue on a risk basis with the possibility of bankruptcy in six months. Or he could halt while the salvage potential was high. With the honorable intention of avoiding insolvency's handy exit, he chose the way of orderly planned withdrawal. He would thus be out all he had originally put up, all he had borrowed, all the salary he might have earned at the agency he left to go on his own, and all that he should now commit himself to pay off out of future salary.

* * *

Here, you will agree, is decency in business. Unhappily, once he was no longer the agency, once he had surrendered his own bargaining position, a majority of his clients began showing this gentleman no appreciation whatever for his honorable course. Instead "hard-headed" treasurers began to chisel their own obligations to the agency. Accounts that had never challenged a charge in two years, now did so. One dug back eight months for a transaction to complain about as basis for subtracting $5,000 from the book value of its own obligation. Other accounts went suddenly "tough" just to prove how alert they were, claimed failure to approve copy that had run, or wrong insertion, or wrong key number. All of which considerably lessened the salvage and increased the agency guy's personal burdens. It was as if the "hard-headed" pack had chanted, "Fee, Fie, Foe, Fum, We smell the blood of an ad-mun!"

Not pretty, you say? So say we.

* * *

In the book "This Fascinating Radio Business," written by a certain fascinating writer, there is a photograph of a Denver police magistrate holding morning traffic court. Quite clearly displayed in the photograph are a radio microphone at the judge's elbow and a large bottle of castor oil with serving spoon. It was the quaint habit of this broadcasting judge to dole out, on occasion, a dose of castor oil to traffic offenders who would stand still for such Mussolini-like treatment in clear violation of the United States Constitution which forbids cruel and inhuman punishments.

Denver did not invent but may have produced the ultimate caricature in courtroom broadcasting. Such police pickups were once familiar in some 20-odd cities including, as this memory recalls, Cincinnati, Miami, Atlanta, Omaha, St. Louis. In about half a dozen cases

(*Please turn to page* 72)




# YANKEE Coverage is *Local,* too!

Any Yankee station anywhere in New England is as home-town as any local enterprise or utility. It is an important cog in community affairs, and it provides a quick and friendly means of introduction to everyone in town.

Decidedly, the better way to sell New England is to make it a local sales job by taking advantage of this Yankee acceptance and popularity in each market.

Here is a network audience built up over the years, firmly established and without rival, because no other New England regional network covers so great an area or combines so much effective local coverage of important markets.

The Yankee Network's 29 home-town stations offer you the most effective means of building and maintaining sales volume in New England.

*Acceptance is* THE YANKEE NETWORK'S *Foundation*

## THE YANKEE NETWORK, INC.

*Member of the Mutual Broadcasting System*

21 BROOKLINE AVENUE, BOSTON 15, MASS. Represented Nationally by EDWARD PETRY & CO., INC.



# How's you

TOP RADIO, TV STARS WILL ENTERTAIN NFBA COURTESY OF CBS-HPL

For the second straight year, headline personalities from CBS radio and television will stage a huge variety show for members of the National Food Brokers' Association and their friends at the annual banquet which climaxes their national convention. This year's banquet will be held at the Palmer House, Chicago, February 19.

"The Housewives' Protective League," participating program broadcast locally by CBS stations in ten leading national markets, will again pick up the tab for this big-name production, in association with CBS and Radio Sales, a CBS division. The CBS-HPL show is being repeated by popular demand. Spectators and press alike termed last year's show a high spot of the NFBA convention.

Local HPL Directors, and the markets covered by each, include the following: Galen Drake, WCBS, New York City; John Trent, WCAU, Philadelphia; Mark Evans, WTOP, Washington, and WRVA, Richmond; Allen Gray, WCCO, Minneapolis; Paul Gibson (The Paul Gibson Show), WBBM, Chicago; Lee Adams, KMOX, St. Louis; Paul West, KIRO, Seattle; Lewis Martin, KCBS, San Francisco; and Philip Norman, KNX, Los Angeles.



# hain of demand?

Customers, like generals, originate orders. And in selling just as in a soldier's chain of command, orders come through channels. A successful sales effort embraces not only your customers, but your retailers, all your middlemen and your own salesmen—your whole chain of *demand.* If you are one of the hundreds of advertisers who have been selling on "The Housewives' Protective League," your chain of demand will pass anyone's inspection. Because the HPL is radio's most sales-effective participating program...*right through each link to you.* If you aren't already on the HPL, let the HPL Director in your area show you how he backs up his on-the-air action with hard-hitting merchandising services...how he pounds the local dealer-retailer beat selling your product...helps kindle sales enthusiasm with in-person appearances at manufacturer, wholesaler and dealer meetings...puts out a steady barrage of bulletins, postcards and brochures to retailers...makes available a wide variety of point-of-sale ammunition (such as counter cards, posters, streamers and stickers). To put these merchandising weapons—and the HPL's own tremendous sales power—to work, just call the HPL Director nearest you.

**THE HOUSEWIVES' PROTECTIVE LEAGUE**

*"The Program that Sponsors the Product"*

185 MADISON AVE., NEW YORK CITY • COLUMBIA SQ., HOLLYWOOD

# *the* TOUR-TEST *proves*

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**

## .....*in the OREGON MARKET*

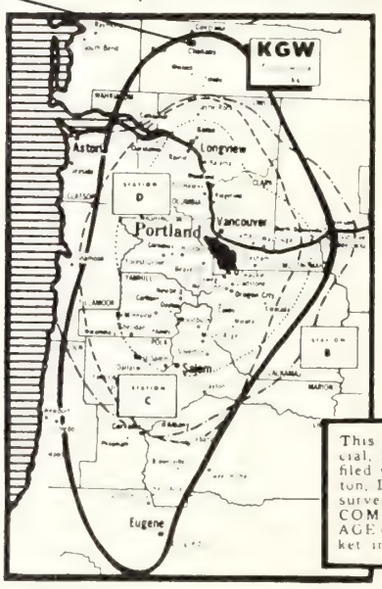


Ninety-one miles north of Portland is Chehalis, major agricultural community of southwestern Washington and an important factor in KGW's Comprehensive Coverage of the Oregon Market. Chehalis lies directly within the range of KGW's north-south directional signal and is completely dominated by the station's "beamed broadcasting" This was proven by a recent Tour-Test, conducted with the cooperation of the Oregon State Motor Association and witnessed by Dennis Hamilton, prominent Chehalis turkey grower. He is shown above with "Miss KGW". This rich, diversified economy is yours to tap through KGW, the *only* Portland station to offer Comprehensive Coverage of the Oregon Market.

## BROADCAST MEASUREMEN
## BUREAU SURVEYS PROVE
## KGW's LEADERSH

Actual engineering tests have proved that KGW's effici 620 frequency provides a greater coverage area reaches more radio families than any other Portl radio station *regardless of power.* BMB surveys b out this fact. KGW is beamed to cover the populat concentration of Oregon's Willamette Valley and Sou western Washington.

### TOTAL BMB FAMILIES
### (From 1949 BMB Survey)




**DAYTIME**

| | |
|---|---|
| KGW | 350, |
| Station B | 337, |
| Station C | 295, |
| Station D | 192, |

**NIGHTTIME**

| | |
|---|---|
| KGW | 367, |
| Station B | 350, |
| Station C | 307, |
| Station D | 205, |

This chart, compiled from o cial, half-millivolt contour ma filed with the FCC in Washin ton, D C , or from field inters surveys, tells the story of KG COMPREHENSIVE COVE AGE of the fastest-growing ma ket in the nation

KGW

NBC AFFILIATE

## PORTLAND, OREGON

ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY &

# New and renew

SPONSOR
12 FEBRUARY 1951

## 1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Consolidated Grocers Corp (Reid-Murdoch div) | Weiss & Geller | CBS 178 | Arthur Godfrey Time; alt days 10-10:15 am; 6 Feb; 52 wks |
| Doubleday & Co Inc | Huber Hoge | NBC 49 | Edwin C. Hill; Sun 11:15-30 am; 1 Apr; 13 wks |
| Gulf Oil Corp | Young & Rubicam | NBC 116 | Counter-Spy; Th 9:30-10 pm; 1 Feb; 52 wks |
| State Farm Mutual Automobile Insurance Co | Needham, Louis & Brorby | MBS | Cecil Brown; Sat 7:55-8 pm; 24 Feb; 52 wks |
| Sterling Drug Inc | Dancer-Fitzgerald-Sample | ABC 216 | News of Tomorrow; M-Th 10:30-45 pm; 2 Apr; 52 wks |
| Sterling Drug Inc | Dancer-Fitzgerald-Sample | CBS 150 | Bill Shadel and the News; Sun 3-3:15 pm; 4 Feb; 20 wks |
| U. S. Army & U. S. Air Force Recruiting Service | Grant | ABC 285 | Let's Go With Ralph Flanagan; M 10-10:30 pm; 22 Jan; 52 wks |
| U. S. Army & U. S. Air Force Recruiting Service | Grant | CBS 181 | Harold Peary Show; W 9-9:30 pm; 21, 28 Feb; The Line-Up; Th 10-10:30 pm; 1, 8, 15, 22, 29 Mar |

## 2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Cities Service Co | Ellington & Co | NBC 93 | Band of America; M 9:30-10 pm; 22 Jan; 52 wks |

## 3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|---|---|---|---|---|
| Bar-Dol Products Corp | Lubricants | Walsh (Montreal) | 26 Eastern Canadian stns | Annemts; 15 Mar |
| Ben Hur Products Inc | Ben Hur coffee | Mogge-Privett (L.A.) | 30 ABC Pac stns | News; M, W, F 10:30-40 pm; 22 Jan; 52 wks |
| Curtis Publishing Co | Saturday Evening Post | BBDO (N.Y.) | 5 mkts | Annemts; 31 Jan; 13 wks |
| Garrett & Co Inc | Virginia Dare wine | Ruthrauff & Ryan (N.Y.) | Scattered mkts | Annemts; 12 Feb; 8 wks |
| Park & Tilford | Tintex | Storm & Klein (N.Y.) | 60 stns; 30 mkts | Partic; 20 Feb; 10-12 wks |

## 4. National Broadcast Sales Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| John G. Ballard | Nunn Stations, Amarillo, natl sls mgr | KFDA, Amarillo, gen mrg |
| Claude Barrere | Independent sls rep for radio, tv package prog, N.Y. | Transcription Sales Inc, N.Y., eastern div mgr (added affiliation) |
| Charles C. Bevis Jr | NBC, N.Y., asst to vp o&o stns | KOA, Denver, mgr |
| Otto Brandt | ABC, N.Y., dir tv stns | Same, vp tv stn relations |
| James H. Connolly | ABC, N.Y., dir radio stns | Same, vp radio stn relations |
| Harrison M. Dunham | KTTV, L.A., gen mgr | Same, gen mgr, board of dir |
| Wilbur S. Edwards | WEEI, Boston, asst mgr | KNX, Hlywd., stn dir |
| M. M. Fleischl | WMCA, N.Y., acct exec | Same, local sls mgr |
| Paul R. Fry | Inland Broadcasting Co (KBON, KBON-FM, Omaha, KOLN, Lincoln), vp | Same, pres |
| Frederick E. Johnson | J. Walter Thompson, N.Y., copywriter | Donald Cooke Inc, N.Y., acct exec |
| E. Harold Keown | Frederic W Ziv Co, Okla., acct exec | WHBS, WHBS-FM, Huntsville, Ala., mgr |
| Tony Moe | WCCO, Mnpls., sls prom mgr | KNX, Hlywd., and CBS Pacific net, dir sls prom (eff 15 Feb) |
| Eugene R. Myers | WTAM, Cleve., sls | Same, sls mgr |
| Leonard Reeg | ABC, N.Y., natl dir radio prog | Same, vp radio prog |











Numbers after names refer to category of listing in New and Renew

Claude Barrere (4)
Harrison Dunham (4)
Robert B. Brown (5)
Paul R. Fry (4)
Tony Moe (4)

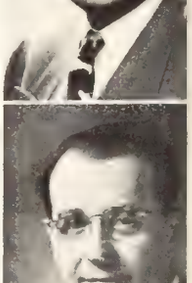
● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

## *4. National Broadcast Sales Executives (continued)*

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Samuel Salzman | Allied Record Mfg Co, Hlywd., plant supt | Same, vp |
| Zonabelle Samson | Leon Livingston, S.F., timebuyer | Forjoe & Co, S.F., mgr |
| Lindsey H. Spight | Blair, S.F., vp, mgr | Blair-TV, S.F., vp, mgr |
| Robert M. Stocking | B. T. Babbitt Co, N.Y., asst adv mgr | Donald Cooke Inc, N.Y., acct exec |
| Harry L. Stone | WSM, WSM-TV, Nashville, vp | KPHO, KPHO-TV, Phoenix, gen mgr |
| Alexander Stronach Jr | ABC, N.Y., natl dir tv prog | Same, vp tv prog |
| Harvey Struthers | CBS Radio Sales-TV, N.Y., acct exec | WEEI, Boston, asst gen mgr |
| Ralph Taylor | KNX, Hlywd., and CBS Pacific net, dir sls prom | KTSL-TV, L.A., dir sls prom |
| Mort Weinbach | CBS, N.Y., talent, prog negotiator | ABC, N.Y., prog dept bus mgr |
| Lloyd E. Yoder | KOA, Denver, mgr | KNBC, S.F., mgr |











## *5. Sponsor Personnel Changes*

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| John A. Blum | R. H. Macy & Co Inc, N.Y., exec | Lever Brothers Co, N.Y., asst to pres |
| Robert B. Brown | Bristol-Myers Co, N.Y., vp | Same, co dir |
| Herbert M. Cleaves | General Foods Corp, N.Y., assoc sls mgr, Jell-O div | Same, sls, adv mgr |
| Harold J. Colton | Pabst Sales Co, Chi., sls prom mgr | Same, merch dir |
| John F. Des Reis | Ronson Art Metal Works Inc, Newark, gen sls mgr | Same, sls vp |
| Benjamin F. Few | Liggett & Myers Tobacco Co, N.Y., sr vp, dir | Same, pres |
| Gerald Light | Emerson Radio & Phonograph Corp, N.Y., asst to vp | Same, sls prom mgr |
| C. E. O'Connor Jr | Diamond Match Co, N.Y., spec asst to pres | Same, vp |
| Keith Porter | Lever Brothers Inc (Harriet Hubbard Ayer div), N.Y., sls mgr | Same, pres |
| Frederic N. Schwartz | Bristol-Myers Co (Bristol Laboratories Inc), Syracuse, pres | Bristol-Myers Co, N.Y., co dir |
| W. A. Swan | Pabst Sales Co, Chi., asst gen sls mgr | Same, gen sls mgr |
| L. D. Thompson | Liggett & Myers Tobacco Co, N.Y., purchasing dept head | Same, co dir |
| Zach Toms | Liggett & Myers Tobacco Co, N.Y., sec, co dir | Same, vp |
| Edwin Weisl Jr | Tele-King Corp, N.Y., adv mgr | Air King Products Co, Bklyn., adv, sls prom mgr |
| Peter M. Zaums | Pabst Sales Co, Chi., sales supervy | Same, sr sls supervy (Chi. metropolitan div) |

## *6. New Agency Appointments*

| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---|---|
| American Safety Razor Corp, Bklyn. | Silver Star razors and blades | McCann-Erickson, N.Y. |
| Boyer International Laboratories Inc, Chi. | H-A hair arranger | George H. Hartman, Chi. |
| D. P. Bushnell & Co, Pasadena | Binoculars | J. Walter Thompson, L.A. |
| Carey Salt Co, Hutchinson, Kans. | Salt packager | R. J. Potts-Calkins & Holden Inc, K. C., Mo. |
| C & W Frozen Foods, S.F. | Frozen foods | Ley & Livingston, S.F. |
| Carolene Products Co, Litchfield, Ill. | Milnot milk compounds | Henri, Hurst & McDonald, Chi. |
| Cigogne Inc, N.Y. | Perfumes | Lawrence Boles Hicks Inc, N.Y. |
| Coffee Time Products of America Inc, Boston | Carbonated beverage | Harry Paul & Assoc, Boston |
| Corn Belt Hatcheries, Joliet, Ill. | Hatcheries | Guild, Bascom & Bonfigli, S.F. |
| Crystal Cream & Butter Co, Sacramento | Dairy products | Hoefer, Dieterich & Brown Inc, S.F. |
| DeJur-Amsco Corp, L.I.C., N.Y. | Movie cameras | Grey, N.Y. |
| Marie Designer Inc, L.A. | Contour chair lounges | Walter McCreery Inc, Beverly Hills |
| Erskine Mfg Corp, Erskine, Minn. | Champion Berger rotary snow plow | Barney Lavin, Fargo |
| E. W. Evanger, Wheeling, Ill. | Kennel food | Kaufman & Assoc, Chi. |
| Five Star Mfg Co, East Grand Forks, Minn. | Freeman headbolt engine heater | Lavin, South Fargo, N. D. |
| Hollywood Rogue Sportswear Corp, Hlywd. | Rogue shirts | Walter McCreery Inc, Hlywd. |
| International Golf Products, Chi. | Miracle adjustable golf clubs | Edgar Walter Fischer, Chi. |
| Lee Foods Division, K. C., Mo. | Foodstuffs | R. J. Potts-Calkins & Holden Inc, K. C., Mo. |
| Libby, McNeill & Libby, Chi. | Pineapple products | Foote, Cone & Belding, Chi. (eff 1 Apr) |
| Los Angeles Brewing Co, L.A. | Eastside beer | Warwick & Legler, N.Y. |
| Mosler Safe Co, N.Y. | Safes | Stockton, West, Burkhart, Cinc. |
| Ohio Match Co, Wadsworth, Ohio | Matches | Young & Rubicam, N.Y. |
| Reed Products Co, St. L. | Inergel tablets | Dorrance-Waddell Co, N.Y. |
| Regina Furniture Co, Bklyn. | Household furniture | William Wilbur, N.Y. |
| Reiss Dairy, Sikeston, Mo. | Dairy products | Harold Kirsch Co, St. L. |
| Steuer Laboratories Inc, Pittsb. | Ammo-vess ammoniated dentifrice | Sussman & Adler, Bittsb. |
| Terre Haute Brewing Co, Terre Haute | Beer and ale | Biow Co, N.Y. |
| Texas Nurseries, Winnsboro | Nursery stock | J. F. Gelders Co, Oklahoma City |
| J. G. Van Holten & Son Inc, Milwaukee | Pickles | Jim Baker Assoc, Milwaukee |
| Wetherby-Kayser Shoe Co, L.A. | Men's and women's shoe store chain | Yambert, Prochnow, McHugh and Macaulay Inc, L.A. |

Numbers after names refer to category of listing in New and Renew

Harvey Struthers (4)
Lindsey H. Spight (4)
Leonard Reeg (4)
B. F. Few (5)
Alex. Stronach (4)



**There is always a most efficient way to do a job . . .**



**For your SELLING job in this top U. S. market use WTIC . . .**

*because*

**WTIC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET**

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.




the MUTUA

Roses are red
Violets are blue
Listening is up ~~
And how are you?

More people love Mutual these days than ever before—with a love that is measurable even unto decimal points. Compared with one year ago (when TV was just beginning its most alluring gains in public favor) precisely **9.48% more** radio families are now attuned to the average of all regularly sponsored programs on Mutual. No other network can make any such happy statement—because none but Mutual has scored a plus. Source: the latest Nielsen average audience data (first December reports, '49-'50).

Round more hearts would you entwine?
Say you'll be our Valentine!

Broadcasting System

FOUND:

Over 300,000 Regulars

People are faithful in Quebec—especially in their listening habits.

For instance, the latest listenership figures just released by the B.B.M. disclose the following revealing fact: 295,540 French Canadian families listen to CKAC *regularly* at night, 311,100 listen regularly by day!* *These circulation figures are greater than that of any daily newspaper or other independent radio station in the entire Province!*

Yes, CKAC reaches the heart of French Canada—covering all counties in Quebec, blanketing close to 70% of the total number of radio homes in the Province. It's no wonder that CKAC gets results—at a very modest cost per listener.

*[illegible]

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives:
Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

# 510 Madison

## TIMEBUYER CONFESSIONS

I want to congratulate you on the excellent strides you've made with SPONSOR. You certainly have succeeded in finding a different way to present the problems of broadcasting.

I read the article you had in your 4 December issue, "Confessions of a New York timebuyer." This must have been an answer to an editor's dream, judging by the amount of controversy it started. However, I'm wondering if this was a service or a disservice to radio advertising. The young man was certainly not typical of anything but a slipshod, lazy timebuyer. It's easy to understand why he spent less than two years in that end of the business. From my observation, this article has tended to undermine the confidence of some advertisers and sponsors in the services they get from an advertising agency. Was this your intention?

Such a result is unfortunate because there are a lot of sincere people buying radio time who have conscientiously tried to use every bit of data available to do a sound, constructive buying job. It's a shame to have them blacklisted and smeared because some smart aleck wants to boast about how he "got by," how he did an inexcusable job because he was too "uneducated" and/or too lazy to do a fair, conscientious job. Should we discredit everyone because of one blackguard? Are all physicians and surgeons to be smeared because some guy boasts he's a quack?

HARLOW P. ROBERTS
*Executive Vice President*
*Goodkind, Joice & Morgan, Inc.*
*Chicago*

## GRAUER ARTICLE

Congratulations on a fine article about Ben Grauer in the 1 January issue, "My twenty years with sponsors."

Have long felt that too many times commercial copy (whether agency or local) becomes stereotyped to a point where it is impossible to do justice for the sponsor. In the case of local copy, you have an opportunity to make the suggestions without too large an outlay of cash for telephones or telegrams. On agency copy, it is an entirely different thing. I agree with Ben, though, when he states that in the majority of the cases a lot of thought has been put into copy to "punch" certain phrases or words and the announcer shouldn't lose sight of this fact. I sincerely hope that many of the agency people read this article and will grasp what Mr. Grauer is trying to suggest.

Keep up the good work. Yours is a magazine that gets read, reread, and constantly referred to by not only the undersigned, but also the sales staff of this station.

RAYMOND G. ULBRICH
*Station Manager*
*WDMJ*
*Marquette, Mich.*

## JOHNSON'S WAX REBUTTAL

I note a squib in your 20 November issue (Applause, p. 84) crediting us with having guts and also for admitting we had made a mistake in thinking we could do a full advertising job without radio.

It's nice to be told that you have guts. We are willing to admit that, but we have never admitted to making any mistake in the choice of advertising media during the past year. Sales for the year just concluded have been the largest in our history.

WILLIAM N. CONNOLLY
*Advertising Director*
*S. C. Johnson & Son, Inc.*
*Racine, Wis.*

## WLW PRESIDENT COMMENTS

Your editorial on the NBC rate reduction, I thought, was very fine. I enjoyed reading it and believe you could not be more right.

R. E. DUNVILLE
*President*
*WLW*
*Cincinnati*

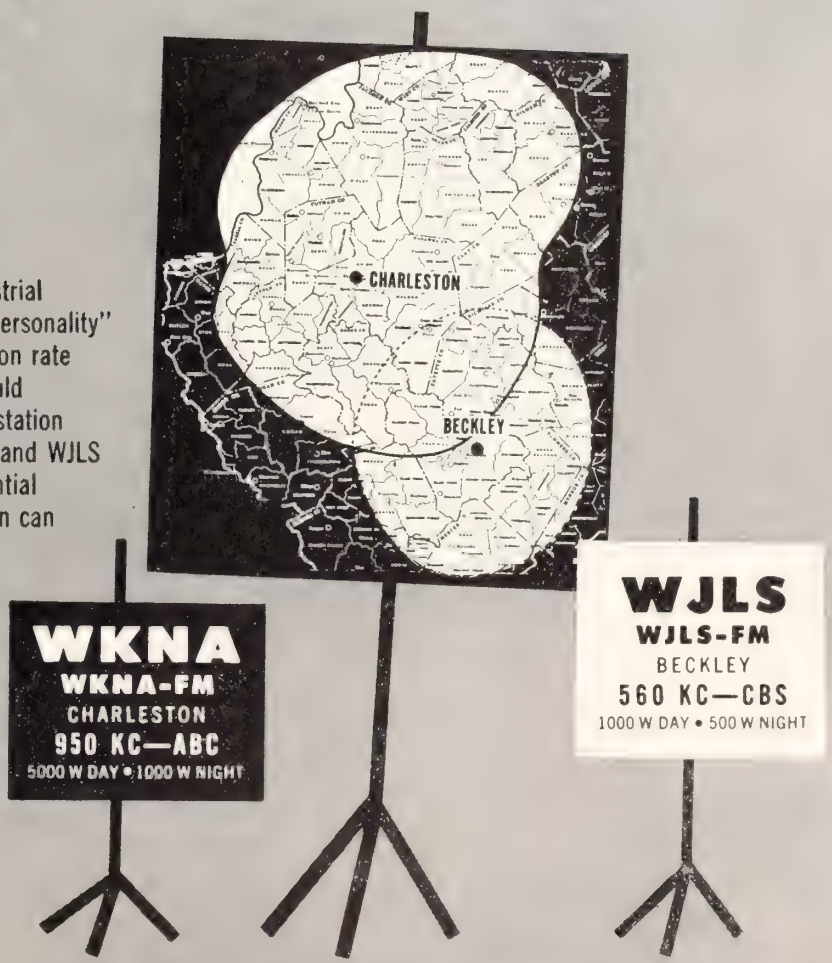
## GROCERIES ON THE AIR

Swell story on "Grocery stores on the air!" Can use a couple of copies of the story as soon as you can ship them out. Thanks for a job well done.

BURT LEVINE
*Commercial Manager*
*WPWA*
*Chester, Pa.*

# pay a "single" rate...
# do a "double" job
# with
# West Virginia's
# "personality package"

Corner West Virginia's lushest industrial market with this potent pair of "Personality" stations . . . at a combination rate that is about the same as you would pay for any single comparable station in either locality! With WKNA and WJLS on the job, you reach more potential customers than any one station can deliver—with twice the impact—and at one low rate. Check up . . . try it and see!




Joe L. Smith, Jr., Incorporated
Represented nationally by **WEED & CO.**

Let's Look At The VITAL STATISTICS



You'd like the statistics on
this Beauty it's true
but here are some,
more *vital* to you.
To *Sell* Northwestern Ohio
there's ONE BEST BUY.

It's Radio Station WSPD
and here is why.
For 28 years WSPD has been
growing bigger
until now the State Area
BMB shows 90% is
our figure.

So get Results in this market
if your client is needy.
Buy time that is proven . . .
buy spots on WSP (ee) D.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL 13
Represented Nationally by KATZ



Mr. Sponsor

## *Daniel B. Scully*

Advertising manager
Nedicks, Inc., N. Y.

A nickel cup of coffee today is something to shout about.

That's exactly what Dan Scully, advertising manager of Nedicks, is doing for the company's 90 snack-stand stores (serving more than 1,000,000 people each week).

Actually, with an ad budget approaching $750,000, Dan is directing the advertising for two separate operations: the stores and the wholesale division. About four-fifths of the $250,000 devoted to store advertising goes to radio.

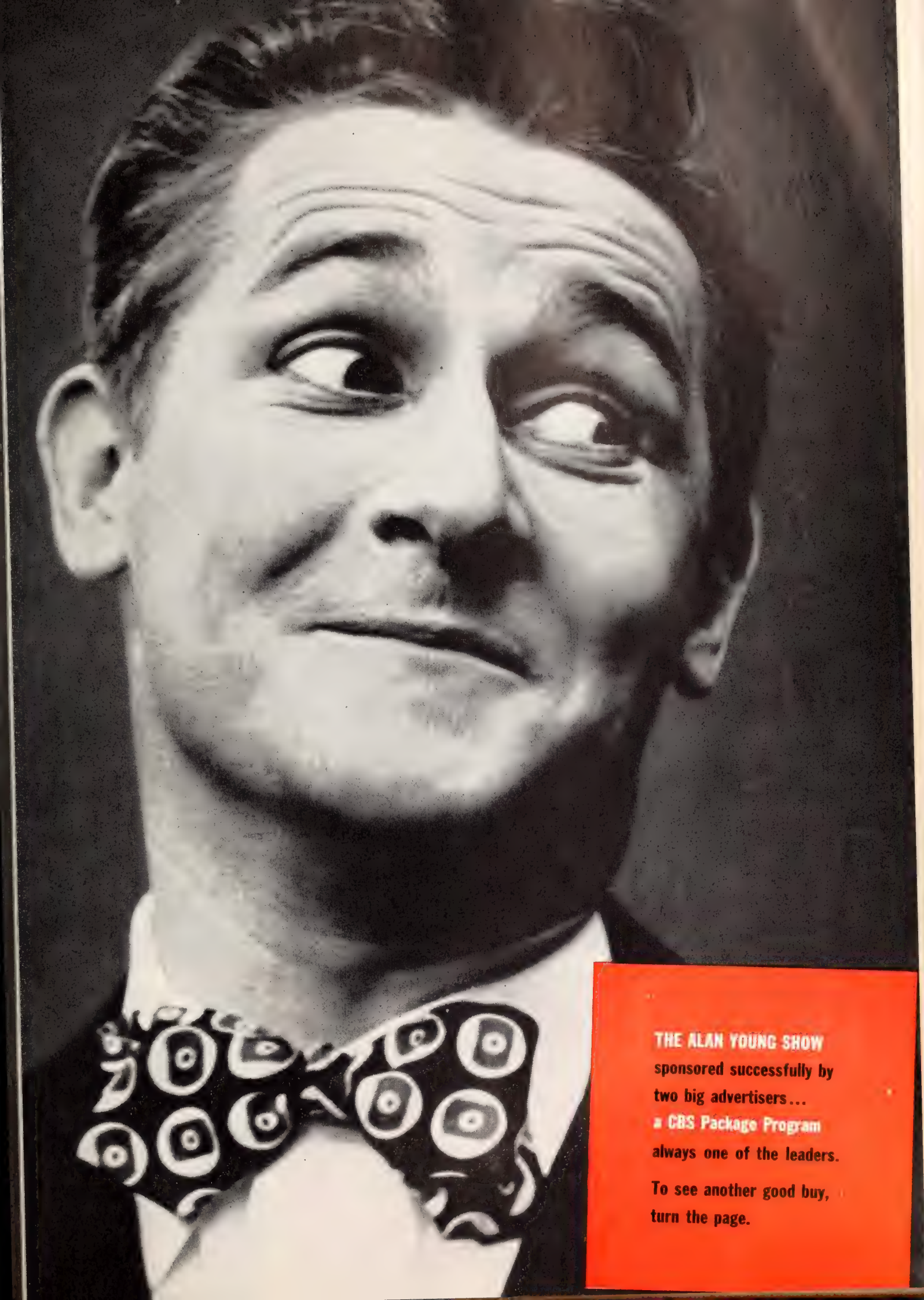
"We use eight radio stations in the Eastern area, four in New York City," says the 27-year-old manager who has been steering the company's advertising for the last year. "All of our radio work is confined to the disk jockey participation type of show aired between 6 and 9 a.m."

Informality keynotes the company's commercials. Dan gives the announcers a factual book about Nedicks. The rest is up to the announcer who ad libs all plugs. The disk jockey has plenty to talk about, too what with Nedicks' five-cent cup of coffee and 12-cent breakfast. "We find that announcers do twice as good a job for us when they make the pitch in their own style," Dan explained.

On each of the six mornings a week when the company airs its commercials, it has a Nedicks' breakfast sent up to the audience and station personnel. Part of the firm's air promotional activity is a Miss Nedicks contest that includes radio interviews for women employees; also, visits by disk jockeys to Nedicks stores in the area.

Nedicks' wholesales division is relatively new, was begun about a year ago. Its $500,000 ad budget is divided between radio, television, points-of-sale material, and newspaper. Products are a six-ounce can of orange drink concentrate, and small and large bottles of the finished drink; they are sold through regular retail outlets.

Dan is taking in his stride the company's average expansion of one store a month. He has been in advertising since his college days before the war when he worked for the Leo Burnett Agency in Chicago. During the war he served three years as a navy flier; afterwards, worked in the merchandising and advertising departments of the Los Angeles *Examiner*. He free-lanced in advertising for six months before joining Nedicks as advertising manager.



**THE ALAN YOUNG SHOW**
sponsored successfully by
two big advertisers...
a CBS Package Program
always one of the leaders.

To see another good buy,
turn the page.














**THE STEVE ALLEN SHOW**
is a relaxed, informal, and
delightfully funny
**CBS Package Program**
that's sure to capture new
friends, new customers for
a wide-awake advertiser.







Variety gives a glad hand
to Steve Allen and his
"sharp sense of humor, fine
flair for ad-libbing..."
and predicts that this
show is slated to wind up
as "one of the top."



## *New developments on SPONSOR stories*

P.S.

**See:** "Mail orders by the millions"

**Issue:** 22 May 1950, p. 28

**Subject:** Successful radio/TV mail offers

In "Mail orders by the millions," 22 May 1950, SPONSOR described the successful RCW Enterprises set-up. Since then mail-order business has been hurt by fly-by-nighters. Net result has been a tightening of station regulations to protect the public.

In addition to current inquiries being made by Postal officials, stations themselves have taken the matter into hand. WFIL-TV in Philadelphia requires that every product advertised for mail order be backed by a certificate of approval from a recognized testing laboratory or by reputation of an established merchandising firm.

WPIX, New York, now requires information from the mail-order advertiser that includes: bank reference; two trade references who have had dealings with the advertiser in the past six months; and trade names being used by the advertiser. The station also requires that the advertiser have a showroom or retail outlet in the vicinity, or deposit $100 or more to satisfy listener claims should they arise.

P.S.

**See:** "How B & W climbed to 23 billion cigarettes"

**Issue:** Two parts beginning 6 November 1950, p. 21

**Subject:** Air strategy of Brown & Williamson

No change is expected in B & W's use of the air.

Radio strategy described by SPONSOR in its two-part story, "How B & W climbed to 23 billion cigarettes," 6 November 1950 and 20 November 1950, is given by the company as chief reason for its Kools' 22.6% gain during 1950. This in face of a general slipping in leadership by the Big Three: Camel, Lucky Strike, and Chesterfield.

B & W's Raleighs, advertised solely by radio, steadied off with a 7.1%, having gained 133% during the previous year.

P.S.

**See:** "Mohawk uses a new broom"

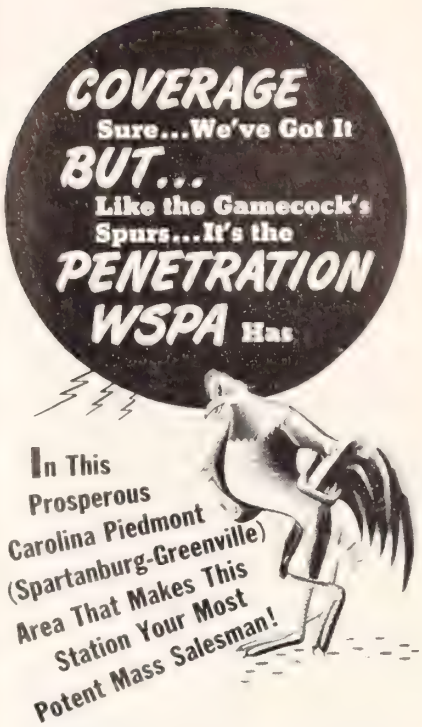
**Issue:** 11 September 1950

**Subject:** Mohawk Carpet Mills, Inc. on TV

Starting 12 March, Mohawk Carpet Mills, Inc. will supplement its broadcast of the *Roberta Quinlan Show* (NBC-TV) with radio.

Through radio representative George Bolling, Mohawk has lined up some 27 radio stations for its special versions of the network television program. MCA already has a backlog of several months transcriptions stored away for use on the stations; they'll soon have enough for the three-times-a-week, 13-week schedule mapped out.

Mohawk's plan is to put radio versions of the *Roberta Quinlan Show* into many markets still unserviced by TV. They will also drop their TV show on stations where time slots for kines are not to their liking, substitute radio transcriptions. Radio stations involved are merchandising the show heavily to Mohawk distributors, hope to prove radio's power in comparison to television.

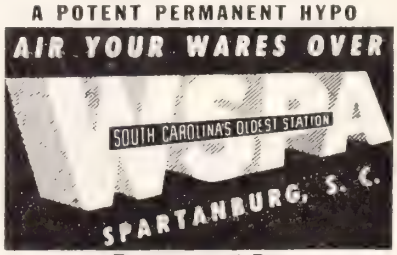

BMB Report No. 2 Shows WSPA With The *Largest Audience Of Any Station In The Area!*

AND...This Hooper Report Shows How WSPA *Dominates This Area!*

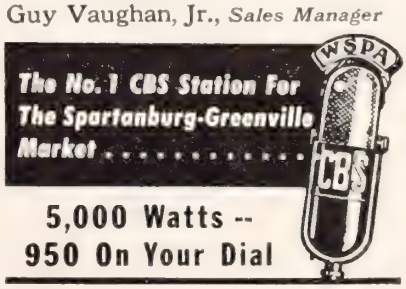
**HOOPER RATING -- Winter 1949**

8:00 AM -- 12:00 N . . . . . 63.2
12:00 N -- 6:00 PM . . . . . 53.6
(Monday thru Friday)
6:00 PM -- 10:00 PM . . . . . 67.6
(Sunday thru Saturday)

**GIVE YOUR SALES A POTENT PERMANENT HYPO**




*Represented By:*
John Blair & Co.
Harry E. Cummings
*Southeastern Representative*
Roger A. Shaffer
*Managing Director*
Guy Vaughan, Jr., *Sales Manager*





# WEED

RADIO AND TELEVISION STATION REPRESENTATIVES

AND COMPANY



NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD



1937: PUTTING BEAT OF HUMAN HEART ON AIR TYPICAL OF WORKSHOP'S EXPERIMENTS; SHOW WAS POE'S "TELLTALE HEART"

# The fabulous Columbia Workshop

**PART ONE**
OF A TWO-PART STORY

**From 1936 to 1947 the Workshop threw traditions overboard and sparked program progress**

over-all If the new or limited-experience advertiser approaching either radio or television has one obviously dangerous attitude, it lies in his disposition to concentrate all his energies, enthusiasm and interest upon "the deal" (choice of network, time, costs, circulation data, dealer ties, etc.) and to overlook, or minimize, or take for granted, or leave to others, the far more important decision of "the show." And yet again and again it proves out that, in the old Shakespearian dictum, "the play's the thing." Advertising impact is entertainment impact. For this reason the astute sponsor sooner or later waxes studious about program history, program problems, program know-how. Curiously enough no detailed analysis has, until now, been provided sponsors as to the one series of programs which more than any other series distilled a great amount of information and experience on script and studio ways and means. We refer, of course, to the famous Columbia Workshop.

The Workshop series taught radio a great deal. In many direct and indirect ways it stimulated advertisers, agencies, writers, directors, critics. It fed a vitalizing stream of new ideas, brains, blood, and personalities into the medium. It jarred the lazy and opened the eyes of business men. As J. Stirling Getchell influenced the art



THE COLUMBIA WORKSHOP ATTRACTED BIG NAMES. YOUNG MR. ORSON WELLES WAS FIRST HEARD IN SHAKESPEARE'S "HAMLET"



**Irving Reis was a founding father of the Columbia Workshop. An engineer who turned writer, Reis was a student of program content. He gave the Workshop a year and a half of his pioneering spirit. It was Reis who brought to the air such stories as Archibald MacLeish's "Fall of the City," such stars as Sir Cedric Hardwicke, and such authors as T. S. Eliot.**

of "ad-making," so did the Columbia Workshop add drive, bounce and challenge to the art of "program-making."

Take the radio classic, *My Client Curley*. It was experimental novelty when the Workshop initiated it, high-powered commercial humor when repeated several times under sponsorship. *The Ghost of Benjamin Sweet* was years ahead of the parade when produced on the Workshop in 1938 and has since been followed by many another farce exploiting the fun in "disembodied" characters. The important, if seldom mentioned, dramatic cue music of radio, which contributes a great deal to story-telling technique, owes a monumental debt of encouragement to the Workshop. So, too, with sound effects. These were "discovered" and "produced," both as to realistic and fanciful application. The Workshop influence may be found in direct spiritual descent in many a phonograph album for children today. The range and variety of literary subject matter was much broadened and the Workshop often broke rigid limits needlessly imposed on the medium by narrow minds. The Workshop introduced to radio such unexpected, but worthwhile, authors as Shakespeare, Euripedes, Lord Dunsany, Oscar




WORKSHOP PRODUCTIONS PIONEERED IN THE USE OF SOUND EFFECTS. SOUND CREW SIMULATES A CONSTRUCTION JOB

Wilde, Irwin Shaw, William Saroyan, Ernest Hemingway, Stephen Vincent Benet, John Galsworthy, Hillaire Belloc, T. S. Eliot, Arthur Kober, John M. Synge and Archibald MacLeish.

That the Workshop can be profitably studied today for bread-and-butter lessons useful to television seems clear. At the very least it can irrigate, ventilate, and fertilize the imaginations of the worried TVers who well know they are not playing with an Erector set.

Today we see that television programs are "developed" through a vast catch-as-catch-can system consisting of no system at all. The TV talent market is certainly jumping and the prowl for ideas, stunts, forgotten theatrical fads is unending. Script editors interminably dig in obscure writings seeking possible TV payoffs. Large, small, and hole-in-wall makers of commercial movies complicate the competition as everybody packages everything and everybody dashes off in all directions.

The talent scout, by whatever name he goes, has come into his own today but he is himself a conspirator plotting higher overhead for the sponsor. At his best the scout is an alert broker

(*Please turn to page* 60)



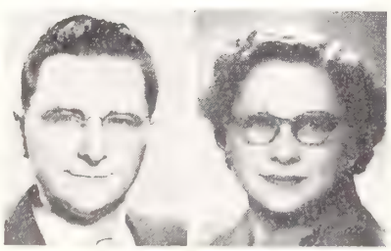
Natives (from Harlem nightclubs?) filled studio when producer wanted jungle sounds




GABRIEL HEATTER BROUGHT BELTONE SUCH STRONG RESPONSE THAT HIS MBS COVERAGE JUMPED FROM 125 TO 300 STATIONS

# How to sell a man who can't hear

## When Beltone sunk lion's share of big budget into radio, it started a revolution in hearing-aid advertising



***Two Officials Guide Beltone's Ad Program***

Fay Posen, wife of Beltone president Sam Posen, and her dynamic brother, David Barnow, share responsibility for the hearing aid company's million and a half dollar ad effort. Energetic Fay Posen helped her husband launch the firm in 1940 and then ran the growing company by herself when Sam Posen went into the Army in 1942. In addition to this active business career she has been able to raise two sons, Larry and Mike. Her brother, 37-year-old David Barnow, was a successful insurance official before he joined Beltone in 1943 as general sales manager. His friendly approach has been a key factor in building strong ties with Beltone's loyal distributors.

At first blush, a hearing-aid promotion campaign based on selling via the ear, sounds like the logic of Gracie Allen or My Friend Irma. Closer analysis discloses an astute flanking movement by Beltone Hearing Aid Company, Sonotone Corporation and Acousticon—all three are now using network radio. Strategy behind the new advertising moves: most inquiries for hearing aid instruments come in from friends or relatives of the afflicted who *can* listen to the radio easily. This is because the hard of hearing are often far too shy




*stener gets booklet above.*

***Heatter furnished so many***

***that Beltone needs salesmen (see right)***




about their difficulties to make the first move. Many of them, however, *do* listen to the radio and make inquiries directly.

It was careful research on this point which helped the Olian Advertising Agency, Chicago, show its client, Beltone, that network radio was a worthwhile venture, with the result that Beltone began sponsoring Gabriel Heatter last fall and a new advertising trend was born in the hearing-aid industry.

Until recently, hearing-aid manufacturers had no interest in large-scale radio campaigns. This year, because of Beltone, the flow is in the opposite direction. The box score so far is this:

1. Beltone, reported to have the largest sales, took its big step 20 September 1950, buying the Gabriel Heatter show once a week on Wednesdays over MBS, 7:30-7:45 p.m.

(The potency of the medium was seen immediately when enough leads came in to keep its 1,000 full-time salesmen busy.)

2. On 6 January, Sonotone started Galen Drake on a new Saturday afternoon series over CBS, 2:30-2:45 p.m.

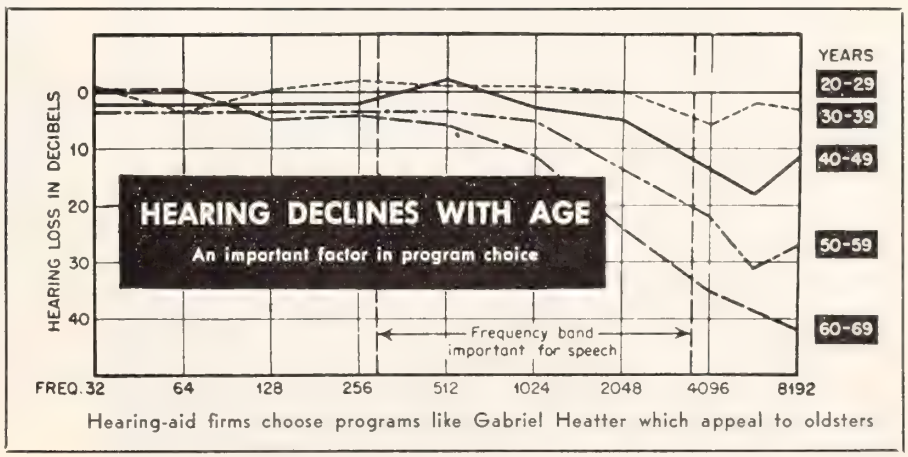
3. Acousticon bought a month-long saturation campaign over MBS, using 14 separate programs extending from 15 January to 12 February.

The Zenith Radio Corporation hearing-aid division, the other firm among the top four in the industry, is still out of network radio following the spot radio policy of the parent company. This hearing-aid manufacturer confines its efforts to market-by-market use of the medium.

The extent of the shift into radio by these companies may be gauged by the fact that Beltone has raised the radio share of its ad budget from five per cent to 45%; and that Acousticon is bringing radio from a similarly small figure perhaps to 75% of its ad budget; purchase of the Galen Drake show is taking about 18% of the Sonotone budget.

Broadcast advertising is being employed by the hearing-aid firms to meet a promotion problem not found in

(*Please turn to page* 66)




Hearing-aid firms choose programs like Gabriel Heatter which appeal to oldsters

# Legs and the girl

There's more than an eye-arresting pair of legs propping up the Old Gold TV commercials each Tuesday night (NBC-TV) and Thursday night (ABC-TV).

In the interest of journalistic zeal (and the 97.4% of advertising executives who ponder such matters as are represented on these pages) SPONSOR reports more fully.

We've asked Miss X* to tell us about herself; she does it charmingly in the captions. (Her face is never shown in pictures Old Gold releases to TV fans in order to heighten the interest of the public.)

*So sorry, seems we've misplaced her name and telephone number.

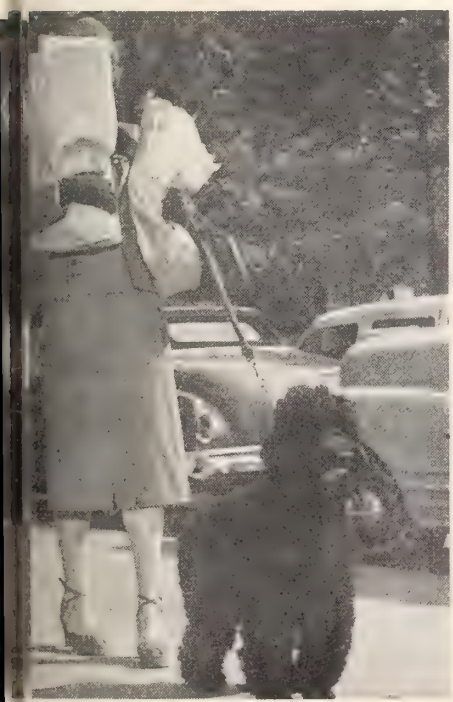


**2.** What a relief—just sitting! I can't understand wh... the clock keeps showing me every shoe in the shop...




Pictures by Conrad Eger

. "THIS JOB GIVES ME THAT BOXED-IN FEELING, BUT I HAVE LOTS OF FUN BEING AN ANIMATED BILLBOARD WITH SEX APPEAL"



b! The men whistle at him on the way home. ell he loves to be the center of attraction"



**4.** "A dancer has to tread carefully, especially coming out of the shower. There's a big evening ahead"



**5.** "Some of my friends say I have a lovely profile, but I can't see it. Truthfully, what do you think?"

# How's the "Big Show" doing?

**Ratings are still low, appeal is to big cities. But, said one sponsor, "We love it."**



***Big Show*** features expensive talent. A recent broadcast presented (left

network Three months ago, NBC launched an experiment in bigness. The network was trailblazing in two directions at once: (1) By launching the longest, most talent-loaded comedy show in recent radio history; (2) By starting, at the same time, Operation Tandem with its new rotating participation basis for network sponsorship.

In the period since then, ad men have watched closely for the tell-tale signs of program acceptance or failure. And the lunch table debate has flowed hot and heavy on occasion about the dangers of splitting sponsorship. To help answer some of the programing and commercial questions raised by the *Big Show*, SPONSOR spoke to advertisers who had bought into it; to some of those who considered buying but didn't; and to network and independent programing executives. Here, then, is a quick report on how the *Big Show* is doing:

1. The size of the audience as indicated by ratings is low for a broadcast of this magnitude. Nielsen gave it a 4.7 on 5 November and then showed a steady increase to 8.5 for 17 December, 1950, the most recent figure. Trendex, which is weighted in the direction of big-city preferences by virtue of its measurements in 20 large cities only, gave the *Big Show* a higher rating for 5 November to 3 December, namely a 9.3 average for the first half hour; 9.8 for the second 30 minutes.

2. The sophisticated level of the entertainment has apparently pulled better in large cities than smaller areas. It is much easier for a show with a rural appeal to attract city listeners than it is for this kind of entertainment to find small town and rural audiences.

3. RCA, Whitehall Pharmacal, and Liggett & Myers have been participating in Tandem on an almost continuous basis, while Ford and Buick have had brief schedules on the three remaining availabilities. Including RCA, NBC's parent company, this means that Tandem has been 50% sold out during a good part of its run. NBC feels this is a fair record considering advertiser apathy towards nighttime network radio.

4. Cost-per-thousand listeners is $1.44 as compared with $2.58 for the average evening program, according to NBC.

5. There is optimism at NBC that word of mouth and extensive magazine publicity will keep the *Big Show* rating moving upward until a healthy audience is achieved. Thirteen weeks is often too brief a period for fair appraisal, say network officials. (And the experience of other now-successful shows bears them out.)

From an advertising standpoint, the position of the *Big*




, Dean Martin, Bob Hope, Meredith Willson, Satchmo Armstrong, Frankie Laine, Tallulah Bankhead, Deborah Kerr. Tallulah, Willson are regulars

*Show* as the front wheel in Operation Tandem highlights a new concept in radio sales. To make nighttime radio more attractive to advertisers, participating sponsorship in the Tandem is available on five different nights each week at a weekly cost of about $30,000. In addition to the *Big Show*, the programs include the Boston Pops Orchestra (the NBC Symphony was used earlier), *Screen Directors Playhouse*, *Duffy's Tavern*, and the *Man Called X*, a mystery show.

Few programs have ever had a more publicized debut. And few public reactions have so jolted radio observers. "They don't come any bigger than this one and it rates Nielsen's best," one radio trade publication said in its review of the opening. But Nielsen could not give it his best. A 4.7 was the poor first rating. On a comparative basis, Nielsen shows that NBC is still unsuccessful in its latest move to dislodge Jack Benny, key target of the huge effort. He has been holding his own at a handsome 20 rating, giving him second place among top network radio shows. Trendex (a phone coincidental survey in 20 major cities which, unlike Nielsen, is not projectible to the entire country) shows a slight falling off for Benny between 5 November and 3 December and a better rating for the *Big Show*. CBS' *Our Miss Brooks*, 6:30-7 p.m., corralled Nielsen ratings of 12.6, 12.8, and 11.8 for 5 and 19 November and 3 December as compared with 4.7, 6.8, and 7.2 for the *Big Show* during the same period. Again, Trendex showed a marked difference by giving *Our Miss Brooks* 12, 6.5, and 9.4. The *Big Show* had an average rating of 9.5.

The source of the *Big Show* audience is not clear but indications are that it is coming from television viewers who are turning off their sets to hear radio. Nielsen TV rating for this period is steady, while the Trendex shows a decline in viewing at the 6:30 p.m. to 7 p.m. period from 19 November to 3 December. This runs counter to a seasonal trend when TV viewing should be rising. Another likely source of the audience are those who are turning on radios because of the show. A third and undetermined factor is that listeners on independent radio stations may be switching to the *Big Show*.

An important statistic awaited along Radio Row is the *Big Show* Nielsen breakdown between city and small town-rural listening. As SPONSOR went to press, these figures were still in the works at Nielsen's Chicago headquarters. The data would throw more light on the question of how effectively Tallu goes over in the hinterlands.

(*Please turn to page* 73)



**Four tricks of the trade**

1. "Plainclothesman" (DTN) has camera act, smoke
2. Thread moves model car in Tydol's live commercials
3. Actor falls harmlessly to mattress few feet below
4. "Space Cadet" (ABC-TV) uses futuristic costumes

## *Getting the most out of your*

# Camera and props?

### Illusions created by ingenious use of special effects cut cost, add drama

TV A television camera, ingeniously employed, can produce more tricks than a magician's silk topper, and television props, shrewdly manipulated, can outdo the cunning of a bogus seance medium. Yet, paradoxically, with all this wealth of magic at their command, many TV programs fail to exploit these special effects to fullest advantage.

That's unfortunate, because clever use of the TV camera and props can mean extra dollars and cents to the alert advertiser—especially to those who get the screaming-meemies whenever they think of the current rise in video's time and talent costs. Actually, the deft employment of TV special effects benefits the sponsor in at least four ways:

1. By whittling down sharply costs for unnecessary scenery.

2. By serving as an inexpensive substitute for costly film inserts.

3. By infusing extra showmanship into a TV program.

4. And, perhaps most important, special effects can convert the selling punch in a TV commercial from a weak jab into a genuine haymaker.

The fact that programs have failed heretofore to exploit fully potential camera and prop devices, is the fault mainly of the speed with which television has moved. Some of the gimmicks are so new that only the technicians in a few TV stations are yet aware of them. Other tricks are jealously guarded by the Rube Goldbergs who invented them. Still other devices, simple yet economical, have escaped the general attention of the sponsor merely because they sound so complex when explained in the gobbledygook lingo of the TV cameraman, producer, or technical engineer.

After conducting a survey among top experts in the field, SPONSOR is proud to present what is probably the first extensive report on current TV special effects. It may help the harassed adman determine what he can or cannot do to enhance his video production. For convenience, special effects described have been grouped under descriptive headings.

### *1. Superimposition*

One important camera trick that many sponsors neglect to exploit sufficiently is "superimposition." To quote from SPONSOR's own *TV Dictionary for Sponsors*, this simply means: "The overlapping of an image produced by one camera with the image from another camera. Both pictures being visible, but appearing finally as one picture."

Superimposing can be an asset to a sponsor in a variety of ways. It can heighten the drama of a commercial, as in Admiral's *Lights Out* show (NBC-TV). Here, when the demonstrator opens the door of an Admiral refrigerator to reveal its dual temperature, the image of a little boy dressed as an elf is superimposed right inside the machine. This live elf hops about, explaining that Admiral's dual temperature will keep the housewife's lettuce crisp and moist. (The elf's named "d.t.")

In the words of Peter Finney, assistant account executive at Erwin, Wasey & Company, "That way, we get the action of a film, yet the sense of reality of a live demonstrator, blended into a cute symbol."

Superimposing can be used in the




**Superimposition:** Illusion of underwater interview was created by the use of two cameras, one on CBS' Dorothy Doan, other on fish tank. See inset

interests of flexibility and saving time, as in the final commercial of Old Gold's *Stop the Music* (ABC-TV). In the show's opening commercials, the audience sees Old Gold's dancing cigarette package and match box. (The identity of the dancers inside is never revealed, despite thousands of requests. "It hypoes the viewer's curiosity," says Larry Holcomb, formerly in charge of radio/TV productions for Lennen & Mitchell, now in charge of the New York radio/TV office of Tatham-Laird, Inc., Chicago.) However, though the final commercial is so brief that it only permits announcer Dennis James time to make a short sales pitch, the P. Lorillard Company felt that the dancing cigarette package should at least put in an appearance.

Consequently, the Lennen & Mitchell staff decided to superimpose the dancing package in a corner of the screen, like the little Esky trademark on the cover of *Esquire Magazine*. This was done by flashing James' image on the screen with one camera. He looks up. Then camera two imposes the image of the dancing pack in an upper corner of the screen. The pack does a couple of steps, while James winds up his 20-second sales message: "Old Gold cigarettes . . . for a treat instead of a treatment. So long . . . and I'll be seeing you!"

Superimposing can also add considerable showmanship to a program. On the *Vanity Fair* show (CBS-TV) sponsored by the Coro Jewelry Company, for example, m.c. Dorothy Doan was scheduled to interview an expert on tropical fish. It was inevitable that she dreamed up the idea of slipping into a mermaid's tail and interviewing him "underwater." While Miss Doan and her guest casually gabbed in the open air in front of one camera, a second camera superimposed the image of a tank full of tropical fish over the first image, creating the underwater illusion.

Finally, superimposing serves to reinforce and reemphasize a sales message tremendously. This is best illustrated in the commercials of the *Gar-*

(*Please turn to page* 52)



**Projection:** slide makes inexpensive background




***Saturday Evening Post*** uses Tex and Jinx TV show to amplify visual impact of covers, b

# Magazines on the ai

Cover-off What makes a competitor a good customer?

Broadcasters know the answer.

Two giants in the periodical field, *Life* and *Saturday Evening Post*, are making significant use of the air this season. *Life*, which topped all printed media in 1950 advertising revenue with $80,365,507 and took full-page newspaper space to tell the advertising trade about it, is spending about $30,000 weekly in television.

*Saturday Evening Post* (second only to *Life* in black-and-white revenue) allocates the largest part of its advertising budget to promotion, on the air. Like any manufacturer seeking mass acceptance for his product, these publications are using radio and TV to boost circulation and build greater prestige. These gains, in turn, give the periodicals a more convincing argument in lining up national advertisers to fill their pages.

SPONSOR's appraisal of the cooperation between the rival media discloses this pattern:

1. Stepped up television activity. *Life* is sponsoring *Kukla, Fran and Ollie* in 50 markets on Thursday nights, plus a 27-market announcement schedule; the *Post* is expanding the Tex and Jinx *New York Closeup* from one to five markets.

2. Radio announcement schedules. Curtis is increasing its market coverage for the *Post* announcements, while other magazines are using radio announcements to stimulate newsstand sales in specific areas.

3. Sponsorship of special events (such as football broadcasts) by *Look*.

4. College station use: *Newsweek* is buying time on 10 such outlets to boost circulation among university students.

5. Programing tie-ins with networks and other sponsors: Macfadden, for example, arranges sponsorship of its *My True Story* on Mutual by Williamson Candy Company.

Curtis Circulation Company, through Batten, Barton Durstine & Osborn, uses radio and TV to move the *Saturday Evening Post* off newsstands in a hurry. Weeklies like the *Post* or *Life* cannot remain on dealers' racks long. Like other national advertisers, Curtis takes the long view. ("It has plenty of cash to do it," one competitor remarked enviously.)

Direct sales are never the sole tests of a specific *Post* effort. The way Curtis uses radio for outright institutional purposes was illustrated by its sponsorship of a daytime show for several years. The Philadelphia publishing house wanted more housewives to become acquainted with the magazine so it sponsored a 15-minute program, *The Listening Post*, over ABC from 1944 to 1948. The show, which dramatized articles from the magazine, began as a twice a week venture, increased to three times a week. Its abandonment in 1948, *Post* officials explain, meant, merely, that this particular educational job had been accomplished and that it was time to go after the

***Life*** bought "Kukla, Fran and Ollie" Thursday nights to "tease" public with pictorial features





matic bits in Post announcements, new every week, make radio a powerful circulation booster

## is major radio/TV advertiser among slicks

## with weekly teaser announcements and TV show

next target, mass audiences.

The most recent move of the *Post* on radio has been to step up its announcement schedule from eight markets to 11. Some 30 announcements are carried Wednesdays, Thursdays and Fridays in New York, Chicago, San Francisco, Philadelphia, Kansas City, Detroit, Dallas-Ft. Worth, Indianapolis, Buffalo, Denver and Portland.

The 52 campaigns a year are handled at a hectic tempo by Ollie Presby, BBDO account executive and his assistant, Kevin Kennedy. Announcements for each issue are started five weeks ahead when the agency and the Curtis promotion officials discuss the articles that will make the best promotional material. Once the editorial matter is selected, the agency's copy group prepares the commercials; these are checked by the client at the next weekly meeting. Then, three weeks before the magazine issue date, the one-minute transcriptions are cut. The technique is to combine small bits of dramatic action with a hard-hitting commercial. The drama is designed to have a strong curiosity-arousing, teaser effect.

There is no doubt that this skillful use of the medium has paid off. Comments Curtis' circulation manager Don Van Metre, "Radio has been a very effective medium for Curtis." And *Post* circulation is now at an all time high of 4,036,246.

This February, the *Post* is also stretching out on television. The Tex and Jinx *New York Closeup* is now carried over WBNS, Columbus; WXEL, Cleveland; KTLA, Los Angeles; and WAAM, Baltimore, in addition to WNBT, New York, where the magazine originally bought the show last October. This 25-minute program on film is presented at 6:30 p.m. Wednesdays in New York, but in later and more favorable times in other cities. Airing the WNBT program over other NBC-TV facilities at the original New York time was out because of the difficulty in finding availabilities. Consequently, the decision was made to put the show on film and buy the best available time for it. *Closeup* follows Don McNeill in Baltimore, Pabst's boxing in Cleveland, and *Fireside Theatre* in Los Angeles.

Van Metre, keeping his fingers crossed, is calling this expansion a "test move." But the program and the medium are uniquely fitted to magazine promotion. First, the format of the program is a presentation of news and current developments from an entertaining feature angle; thus it should attract the same audience that would be interested in the *Post's* articles.

Visual impact, the standard phrase of the TV time salesman, should have particular application here. The *Post* spends thousands to achieve visual impact at the newsstands with its cover illustrations. And Tex McCrary delivers at least one commercial by holding the cover of the magazine up to

(*Please turn to page* 69)

***Look*** sponsored football broadcasts such as L.S.U.-Texas game to promote sport features





WISELY, PRUDENTIAL MERCHANDISES BERCH TO KEY MEN IN SALES FORCE: DISTRICT MANAGERS IN CHARGE OF AGENTS

# Does your star click with your salesmen?

**Jack Berch, Prudential m.c., sold himself—and radio—to company's field force. His story may suggest an approach for other firms**

There are two important ways you can merchandise a radio show. First, to your potential audience. Second, to your own sales force. But this second, and equally important, kind of merchandising is frequently forgotten or followed through in lip-service fashion only.

A rare exception is the Prudential Life Insurance Company of America's *Jack Berch Show* (NBC, 11:30-11:45 a.m. EST). Low-cost to begin with (talent budget weekly is $3,500), this program makes each dollar yield extra values because it has clicked with the company's sales force.

It wasn't an elaborate merchandising scheme complete with four-color posters, dancing-girls, and organized indoctrination which accomplished this for Prudential. For all these things, substitute the faith of Prudential top brass in their radio star's ability to sell himself on a face-to-face basis—and the star's sincerity (a much over-used word but justified here).

These are the three basic things Berch's face-to-face merchandising did for the company that pays him primarily to sing and sell over the air; they are things any sponsoring company can accomplish—given the right approach and the right star.

1. Berch sold radio as a medium to hundreds of agents personally, to thousands of others indirectly through personal contact with district office managers; thus he functioned in an important morale-building capacity by making the salesmen feel the company was giving them the best in advertising support.

2. He enlisted the cooperation of agents in promoting audience for the Prudential show.

3. He helped show agents how to use radio as an aid in selling.

Granted that none of these by-prod-



rch learned about selling insurance first hand by making rounds with men



Close cooperation of agency, company, Berch helped sell star to salesmen

uct accomplishments can ever rank with programing excellence, cost per listener, or other over-all strategic considerations, consider the ways in which these three points are important to the company with a large sales force. Mainly, it's a matter of mass psychology.

To put it in the words of Arthur Miller's "Death of a Salesman." an insurance agent travels his debit (route) on "a smile and a shoeshine." Like any other salesman, his smile dims or brightens with the confidence he has in himself and his company. That's why merchandising radio advertising to him is of such importance. Give a salesman the feeling that his company's advertising is of real sales promotion value, and you start him out chipper. Let him get the idea that money spent on advertising is waste, on the other hand, and he'll soon be wondering why that money can't show up on his pay check in the form of increased commissions.

By creating enthusiasm for the power of radio, Berch has done the morale-boosting job. And out of salesmen's enthusiasm for radio comes willingness to use it fully (as mentioned in points 2 and 3 above).

Just how did Berch go about his intramural merchandising? What are the lessons to be learned by other companies selling goods or services of any kind? For some of the answers, you have to meet Jack Berch.

Berch is as much a salesman as a singer. His attitude is that of an employee of the Prudential, not that of a performer on hire to an agency and indirectly drawing pay checks from the sponsor. He considers the Prudential show a full-time job and works at it that way, from 9 to 5 daily. His attitude, therefore, suggests several important criteria for selection of a performer where a company feels that reaching out to its own salesman is important. (1) Will the performer help make his program a lasting and vital part of the firm's advertising plans by working at real intramural merchandising? (2) Is the performer's personality a thing of tinsel and glitter, or can he step from behind the microphone and make friends face to face?

Jack Berch makes friends with Prudential agents easily because he puts over the idea that he knows a salesman's problems, that he has been a salesman, and that he wants to help them do a job. The fact that he has been a door-to-door salesman himself comes under the category of fortuitous circumstance; but that's not the dividing line between who can make or who cannot make a good intramural merchandiser. Any singer, master of ceremonies, or comedian can establish *rapport* with a sales force no matter what his background, if he's willing, and if he's got the person-to-person touch.

(*Please turn to page* 75)



eads Berch pulls in his fan mail are passed on to agents in all districts




Agents, in turn, help Berch by distributing blotters promoting his show

# RADIO RESULTS

## PIANO ACCORDIONS

SPONSOR: Rosenman's, Ltd. AGENCY: Direct

CAPSULE CASE HISTORY: *A one-time announcement for* $5.50 *promoted the sale of two piano accordions. The store ran the commercial at* 1:12 *p.m. and within minutes after the announcement, two women phoned Rosenman's and said they'd be in to purchase the accordions. They came to the store soon after and made their purchase. That meant two piano accordions sold for* $425 *as the result of a single* $5.50 *air advertisement.*

CKX, Brandon, Manitoba PROGRAM: Announcement

## SALAMI

SPONSOR: S. F. Sausage Factory AGENCY: Gelsi-Medeo

CAPSULE CASE HISTORY: *This sausage factory wanted to test audience reaction so they ran a little contest on the* Italian-American Hour. *No big prizes—just* $120 *in cash. Using three announcements a week, the company pulled over* 15,000 *replies. With each entry contestants were required to send in two salami labels. At a dollar per salami, the advertiser drew* $30,000 *worth of sales from program contestants alone.*

KROW, Oakland PROGRAM: Italian-American Hour

## STOVES

SPONSOR: Cook Furniture Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The company used just one announcement at a cost of* $10 *to advertise the sale of stoves. The announcement was broadcast on Friday afternoon. By the following week, Cook's had sold all the stoves advertised for a gross of* $750. *The sponsor is gratified at the swift response to his air advertising and adds that he has personal statements from his customers that purchased as a result of his single announcement.*

WLAW, Lawrence PROGRAM: Announcement

## PHOTO SUPPLIES

SPONSOR: Patton Photo Supply AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser entered radio with a Sunday to Friday, late-evening* 10-*minute newscast. During the month of December they spent* $550 *for their news sponsorship. The store reports a* 20% *increase over their December business of last year* (1949). *The actual dollar increase attributed to their radio sponsorship is estimated at* $4,000. *If the business upswing continues, Patton's radio advertising will be expanded.*

WOOD, Grand Rapids PROGRAM: Newscast

## CHRISTMAS CARDS

SPONSOR: Bible Book Store AGENCY: Direct

CAPSULE CASE HISTORY: *Two hundred and fifty "talking" Christmas cards failed to move off the shelves. The cards had a plastic ribbon which said Merry Christmas when a fingernail was run down the ribbon. One* $4.50 *announcement late Sunday night included a demonstration by the announcer. The result: all* 250 *cards retailing at* 25c *each were sold the following day and customers requested more. No other media were used.*

WABB, Mobile PROGRAM: Announcement

## PHONOGRAPH RECORDS

SPONSOR: McMahan's AGENCY: Direct

CAPSULE CASE HISTORY: *McMahan's wanted additional store traffic and decided on a one-program plug for specially priced phonograph records. The commercial copy on the* McMahan's Dude Ranch Party *read: "Go to McMahan's TODAY for this special offer." One-time cost for the show is* $22.40. *The immediate result of the one-day offer:* 949 *records sold. And, after the one day special, a noticeable increase in floor traffic.*

KFXM, San Bernardino PROGRAM: McMahan's Dude Ranch Party

## GAS RANGES

SPONSOR: Eastern Electric Corp. AGENCY: Direct

CAPSULE CASE HISTORY: *This* 18-*year-old Norfolk firm was ordering gas ranges in lots of two and three—then they undertook sponsorship of a* 15-*minute woman's show,* Conversation Time. *Supplementary announcements were also scattered throughout the day's broadcasting schedule. The total first month expenditure for program and participations cost* $250. *Now firm's orders for ranges have increased by the carload.*

WGH, Newport News, Va. PROGRAM: Conversation Time; Participations



# the greatest drama of all time

***the players*** *are diplomats at Lake Success, G.I.'s in Korea, generals in the Kremlin and civilian defense workers in New York.*

***the authors*** *are Senators on Capitol Hill, correspondents in Hong Kong and reporters filing copy with Pravda, the London Times, the Emporia (Kan.) Gazette.*

***the producers*** *have addresses in Washington, in Peiping, in Moscow, in Paris.*

***the greatest drama of all time*** *unfolds in minute-by-minute installments . . . and only* ***radio*** *reports each epoch-making development* ***as it happens****. The people of America look* ***first*** *to radio newscasts to follow the most important events of all time...the news of the 1950's.*

If you are looking for the most valuable franchise in advertising, start planning now for a schedule of **SPOT NEWSCASTS** in your major marketing areas. A good place to begin is on one or more of the nation's leading stations represented by

## NBC Spot Sales

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

| | |
|---|---|
| **WNBC** | New York |
| **WMAQ** | Chicago |
| **WTAM** | Cleveland |
| **WGY** | Schenectady—Albany—Troy |
| **WRC** | Washington |
| **KOA** | Denver |
| **KNBC** | San Francisco |

ALONE . . . HE'D BE SENSATIONAL!

# BOGART

Together they're super-

TRANSCRIBED FOR LOCAL AND REGIO

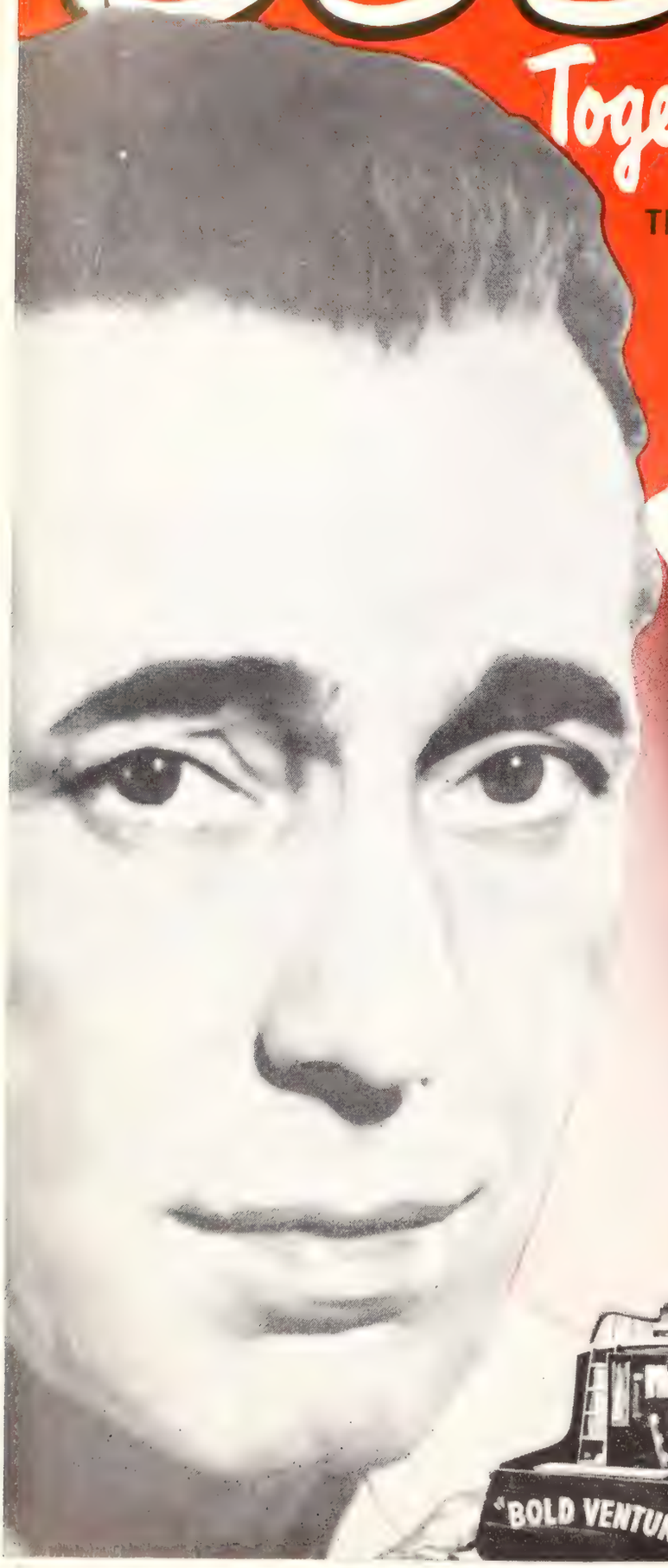
The Greatest Stars Ever Team

# "BOLD V

Ziv's new thrill-fille

ALL-STAR CAST ★ BRILLI

Music under



BOGART AND BACALL PLAYIN

ROLES IN THIS TERRIFIC HALF-H




Headed for a sellout... qui

—get the details TODAY


ALONE . . . SHE'D BE TERRIFIC!
BACALL
ional, super-terrific!
ISORSHIP!
-Hour Radio Show!
TURE"
adventure series!
★ THRILLING DIRECTION
AVID ROSE
NG
M!
FREDERIC W. ZIV COMPANY
Radio Productions
1529 MADISON ROAD • CINCINNATI 6, OHIO
NEW YORK
HOLLYWOOD



# Mr. Sponsor asks...

***Are television broadcasters and sponsors fulfilling their public-service responsibilities?***

**D. Malcolm Cox** | Vice president in charge of sales promotion
Pepsi-Cola Company, New York

## The picked panel answers Mr. Cox



Mr. Mickelson

If someone would come up with a realistic definition of the word "responsibility," the question could be an easy one to answer. But "responsibility" has become one of those cliches which is losing its meaning through overuse. It has become something like a mirror. What you see in it depends on who's looking at it.

To answer the question bluntly though, my reply is "yes." Television broadcasters and sponsors *are* realistic in considering their public-service responsibilities. But those responsibilities extend far beyond providing classroom instruction, adult education, or even serious music or the proceedings of the UN.

Television really won't be discharging its responsibilities fully unless and until it builds the broadest possible circulation, acquires the maximum viewing consistent with the public interest, and places itself on a sound financial basis. At its current tender age, it is hardly mature enough to have accomplished all these objectives. But it is working on this broader concept of public responsibility as well as the narrower one.

The track record, unless you are looking for weaknesses with a high-powered microscope, is pretty good. An English playwright called Shakespeare would be frightened out of his grave if he knew how many persons had seen his plays within the last 12 months. So would Richard Brinsley Sheridan, Oscar Wilde, Charles Dickens, and a great number of others. Just two or three years ago, it would have been completely incredible to assume that several hundred thousand persons would be viewing the deliberations of the United Nations as they took place; or that several million persons would watch the President of the United States as he addressed the nation concerning a national emergency.

This facet of television is pretty well known to the public, but it is only the beginning of what the industry can do when it conquers its technical and financial problems. Progress in the last 12 months alone has been, to put it quite mildly, fantastic.

This is not meant to imply that the record is completely unblemished. Performance records of individual stations and networks are uneven. We who are in the business certainly can't claim infallibility. There must be ideas and techniques we haven't yet discovered. I am sure we sometimes discourage easily when we collide with the frustrations involved in cable allocations, station acceptances, and high costs. And I suspect we haven't gone far enough in exploring the possibilities for sponsor-broadcaster cooperation in public affairs shows.

That is one step we can take immediately to speed our progress. Broadcasters and sponsors working jointly can perform public services we could never approach independently. And this is an extraordinarily opportune time for sponsors to consider seriously the public-service area.

So the answer to the question is "yes." Yes, we realize our responsibilities. Furthermore, I am sure we are making progress toward fully discharging them.

SIG MICKELSON
*Director of Public Affairs*
*CBS*
*New York*



Mr. Witting

The answer to your question is a categoric "yes." Not only are telecasters realistic in considering their responsibility, but many of them are proving extremely resourceful in adapting their new medium to developing opportunities for public service in many fields. In fact, we at Du Mont carry on a continuing project in program research just as assiduously as our counterparts in our manufacturing divisions carry on their research in electronics.

For a new medium scarcely three years old as a commercial operation, I think TV has a record that we in the industry can be proud of. What medium, for example, has done a more effective job of acquainting millions with the nature of the men who have made Communism a worldwide menace than TV networks which turned their cameras on UN sessions during the last few months, to let Americans hear and see these men in action? Every reader of these lines knows how Malik and Vishinsky stacked up in public esteem, and they have this knowledge directly as a result of seeing and hearing these men. Soviet

lies about democracy, about capitalism, about the Western way of life, are being utilized by the Russians to divide the world, and Du Mont, in cooperation with Freedom House, has broadcast a weekly program acquainting Americans with the stories told about them. So, too, every network carries at least one program that serves as a forum for outstanding national leaders who discuss problems of national and world importance. I think that it is highly significant that on many of these programs personalities of national stature make news worthy of Page One of the country's newspapers next day. Here at Du Mont we try to add an extra dimension to news in such projects; for example, George Putnam's recent flight to Great Britain and Germany for man-on-the-street interviews with Londoners and Germans.

All telecasters are acutely interested in educational TV and in finding the way to utilize this medium for an effective service in this important field. Du Mont has always been quick to explore suggestions and ideas from any responsible educational or public authority, and the hearings before the FCC, as well as the recent monitoring of New York programs for the National Educational Broadcasters, give evidence of network and affiliate devotion to the use of our facilities in the public service.

The important and realistic aspect of the whole question is a recognition that public authorities and leaders in such important fields as education have only *started* to utilize TV for public service, and there is acute need for closer coordination between the telecasters and established public service organizations. To cite two efforts being made in education right now, I might mention the *Johns Hopkins Science Review*, which Baltimore station WAAM and Du Mont are making available to our affiliates—and the project which WFIL-TV of Philadelphia has just arranged with 19 colleges and universities in that area, will undoubtedly be emulated in many other regions before this year is out.

No one realizes better than telecasters themselves that all these efforts in these many fields do not represent the ultimate in TV's public service, but they do indicate that the industry is conscious of its responsibility and is

(*Please turn to page 78*)





*"Fastest Growing Area in the South"*

**95th MARKET IN THE UNITED STATES**

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.

**TRADING AREA POPULATION OF OVER 600,000**

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.

**$133,890,000 CITY RETAIL SALES**

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were $5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

*Write, Wire or Phone for Availabilities!*

NBC **WSFA** Represented by Headley-Reed Co.

CBS **WCOV** Represented by The Taylor Co.

MONTGOMERY NETWORK STATIONS ASSOCIATION

MUTUAL **WJJJ** Represented by Weed & Co.

ABC **WAPX** Represented by The Walker Co.

Of course . . .
I'm listening to
WRNL



*In Richmond, Virginia the important BUYING AUDIENCE has the WRNL LISTENING HABIT!*

You'll get a BIGGER SHARE of the Outstanding Richmond Market in 1951 . . . with WRNL. WRNL gives you complete coverage in this Industrially Progressive, Economically Sound, Agriculturally Rich trading area. WRNL has been on 910 KC at 5000 watts for more than 10 years . . . so the important Buying Audience has the Listening Habit! Ready Buying Power plus WRNL equals More Sales then Ever.

*Remember . . .*
*THERE'S MORE SELL . . . ON*

WRNL

5000 WATTS 910 KC
*Day & Night*
NON-DIRECTIONAL
*(daytime)*
ABC AFFILIATE
RICHMOND, VIRGINIA

EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

# roundup

This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Radio pulls 40,000 customers for 15-year sponsor*

Wieboldt Stores, Inc., constitute a group of six department stores in Chicago and suburbs. They're firm believers in broadcast advertising as this fact indicates: for 15 consecutive years they've sponsored the *Your Neighbor* program on NBC's WMAQ, making the show the oldest daily program under the same sponsorship in Chicago. (And, for 13 of the 15 years this 8 a.m. half-hour daily time-temperature-record program has featured Miss June Marlowe, also something of a record.)

Recently, the company planned an official opening for an expanded and modernized store in suburban Oak Park and decided to bank on radio/TV celebrities to attract customers. The format was to include a day-long series of personal appearances of popular shows, interviews, and live remote broadcasts at the store—all climaxed by a gala celebrity show in the evening. The expenditure: a reported $4.000. This is what Wieboldt got for their money.

*Play or Pay* program, m.c.'d by WBBM's Tommy Bartlett; *Double Quiz*, featuring Jim Lowe and singer Billy Leach, followed immediately after Bartlett. Other personalities making appearances included singer Bill Lawrence; Fran Allison of *Kukla, Fran & Ollie;* the star of the *Sky King* program and Bette Chapel, vocalist on the Dave Garroway show (NBC-TV).

The one-day promotion exceeded the hopes of Wieboldt's radio-enthusiastic executives including sales manager William T. White. It was estimated the crowd in the new store throughout the day exceeded 40,000. This is *more than half* of the 1950 population of the Oak Park-River Forest suburban community, where the store's located.



CBS' Bill Lawrence upped sales in radio section

From the time the store opened at noon until closing after 9:30 p.m., these 40,000 people jammed the aisles, making purchases and being entertained. Three thousand people mobbed the radio/TV section of the store to hear singer Bill Lawrence; Tommy Bartlett halted traffic in another corner of the store with his quiz show; Jim Conway of *Meet the Missus* held the super market crowd at Wieboldt's and NBC-TV's Fran Allison was kept busy autographing record volumes. ★ ★ ★




Tommy Bartlett, WBBM star, entertains part of huge crowd that attended opening of new store

### *High school talent wins goodwill and sales on WCAV*

By taping and broadcasting activities at 50 high schools in Virginia and North Carolina, the Pyrofax Gas Division of the Union Carbide & Carbon Corporation is building consumer loyalty to their product—bottled gas for farm use.

They're doing it with their WCAV, Norfolk, show called *Today in School* aired Monday to Friday, 9:30-10 a.m. The morning half hour may consist of a high school band performance, glee club, or dramatic show. Whatever the show, it is all student-written, produced, and announced.

Pyrofax is sponsoring 60 out of 100 of these *Today in School* broadcasts (20 weeks, five times weekly). The remaining 40 programs are sponsored by other local companies.

In addition, William and Mary College in Williamsburg evinced interest in the shows before they went on the air. So much so, that the college granted $1,500 in funds to let William and Mary faculty members travel to different high schools, help supervise shows.

The result is a four-way dividend in sales and goodwill: satisfied sponsors and WCAV executives; pleased high school students with an interesting extra-curricular activity, and William and Mary faculty members who have a chance to look over and screen promising high school youngsters who may soon be entering the college. ★ ★ ★

### *Unplanned WSB promotion sends poetry sales soaring*

Most publishers will agree that the appeal of poetry books is limited to a specialized reading public. They rarely or never approach the sales figures of the "who-dun-its," or historical novels. But, in Atlanta, a book called "Poems with Power" is enjoying unusual success thanks to WSB radio promotion—unplanned promotion at that.

Dudley McCaskill of WSB was looking for something with continuity and human interest to wind up his daily 7:15-45 a.m. program of news and music called *Merry-Go-Round*. While pondering his problem, he ran across the book, "Poems with Power," published by Abingdon-Cokesbury Press. Next day, as a trial run, he used one of the verses to close the program. An avalanche of complimentary phone calls followed.

McCaskill worked his way steadily through the book, reading one verse each day. An average of 150 to 175 letters per month came in. Since much of the mail consisted of requests for the source of the verse, regular credit was given on the air each day for book, publisher, and compiler, James Mudge.

The publishers report that sales of "Poem with Power" have rocketed.

He is still reading it and the unplanned promotion continues successfully, with fan mail comments and sales of the book showing an above-average and continued rise. ★ ★ ★

### *1951 radio outlook good: Goodwill Stations' Patt*

Outlook at the Goodwill Stations in 1951 is for further business increases of 10-15% over 1950 sales. This prediction is made by Goodwill President John F. Patt (stations are WJR, Detroit; WGAR, Cleveland; KMPC, Hollywood).

At a recent two-day meeting in New York of Goodwill Station executives. Patt revealed that the three Goodwill Stations showed a business increase over each preceding month.



Goodwill Stations and Edw. Petry execs confer

This, in spite of additional TV and AM competition. Key to their success: community service plus heavy local selling added to their national business.

Patt mentioned that WJR, for the first time in 24 years, grossed $3,519,-151, an increase of a quarter-million dollars over 1949.

Standing left to right in the picture are Franklin Mitchell, WJR program director; Worth Kramer, WJR vice president and general manager; Arthur McPhillips, WJR sales service director, and Carl George, WGAR vice president and general manager. President John F. Patt is seated at the head of the table immediately in front of Worth Kramer. To Patt's left is Edward Petry, president of rep firm. ★★★


KVOO

OKLAHOMA'S GREATEST STATION FOR 25 YEARS

**Tulsa Stores Lead in Sales**

KANSAS CITY, Jan. 12—(AP)—Department store sales in the first week this year made big gains over the same period in 1950 in the tenth federal reserve district.

**Tulsa led with a 66 per cent rise according to the federal bank's weekly report. The gain for the entire district was 38 per cent.**

All states in the district also showed an increase in percentage of sales for the four weeks ending January 6 compared with the same period a year ago. Wichita topped this period with a 27 per cent gain, compared with a district average of plus 18.

Here is the percentage of increase for the week ending January 6: Colorado 35, Kansas 42, Missouri 32, Nebraska 33 and Oklahoma 50; Denver 33, Wichita 53, Kansas City (Mo.) 32, St. Joseph 19, Oklahoma City 38 and Tulsa 66.

The above article reprinted from the Jan. 12 Tulsa Tribune again demonstrates why the Tulsa Market Area, in northeastern Oklahoma, is Oklahoma's No. 1 Market.

*Only KVOO blankets* this market, in addition to bonus coverage of rich counties in Missouri, Kansas and Arkansas.

Edward Petry & Co. Inc.
*National Representatives*

NBC AFFILIATE
50,000 Watts

KVOO

BLANKETS OKLAHOMA'S NO. 1 MARKET

wanted:

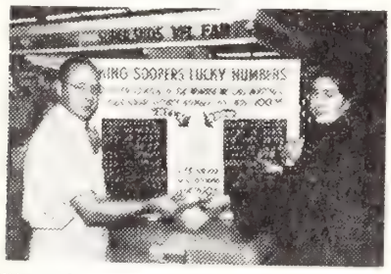


hitch hikers

**for the hottest spots in Denver!**

How'd you like to have 4 "live" salesmen selling your account's product in 4 gigantic super markets 10 times a day, six days a week! Food, soap or drink time buyers, check KTLN right NOW!

***Mrs. M. P. Ratliff, first winner of KTLN'S every hour, on the hour lucky number contest, receives $100 prize money from Burt Bales, King "Soopers" store manager.***




*Wire, phone or write for availabilities:* Radio Reps., Inc., New York, Chicago, Los Angeles, San Francisco or John Buchanan

KTLN

1000 WATTS

DENVER'S

only independent! Non-directional station




# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q. Have you ever done a story on *The Greatest Story Ever Told?*** *Network researcher, New York*

**A.** SPONSOR did a full-length story on the ABC program. It was called "Sans advertising," ran in the May 1947 issue. A "p.s." appeared on page 14 of the February 1948 issue, and an editorial in the April 1948 magazine.

**Q. Who owns the picture "Lightning That Talks"?** *European radio network, Luxembourg*

**A.** The film is the property of the All-Radio Presentation Committee, Inc.; bookings are handled by the BAB, 270 Park Avenue, New York.

**Q. Has SPONSOR ever done any articles on the Progressive or Liberty Broadcasting Systems?** *Advertising agency, New York*

**A.** "Play ball: 1950" in the 10 April 1950 issue describes the Liberty Broadcasting System. A "p.s." on Liberty appeared in the 14 August SPONSOR. In 9 October, Sponsor Report mention was made of both these small-station network systems.

**Q. Can you give us the names of several advertising agencies outside of New York that handle advertising beamed to the American Negro?** *Radio station manager, Rosenburg, Tex.*

**A.** Gardner Advertising Company, 915 Olive St., St. L., Mo.; Henri, Hurst & McDonald, Inc., 121 West Wacker Drive, Chicago; Ralph H. Jones Company, Carew Tower, Cincinnati; Joseph Katz Company, 10 West Chase Street, Baltimore.

**Q. We'd like some details on the telecast of the All-Star football game from Chicago last August.** *Advertising agency, New York*

**A.** The program was co-sponsored by General Mills, Inc., and the Wilson Sporting Goods Company and was a DuMont telecast over WGN-TV in Chicago.

**Q. In which issues of SPONSOR is there mention made of Fritz Snyder?** *Advertising agency, New York*

**A.** Mr. Snyder, now with the Biow Company as a special field representative of their TV program department, was mentioned in "What makes Bulova tick?" in the 28 March 1949 issue. He also received editorial mention in Applause, 9 October 1950.

**Q. What do you have on radio success stories in the appliance and paint lines?** *Broadcasting association, New York*

**A.** See the 10 April 1950 SPONSOR, "It happens every spring." Also our Radio Results sections in the 10 April; 8 May; 3 July; 31 July; 23 October issues (1950) and the 15 January 1951 Radio Results page.

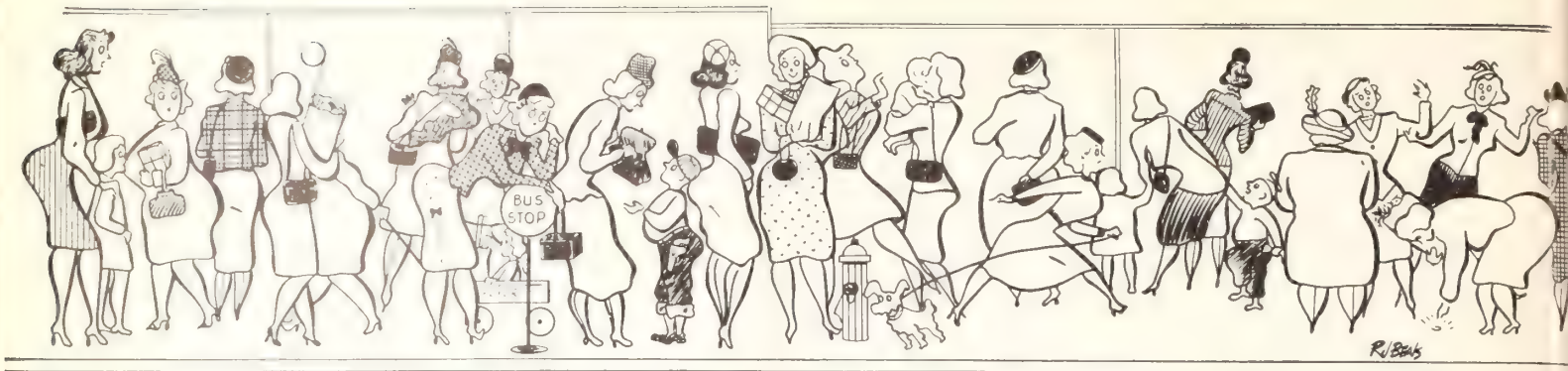
**Q. Who produces the film commercials for Mott's Apple Juice, Birds Eye and Ajax Cleanser?** *Advertising agency, New York*

**A.** Mott's Apple Juice and Birds Eye commercials are produced by Young & Rubicam. Agency for Ajax Cleanser is Ted Bates.




USS STEEL
UNITED STATES STEEL

Now in its sixth season, the **U. S. Steel Hour**—radio's most honored show—is bringing to America's radio audience another great year of **THEATRE GUILD ON THE AIR.** Coming up this season are such outstanding productions as *Good-bye, Mr. Chips; Come Back, Little Sheba;* and a special hour-and-a-half adaptation of *Hamlet.* These programs of superb drama—with stars of stage, screen and radio—are heard Sunday evenings at 8:30 p.m. (EST) on the NBC network.




# Half of the Married People in the KFAB Area are Women



By Harry Burke
*General Manager*

Yes — half of the married people are women — BUT, 81% of all the radio listening is by women, both daytime and nighttime. Furthermore, women are the motivating force behind 92% of ALL purchases.

This is one of the biggest reasons why radio is the best advertising medium today. The people you must sell, to make profitable sales, are women. They are the ones you can reach easiest, most often and at least expense.

In KFAB's great "Midwest Empire", according to recent reports from Hooper and Conlan, more women listen to KFAB than any other radio station.

It is non-sense that "half of the married people are women" — BUT, *nonsense-that-makes-sense* because women are your largest group of listeners and your best prospects.

KFAB offers you this year's audience at this year's price. Let us submit program ideas and availabilities to help you sell more women.

THE MIDWEST-EMPIRE STATION

1110 K.C. **KFAB** 50,000 WATTS OMAHA BASIC CBS

**Represented by FREE & PETERS INC.** **General Manager, HARRY BURKE**

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JULY THROUGH DECEMBER 1950

Issued every six months


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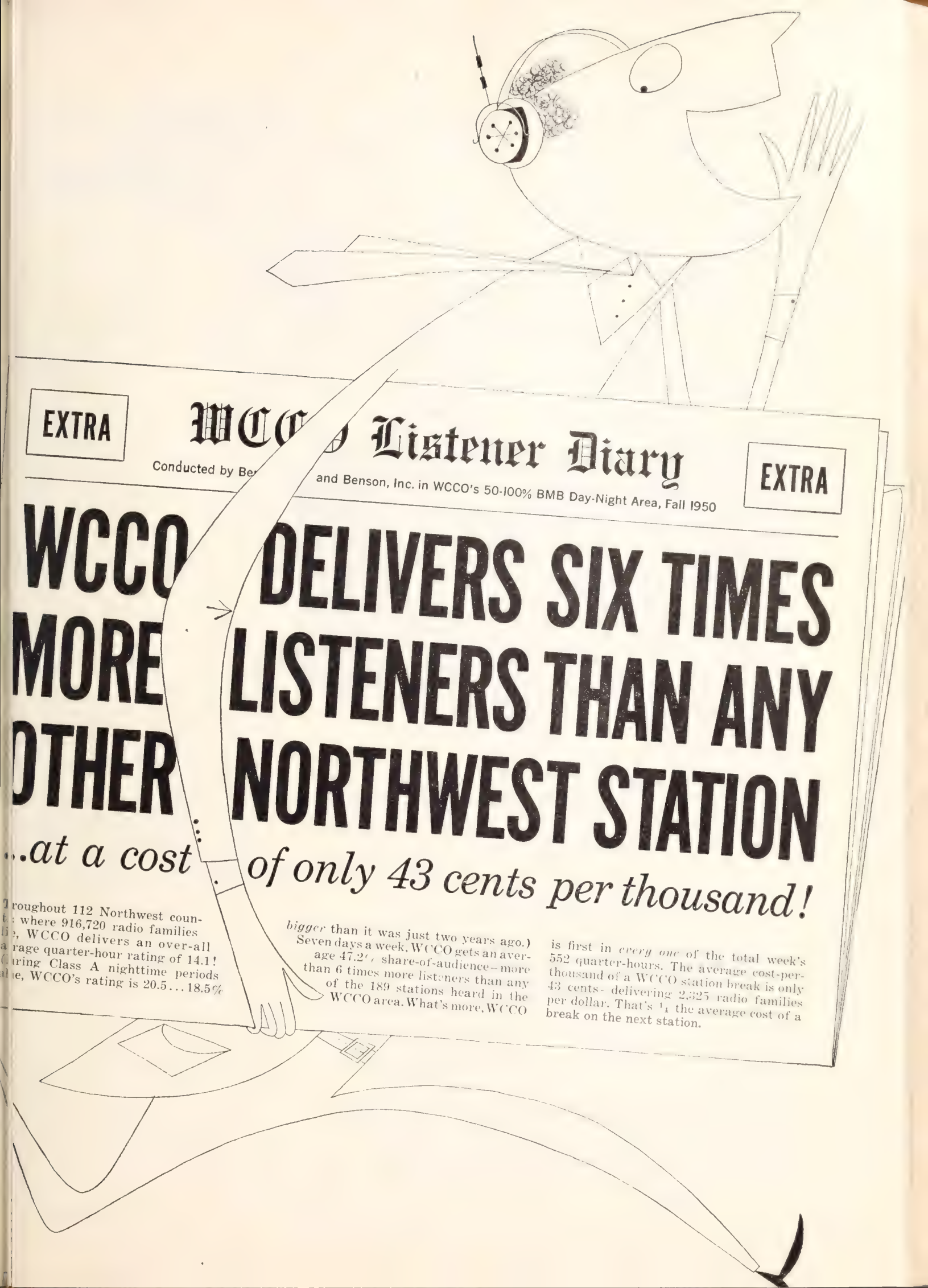
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Glamour boys of bigtime advertising — 18 Dec. p. 28
What are the true conditions in timebuying? — 18 Dec. p. 34

### Tobacco

Big radio/TV activity seen for cigarette companies — 17 July p. 31
Millions more call for Philip Morris — 31 July p. 16
Alexander Harris, Ronson Art Metal Works, profile — 14 Aug. p. 14
R. J. Reynolds football plans — 25 Aug. p. 20
How Brown & Williamson climbed to 25 billion cigarettes — 6 Nov. p. 21
Brown & Williamson formula gives brands special appeal — 20 Nov. p. 24

### Transcriptions

National advertisers' use of transcriptions — 17 July p. 55
Library and program transcription services — 17 July p. 56
Transcriptions offer low-cost, top-talent shows — 4 Dec. p. 21



EXTRA

WCC[illegible] Listener Diary

Conducted by Be[illegible] and Benson, Inc. in WCCO's 50-100% BMB Day-Night Area, Fall 1950

EXTRA

# WCCO DELIVERS SIX TIMES MORE LISTENERS THAN ANY OTHER NORTHWEST STATION

## ...at a cost of only 43 cents per thousand!

roughout 112 Northwest coun-
: where 916,720 radio families
, WCCO delivers an over-all
rage quarter-hour rating of 14.1!
ring Class A nighttime periods
e, WCCO's rating is 20.5... 18.5%

*bigger* than it was just two years ago.) Seven days a week, WCCO gets an average 47.2% share-of-audience—more than 6 times more listeners than any of the 189 stations heard in the WCCO area. What's more, WCCO is first in *every one* of the total week's 552 quarter-hours. The average cost-per-thousand of a WCCO station break is only 43 cents- delivering 2,325 radio families per dollar. That's $\frac{1}{4}$ the average cost of a break on the next station.

## CAMERA AND PROPS

(Continued from page 33)

*roway At Large* show (NBC-TV) sponsored by Congoleum-Nairn, Inc. The pitch used to sell Nairn Inlaid Linoleum is that double certification is provided—a guarantee from the manufacturer and dealer both. A neat dodge, therefore, was to produce a double image of Garroway by superimposition. One of the Garroways, naturally, represented the manufacturer; one the dealer. In both roles, Garroway brandished a guarantee.

"Right from the outset, we decided to take advantage of both the audio and visual impact of TV on the Garroway show," says Charles Wolfe, author of a forthcoming book on television advertising, and director of radio/TV commercials at McCann-Erickson. "Our agency research department proved our theories correct."

(This strategy fitted in nicely with Garroway's program, which is famous for its gimmicks, anyway. In one commercial, Garroway is supposed to sell the indented lines in Congo Wall that make it look like tile. But the lines cannot be seen clearly via the camera. Garroway solves this by asking the stageman to lower a boom mike beside the Congo Wall. The camera takes a closeup of Garroway's hand; simultaneously he rubs his fingernails across the product, so that the audience can actually *hear* the clicks of the indentations. The sound and image combined strikingly make the point.)

### 2. *Letting the camera act*

One interesting thing a program producer can do is to let the camera act for him on occasion. This is cleverly illustrated by Harvester Cigar's suspense show, *The Plainclothesman* (DTN), in which the camera plays the title role throughout each program. As the gumshoe lieutenant, the versatile camera eats lemon meringue pie, gets into fist fights, blinks its eyes, and exercises an insatiable craving for Harvester Cigars. Of course, an actor (Ken Lynch) does help the camera out, but his hands are the only members of his body visible to the viewing audience. Crouched under the lens, Lynch, a script in one hand, a cigar in the other, helps give the illusion that the camera is an animate being. When Lynch lights up a cigar and simultaneously speaks, a stagehand puffs like mad on a cigar joined by a piece of rubber tubing to a holder just beneath the lens, and lo, smoke eddies forth, apparently from the camera's lips.

This dramatic plug for the product extends through the show into the commercial. Then Jack Orrison, who plays Sergeant Brady in the show, is seen exuding satisfaction as he puffs a Harvester Cigar into the face of the audience. Moreover, he shows how cozily the stogey fits into his vest pocket.

The show's director-producer, 45-year-old Bill Marceau, gained his stagecraft experience as a special effects man for MGM (*The Wizard of Oz, Beau Geste*) and Broadway actor (*The Searching Wind, The Assassin*). "At first," he says, "we got letters from televiewers asking: 'Why don't you show the face of the Plainclothesman?' Now they write: 'I felt that *I* was the Plainclothesman last night.' At this stage, we can make the camera do almost anything—except make love. And maybe, some day, we'll get around to that."


**Recipe for TV results in Central Ohio . . .**



Edwina Zanes is a nationally-known home economist. Televiewers like her easy style of step-by-step food preparation and demonstrations . . . interspersed with friendly tips and helpful information for the homemaker.

**STUDIO "K" Mrs. Zanes' Kitchen**

How big can a kitchen get? This one is a popular part of thousands of TV homes . . . and a profitable place to demonstrate food products, appliances, and other items for homemakers.

Mrs. Zanes' Kitchen shows a phenomenal mail count—month after month—for advertisers on this well-known participation program. For example, a recent offer brought in over 900 requests for a recipe pamphlet. For other specific mail counts and details about Studio K, phone your Blair TV representative or write.

**WBNS-TV** COLUMBUS, OHIO Channel 10
CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street



"steady as she goes in San Francisco"

PULSE reports San Francisco Bay area tele-viewing "steady as she goes"—

# 3 MONTHS IN-A-ROW

## (OCTOBER, NOVEMBER, DECEMBER, 1950)

KRON-TV carried more once-a-week and multi-weekly programs with largest share of audience than the other two San Francisco stations combined . . .

## HOW'S THAT FOR PROOF

KRON TV
SAN FRANCISCO CHRONICLE - NBC AFFILIATE
SELL MORE ON CHANNEL 4

PUTS MORE EYES ON SPOTS

Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco

### 3. Background projection

Visual variety and economy are fused in a number of camera tricks that TV producers have devised. One of the most commonly used devices is the background-projection shot. This technique calls for (a) a still shot from a slide projector or (b) an action shot from a movie, to be projected on the rear of a translucent screen. Thus, you get inexpensive background for a studio set.

The *Firestone Hour* (NBC-TV) is an adroit user of still shots for rear projection. Recently, an opera singer sang before the stained glass windows and altar of a magnificent church—almost all composed of an enlarged photographic slide.

And numerous sponsors have used movie rear-projection shots to infuse realism into their TV productions. The emphasis seems to be on film action of flowing water. For its commercial on the *Colgate Comedy Hour* (NBC-TV), Halo Shampoo reveals a flowing sea in front of which sits a beautiful nymph on a rock, her Haloed hair glistening in the spray. Sweetheart Soap's *One Man's Family* (NBC-TV) has depicted a boy and a girl in a stationary motor boat speeding through a filmed briny blue. And in order to frame its "Harbor Lights" ballad vividly on the *Hit Parade* (NBC-TV), Lucky Strike had its cameraman, Bernie Haber, take movie shots from the Staten Island Ferry off New York City; the consequent projection film was so realistic that viewers could almost taste the salt in the water.

Not to be neglected is the trick of merely picking up the natural setting provided in or around a TV studio. Nothing could be more inexpensive. Smart cameramen for the *Bob and Kay* (WENR-TV, Chicago) constantly focus their cameras on the Chicago skyline, which is easy, because the studio is located on the 42nd floor of a Chicago skyscraper. In Manhattan, *Hit Parade* co-producers Dan Lounsbery and Ted Fetter have staged dances in the gracious lobby and loge of their studio, the ex-Broadway Center Theatre. In fact, for one *Hit Parade* number, "All My Love," the producers had the singer pose as a lovesick actress leaving the theatre from the 48th Street stagedoor entrance; when street noises drowned out her singing, they hid a pencil mike in the bouquet of roses held by the Stagedoor Johnny who waited for her.

### 4. Roller drum

The roller drum is another dramatic action device; it's a drum on which charcoal drawings can be placed and which can be revolved quickly to present a swift, bizarre image which is then superimposed on the screen by a second camera. For the Ford Motor Company's *Toast of the Town* (CBS-TV), producer Marlo Lewis wanted to create a ghostly effect while James Melton sang "Riders in the Sky." Drawings of phantom riders placed on the roller drum did the trick.

### 5. Prisms

Several weird camera gimmicks have been refined by 45-year-old Albert W. Protzman, NBC-TV technical production director, who for many years was head sound technician at Twentieth-Century-Fox (*Steamboat Round the Bend, Judge Priest*). One of his specialties is the dove inversion prism. When this prism is fitted over the camera lens, images are turned upside down. Thus, when the script calls for a girl to stare into a pool of water, her reflection can be flashed on the screen.

A variation of this is the use of the multiple-faceted prism. This device (costing approximately $500) creates a wonderful montage effect; with the turn of a crank, it can also produce a rotation of images. Thus the Crossley commercial on NBC-TV reveals four refrigerators spinning around a central refrigerator; and the *Firestone Hour* commercial is a glittering montage display of tires and toys.

### 6. Vibration devices

The illusion of the speaking tire has been achieved by the B. F. Goodrich Company for the commercial on *Celebrity Time* (CBS-TV). Here the device employed is the oscilloscope, a machine similar to one used in Walt Disney's *Fantasia*. It produces a wavy line on the screen, the waver depending upon the kinds of sounds fed to the machine. (In *Fantasia*, the audience saw the wobbly gyrations made by the sounds of oboes, harps, and trumpets.) In *Celebrity Time*, the machine creates a wavy line which is superimposed on the tread of a Goodrich tire. The vibrating tire tread, in close-up, seems to be boasting of its own merits.

"A couple of jokers complained that a talking tire wouldn't sound like that,"


Dennison's

BUYS NEWS

One of the West's finest food brands, Dennison uses KJR Noon News—their only spot program buy in Western Washington.




REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta



*"... a new nation, conceived in liberty ..."*

The hand of time has wrought great change since the day Abraham Lincoln spoke on the battlefield at Gettysburg. Yet, in America his words remain as alive today as the instant they passed his lips. It remains our task to keep them alive, for they are the message of a free America. And standing ready to speed this message on its way to all of the corners of a troubled world is radio—the powerful, articulate voice of the nation. WJR takes pride in pledging the strength of its men, women, and broadcasting equipment to lend an ever increasing volume to this great American voice of freedom!

*Radio—America's Greatest Public Service Medium*



FREE SPEECH MIKE

**WJR**

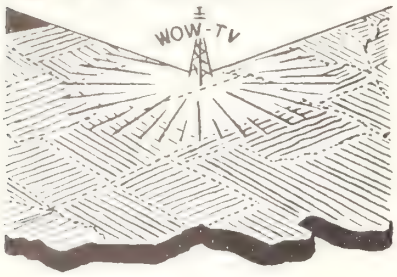
THE GOODWILL STATION, Inc.

FISHER BLDG., DETROIT

CBS
50,000
WATTS

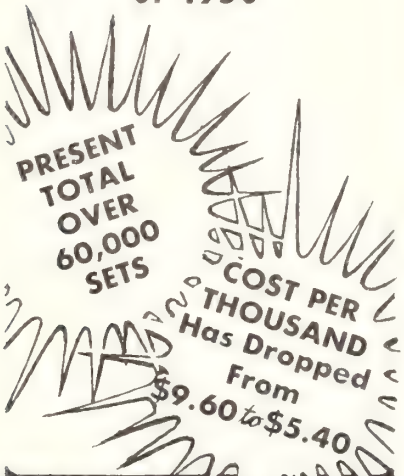
*Call or write your nearest Petry Office*

WOW-TV
Serves
One Of The Five
FASTEST GROWING
T V MARKETS
in the United States




EVERY DAY
DURING 1950
An Average of
152 FAMILIES
Were Added To The
WOW-TV AUDIENCE

It Almost Doubled
the Last Quarter
of 1950




WOW-TV
Channel 6
FOR AVAILABILITIES CALL ANY
BLAIR-TV OFFICE OR WEBSTER 3400
OMAHA, NEBRASKA

says Bob Sammon, in charge of engineer operations at CBS-TV Studios. "But we had them there. How exactly *does* a tire talk like?"

A similar gimmick that has been refined at CBS-TV studios is the electronic ripple. By turning a knob on this $200 device, the engineer is able to produce a ripply undulation on the screen which can be made to fluctuate at an increasing faster or slower pace. It's particiularly valuable for flashback scenes in psychological dramas. ("How well I remember the night of 1892 when my dear old grandmother crept stealthily up behind me, a stiletto in her hand and a curious smile on her face.") It probably had its most exciting demonstration, though, in the *Ford Theatre's* production of *Alice in Wonderland*, when Alice was rippled into more shapes than an accordion.

### 7. *Mirrors*

Mirrors can be used in a TV program either to gain an eerie effect, as in a Coney Island Fun Palace, or to save costs on the use of extra cameras. Here are examples of both: Hugh Rogers, executive producer of Batten, Barton, Durstine & Osborn, TV productions, wanted to get an unusual effect for the rendition of that goofy novelty tune, "The Thing," on the *Hit Parade*. Snooky Lanson, the singer, winds up in Hell (with a boom! boom! boom!), and the devils, after dancing around him in flames, are supposed to peer down into the mysterious box. The problem was to capture their downward stares. This was ultimately done by having a mirror in the bottom of the box reflect their evil faces, and then focus the camera on the mirror image. The result was wonderfully macabre.

A different problem was faced by NBC's Protzman when he was doing a scene in Ballantine's *Believe It or Not* show. His problem was to shoot a picture of a trapped racketeer who was staring from a second-story window down at a cop on the street. Since he didn't want to waste time and expense lifting the camera up to the window, Protzman solved the puzzle by employing a pair of mirrors. One mirror, placed near the window, reflected the cop's image down to a second mirror on the ground which, in turn, reflected an image into the camera lens. Result: a picture which showed the cop as he would look from the window, taken without moving the camera an inch from the ground.

### 8. *Trick props*

Sponsors could learn much from the cost-cutting prop tricks of Charles (Chuck) Holden, 44-year-old production manager for ABC-TV, former Broadway actor-stage manager (*Porgie and Bess, Kiss the Boys Goodbye*) and ex-radio scriptwriter (*Crime Photographer*). As a producer of 55 TV shows weekly and head of a staff of 200, he has learned that simplification of props can be a great money-saver. Consider these samples of his wizardry:

1. For the Kellogg Company's *Space Cadet*, the prop department was considering the use of expensive basketball bladders—to represent orbits for a camera "trip to the moon." Instead, for one-tenth of the cost, Holden used Christmas crepe-paper balls.

2. For the *Buck Rogers Show*, a cheap flame gun was devised: two batteries, a lighter coil, and magician's flash powder. Heat from the coil shoots the flame out miraculously.

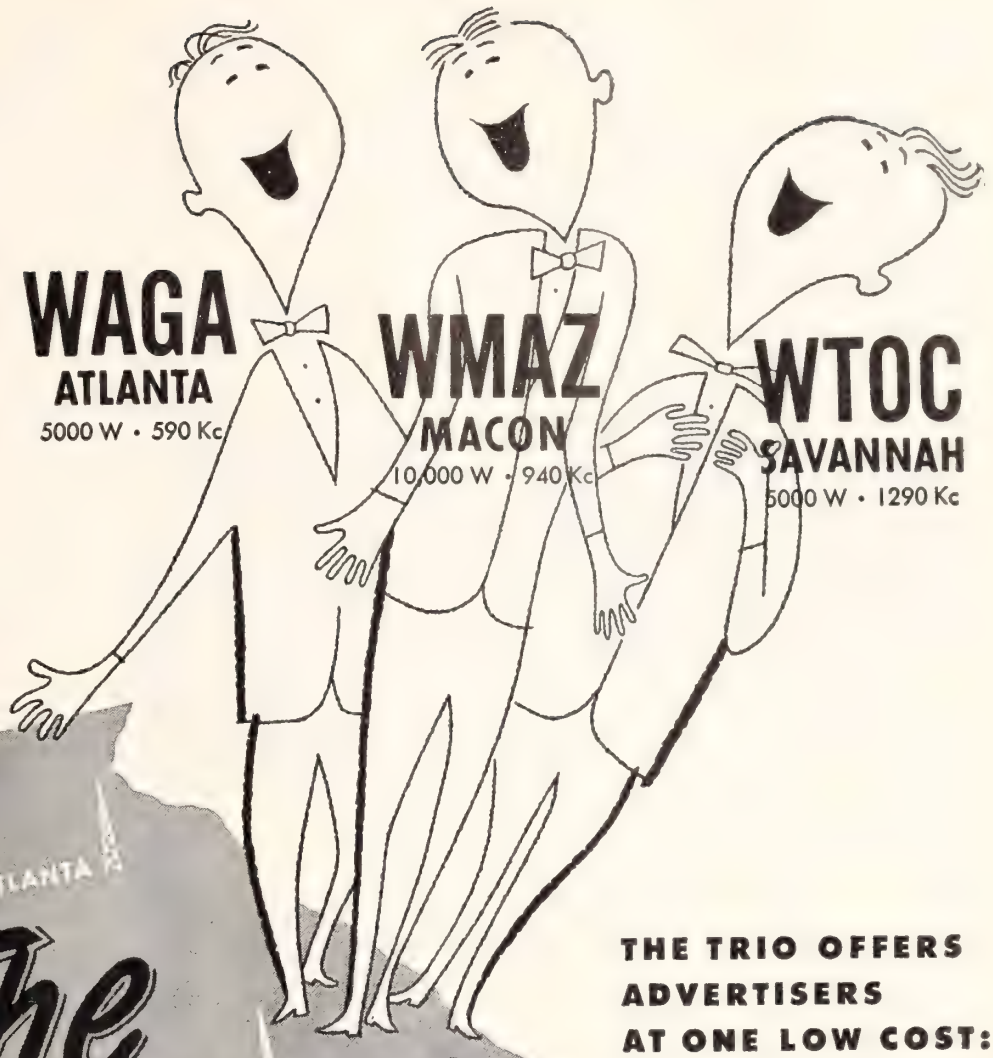
3. For the commercial on the *Faith Baldwin Theatre of Romance*, a girl skiing while she was clad in a Maiden Form brassiere had to be shown discreetly. This was done (to the satisfaction of all prudes) when Holden and the William H. Weintraub agency had her remain stationary on skis, with a fan blowing at her hair one way, and a camera "cloud loop" moving clouds in the other direction.

4. For Old Gold's *Stop the Music*, Bert Parks wanted flowers to shoot up from the ground magically whenever he sprinkled it with a watering can. Holden had the flowers attached to a series of mouse traps. From off-camera a stagehand would spring the traps with a long pole and as each mouse trap was sprung a flower would leap up to vertical position.

5. For *Chance of a Lifetime*, experts said it would cost $1,000 to construct an electrical turntable that would stop at certain numbers. But for $150, Holden fashioned a very capable one —with an ordinary carpenter's nail stopping each revolution of the drum.

6. For *Stop the Music*, a chorus line was supposed to be framed ingeniously while the girls danced to the ballad "Dancing on the Ceiling." A chandelier was built to hang upside down from the floor. By using the dove inversion prism, the camera gave the illusion that the girls *were* dancing from the ceiling, their skirts, however, prop-

Only a combination of stations can cover Georgia's first three markets



**WAGA**
**ATLANTA**
5000 W • 590 Kc

**WMAZ**
**MACON**
10,000 W • 940 Kc

**WTOC**
**SAVANNAH**
5000 W • 1290 Kc




**THE TRIO OFFERS ADVERTISERS AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

**— in Georgia's first three markets**

Represented, individually and as a group, by

**THE KATZ AGENCY, INC.** New York • Chicago • San Francisco • Dallas Atlanta • Detroit • Kansas City • Los Angeles

erly disobeying Newton's Law of Gravity.

7. For a scene when a man was supposed to hurl knives at a women, Holden had a stagehand hidden behind the wall. Each time the man motioned to throw a knife, the stagehand would pull a trigger on a mousetrap, releasing a knife which would spring through a rubber slot from *behind* the girl, and seemingly pinion her to the wall. The knife-thrower, of course, didn't hurl a single knife.

In evolving props, Holden adopts a beguilingly easy formula: "Use (a) the quickest, (b) the cheapest, (c) the most fool-proof gimmick you can dream up. Test and retest. If there's the slightest possibility it won't work, invent another one."

Simple props can often be more effective than animated films to enhance a commercial. For example, the Tidewater Associated Oil Company commercial employs miniature cars and a model gas station for its Tydol gasoline and Veedol oil sales pitch. A stagehand can direct the tiny autos where he will, merely by pulling an invisible thin black thread tied to the car's front axle. A "shadow box" designed by Lennen & Mitchell's Clark Agnew flashes lights off and on to give the miniature Veedol sign a starkly dramatic appearance.

Says Nicholas (Nick) Keesely, vice president in charge of the radio/TV department at Lennen & Mitchell: "Miniature props offer you more flexibility than the 'frozen' films in this case. We can vary each Tidewater vignette and plug any seasonal item we want. Besides, the cost is extremely reasonable."

Admiral Corporation has used so simply graphic a device as that of spreading groceries across the floor and panning the camera across—just to illustrate how many items an Admiral refrigerator can hold. It has, however, also used involved Rube Goldbergian props invented by the fertile brain of Charles Luchsinger, co-owner of Cartoon Teletales, Inc., a new New York TV special effects firm. When Admiral asked for a replica of its 24-story electric display on Michigan Avenue in Chicago, Luchsinger (for $200 plus cost of materials) promptly devised a production with flares and rockets. It was almost as spectacular as an atom bomb exploding.

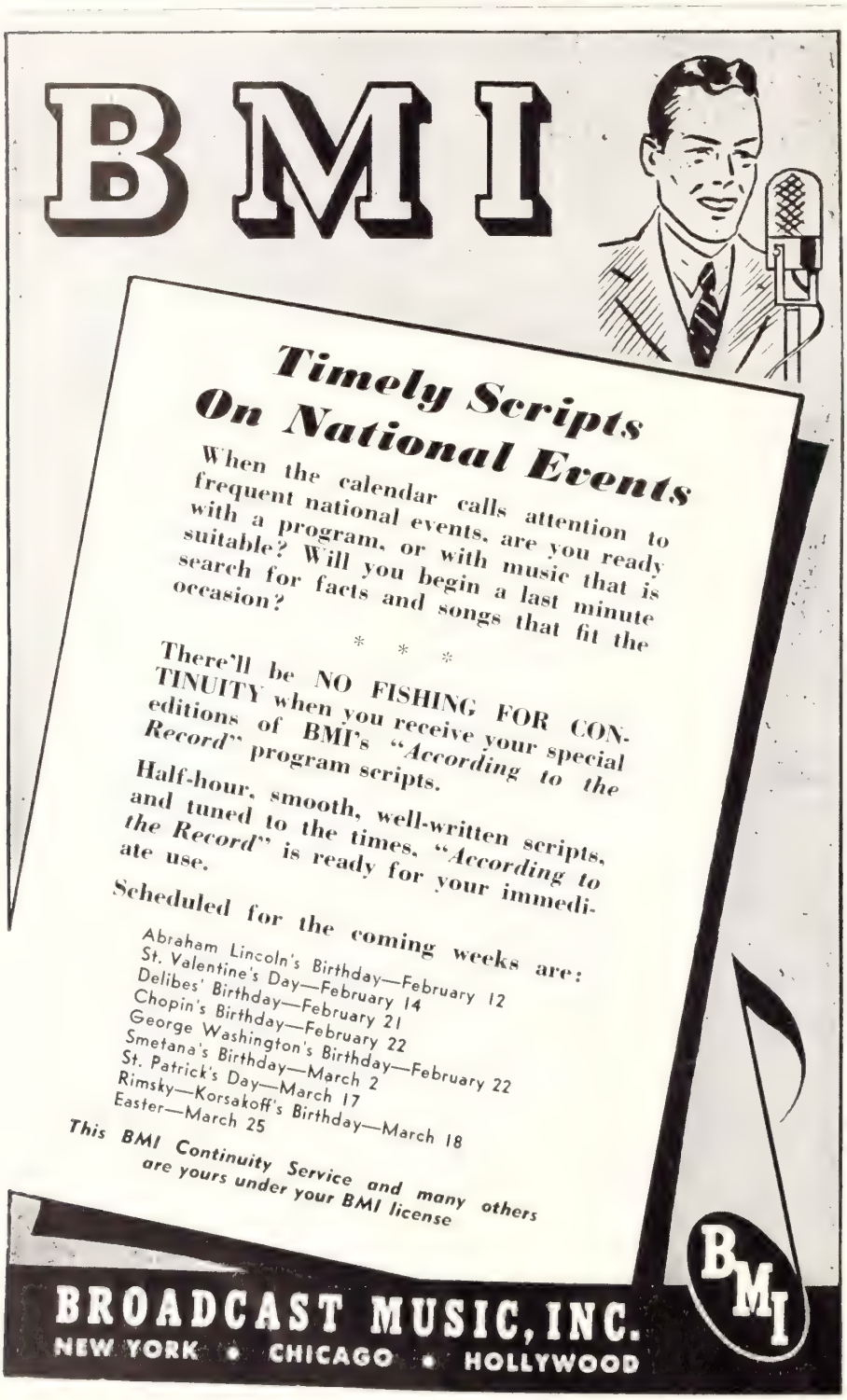
Of course, even the most ingenious TV effect (live as compared to film) can come a cropper, with embarrassing results. The most famous case is the American Safety Razor Corporation commercial on the *Show Goes On* (CBS-TV). Usually, m.c. Robert Q. Lewis hands an A.S.R. cigarette lighter to a guest. "I'll pay $50 to your favorite charity if this lighter doesn't work the first time you try it," wagers Lewis. The orchestra drums roll majestically; the camera cuts to a closeup of the hand holding the lighter; and, with a dramatic flourish, the flame pops up.

One time, though, to Lewis' befuddlement and horror, the lighter did *not* work. He turned a pistachio green and bleakly submitted the check to the guest's charity.

"It turned out," says Charles Wolfe, McCann-Erickson radio/TV commercial director, "that some wag on the set had drained the lighter fluid from the lighter. The sponsor was somewhat perturbed at first. But the episode gained so much publicity for the lighter that, in the end, everybody was happy."

**Summing up . . .**

If the sponsor wants to get the best

use out of his TV special effects, he would do well to listen to these general theories expressed by the experts to SPONSOR:

1. Try to select a producer who has had either theatrical or movie experience and who isn't afraid to experiment.

2. Use long shots sparingly only to establish a scene. Closeups obviously are better suited to a small screen and a parlor audience.

3. Use a simple prop gimmick in preference to a trick one. The complicated one may blow up in your face.

4. Experiment with lighting effects. Several experts claim the present hot studio lights are too bright. Blue and purple filters may provide a better image definition and eliminate the "flat lighting" impression.

5. Experiment with scenic effects to gain economy. Only recently, 2 February, Caldwell Laboratories, New York, introduced its revolutionary Scenescope for telecasting *Trapped* on WOR-TV.

This electronic-optical camera adds a third dimension to stage scenery. An actor walking across a bare stage can be made to appear surrounded on *both* sides, front and back, by live persons and live scenery. Invented over a period of 10 years by Frank Caldwell, at a cost of $100,000, the Scenescope will be leased out to sponsors at a charge of $200 and up, depending on the amount of "scenery" demanded.

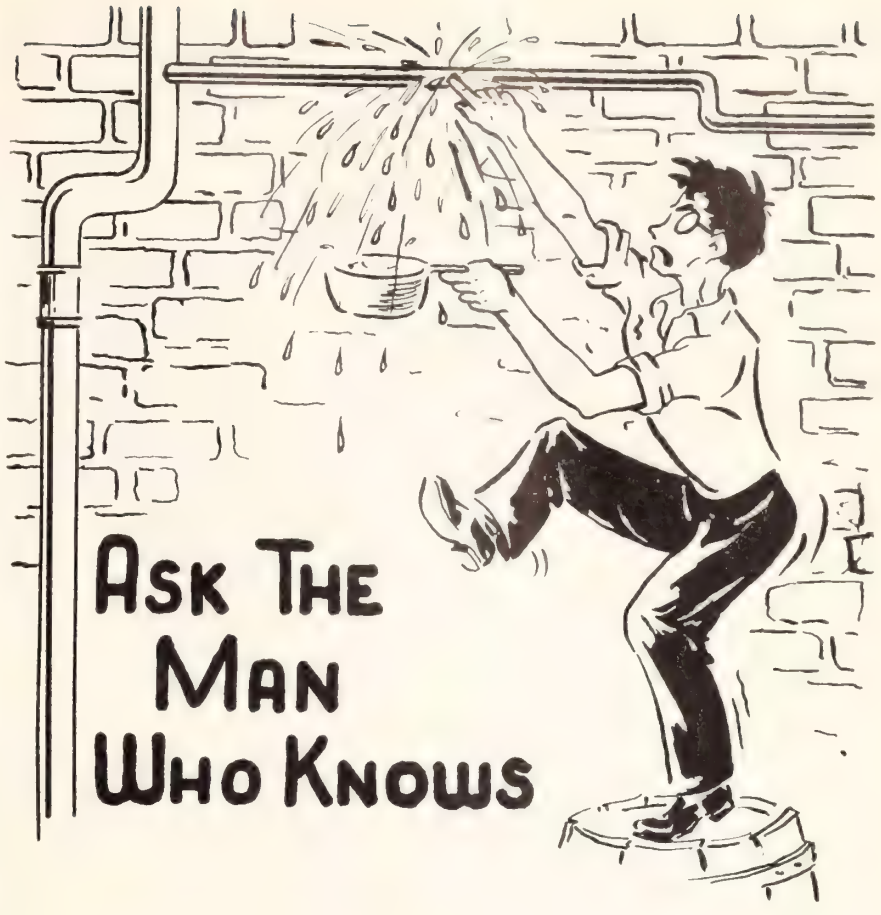
6. Try to use 35 mm. film shots rather than 16 mm. shots for rear projection. You'll get more detail on the screen.

7. Avoid excessive camera cutbacks, just for the sake of keeping all the equipment busy. Similarly, don't use too many split screens and reverse images, just to be tricky. Hollywood, too, passed through this phase.

8. If possible, hire a special effects man, who can devote his time to enhancing both your program and your commercial.

So speedily is the special effects department of TV advancing, SPONSOR found in its survey, that the field seems to be well ahead of the programing, writing, and talent divisions . . . and ahead of advertisers who aren't using camera and props to the full.

The sponsor need not be a magician to make his TV production a profitable one. He need only steep himself in the tricks of the new medium, then apply them discriminately. ★ ★ ★


Use the right tool to fix your sales position in the Atlanta Market. The man who knows —Mr. Atlanta—buys WGST. He capitalizes on WGST's top local acceptance, alert merchandising support, crack ABC shows. Matter of fact, more Mr. Atlanta's buy more time on WGST than any other Atlanta station. Which tool are you using in Atlanta?





## COLUMBIA WORKSHOP

(*Continued from page 25*)

of other people's offerings; at his worst he is marred by prejudice, blind spots, lapses in appraisal. Although New York is full of scouts, and promoters, and packagers, subway-rush network program departments, newcomers complain, almost universally, of the torture of trying to be seen or heard. Would-be crashers of television sit puzzled hour on puzzled hour while the employed staffers of the new industry burst madly through doors too frantic to stop even for a greeting. Plainly, TV in New York is, just now, one demented, labyrinthic rat race.

So back to the Columbia Workshop. Here was a show that made a point of being receptive to new ideas and new people. Its supreme usefulness was openness because the Workshop was exempt from the weekly ratings struggle. Fear of a bad rating, or no rating, the ignominious L.T. (Less Than 1%), made cowards of program-makers generally but couldn't touch the Workshop which had no format, was never twice the same, eagerly welcomed the unknown and the untried. The Workshop was sponsored by one organization and that organization reaped the kudos but it is possible that, in time to come, a Workshop for TV program experimenting might be co-operatively financed.

Certainly all of radio benefitted from the Columbia Workshop which broke new ground, posted new roads of program know-how, widened showmanship horizons. Innumerable studio devices taken for granted today were pioneered by Workshoppers. New mines of entertainment "raw material" were staked out. Hence it is timely at this point in video to turn back the pages and reread the lessons. The workshop's history, and antecedent influences, coincided with the emerging technical maturity of radio which in its time sweated out program problems remarkably similar to program problems today in video.

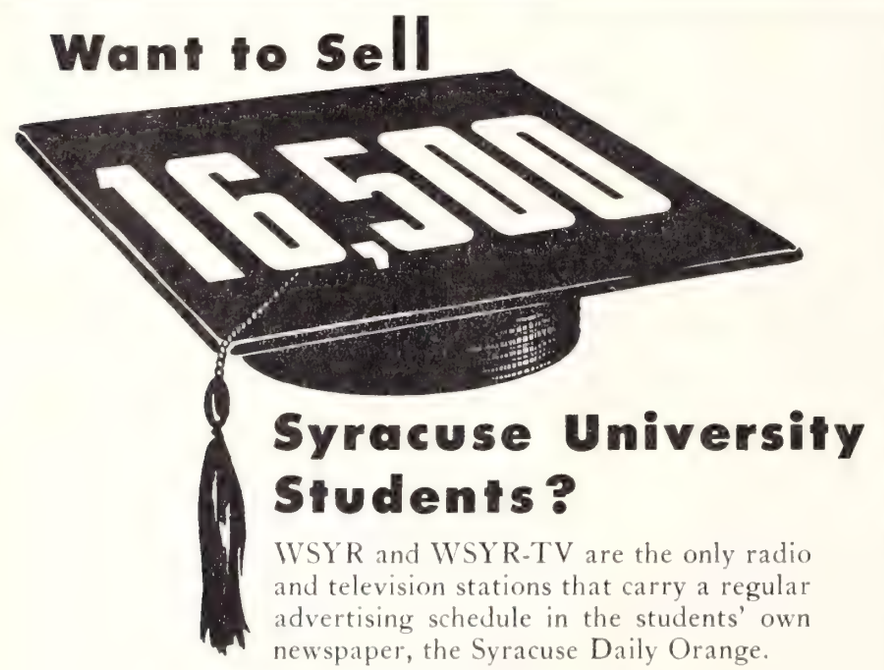
One thing should be made clear straight off. Here is no paean to "artsy-craftsy" poseur stuff. Some of that was perpetrated on and by the Workshop, and raised sponsor eyebrows 15 years ago as it would raise them again today if repeated.

Equally the Workshop story must be put firmly in the context of its own times and these carefully distinguished from the facts of television life in 1951. Just as a starter, we recall that when the Columbia Workshop was launched on 18 July, 1936, depression wage scales prevailed. Unions were then few and weak. Hours of rehearsal were long and unchallenged. Writers were eager and cheap. Directors drooled for love of prestige and publicity. The total weekly budget for the 1936 Workshop would hardly pay, in 1951, for the camera crew alone. Nonetheless, after due allowance for the differences in era and economics, it is still worth studying the radio model.

The story proper begins with William B. Lewis, now with the Kenyon & Eckhardt agency but formerly program vice president of CBS. He sums up this way: "I doubt that any other one radio venture came within a hundred city blocks of doing so much as did the Columbia Workshop. It developed writers, adaptors, conductors, actors, directors; it pioneered entirely new techniques in sound effects and musical scores; it gave CBS a reputation for progress and inventiveness that drew new talent like a magnet."

Lewis was the administrator who authorized the Columbia Workshop and okayed the budget. The actual founding father of the Workshop was an engineer-turned-writer and eager beaver named Irving Reis. Reis had written a number of scripts and attracted some attention, notably from the New York *Post's* highbrow critic, Aaron Stein, who sugared up Reis the way a kid sugars up cornflakes. Reis had also been to Europe and been fired by British and German radio experiments. All of which was a far cry from his first job at CBS. He had been taken on originally as standby log engineer at master controls under an old Federal regulation (relic of the Titanic disaster of 1912) which required constant 600 metre watch for distress signals at sea. At this lonely vigil Reis did not succumb to the typical bored engineer's ear which hears only SOS's or line breakdowns. Instead he absorbed the words and music, the jokes and payoffs and became, in the process, a student of program content.

Neither Lewis nor Reis foresaw the impact of the Workshop upon the audience, the trade, advertising, and the personal destinies of Reis. Certainly

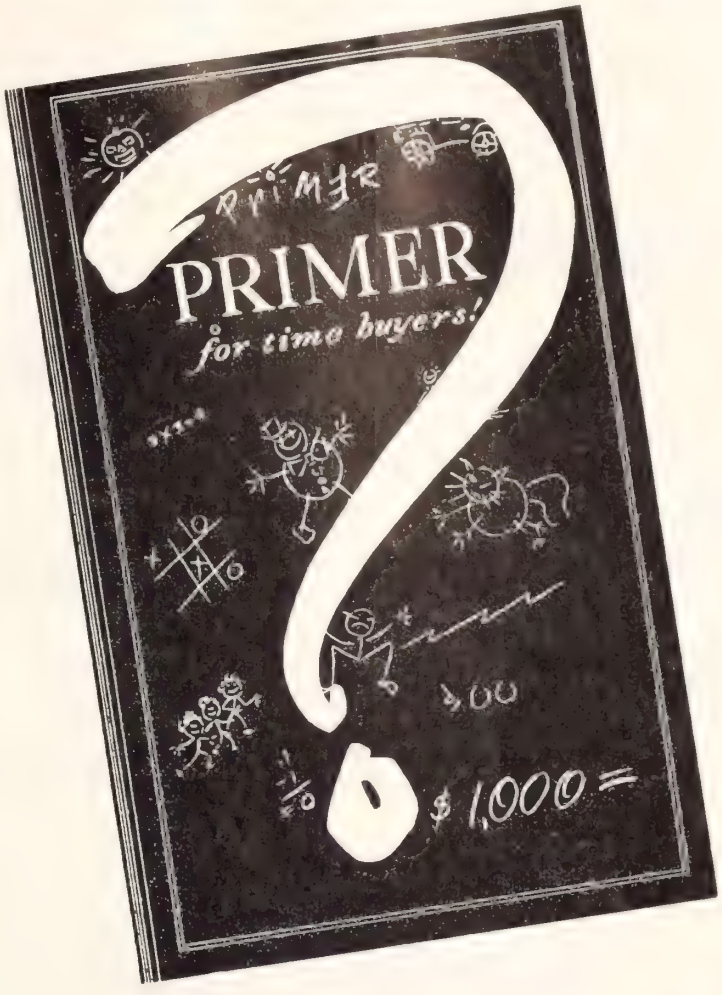
many at CBS that summer shrugged off the Workshop as "just one more summer sustainer" which would be gone with the butterflies. *Variety*, usually alert, waited three weeks before reviewing the series and then misspelled Reis as Reece. Old hands at the *Variety* shop supposed that the Workshop was just a new name for the *Columbia Dramatic Guild*.

It needs to be emphasized that Reis and his Workshop were products of a special kind of organization, CBS, where economy and make-do and improvisation were the order of the day, CBS being far far below charmed and charming NBC. The very page boys, secretaries, and executives at CBS might act on the side. Engineers left their dials, dashed to the mike for a few lines of dialogue. The CBS sound effects department, consisting of Harry Swann, also threw in 12 dialects for the one weekly paycheck. The original CBS program chief, Julius Seebach, would come to the office with a few scribblings on the back of a card and with these for synopsis would dictate to a secretary a complete radio script, right off the top of his head. CBS was like that.

A born innovator at the time was Charley Tazewell who shared the program department bull-pen with Charley Speer (now teamed with Larry Menkin in TV writing) Georgia Backus, Yolanda Langworthy, and other worthies all of whom influenced the youthful Reis. When Tazewell's adaptation of Poe's *Telltale Heart* was broadcast, remote from the Poe Cottage in the Bronx, Tazewell employed a magnified stethoscope effect to simulate the hysterical beat of a human brain teetering on the brink of madness. Reis was the excited engineer at the dials that night.

In constant rebellion against stodgy radio brass, Tazewell hated to be told, "But you can't do that on the air!" He defied official creed against extended soliloquies and dames in tubs when he opened DeMaupassant's *The Necklace* with a six-minute monologue by a girl taking a bath. Gnome-like lover of the fanciful that he was, Tazewell once took a terrible revenge upon a radio script editor who had declared, in that vague way typical of the species, that Tazewell's script wouldn't "play." Agreeing to do a rewrite, Tazewell had the manuscript retyped, altering the margin sizes, jazzing up


Have You Seen the "Primer"?




Just off the press! Eight pages of facts and figures presented in simple "first grader" style that give you the low-down on this tremendous market as concerns CKLW. Reading time: 2 minutes! Uses: Unlimited! . . . it's FREE

50,000 WATTS · 800 KC

CKLW

GUARDIAN BLDG. DETROIT 26

Adam J. Young Jr., Inc.
National Representative

★

J. E. Campeau
President

# Pulse

Pulse of Birmingham* gives WAPI's "Time for Benny" a 7.2 rating at 8:15 in the morning (Mon. thru Fri.) —after just five months on the air. It's the *most listened-to* disc jockey show in town.

# shows

Shows like "Time for Benny" aren't unusual on WAPI, though. Matter of fact, all of the Top Ten local shows are on WAPI. So are seventeen out of the Top Twenty!

# Benny's

Benny's an expert on discs and downbeat. After being singer and skinbeater with swing bands for eight years, he's uniquely qualified for his post as Birmingham's top platter-chatter man.

# best

Best thing about "Time for Benny" is that there's time for *you*. It's a buy you'll want to investigate. Specially since it's on Birmingham's most popular station—in a market that's booming with business activity and defense industry.

# jockey

Jockey Benny Carle is just the man to spin new sales records for you... if you hurry. You can get all the information on available participations from Radio Sales or...

*Pulse, November-December 1950

# WAPI

**"The Voice of Alabama"**
**CBS in Birmingham**
**Represented by Radio Sales**


the punctuation, and adding other visual changes. But absolutely no word of the dialogue was touched. The script editor tumbled into the ignomy of pronouncing the "re-written" script 50% improved, and just what he wanted!

In this atmosphere of make-do and horseplay, Reis became obsessed with program techniques and began batting out scripts on his own time. There would be those later who would say that Reis was just a glory-seeker and not a great mind or artist at all. Suffice here to remark that the things he brought to fruition others had only talked of doing. Out of envy came slur. Reis was too much the symbol of the other fellow's disappointed hopes when he stood there behind the plateglass window in his shirtsleeves and suspenders and by a crook of his forefinger commanded the muses. "Dilettante stuff," the green-eyed chaps scoffed, "Just an engineer who went to Europe and got bitten by the *avant-garde*." The unkindest cut of all was this—"tain't commercial."

Reis did indeed consider radio an art. His whole thesis, as he gradually formulated it and fed it, spoonful at a time, to his contemporaries amounted to an argument that like all great modern industries radio broadcasting ought to make regular financial provision for "test laboratory" activity. It was, Reis contended, a condition of growth. This lab would deal in entertainment elements instead of chemical elements. (Reis had once been a bacteriologist's assistant.)

One of his 1936 memoranda to management reads interestingly today. He enumerated five objectives for the Workshop:

1. To act as a proving ground for experiments in radio techniques in the hope of evolving new and better forms of radio presentation;

2. To encourage new writers, actors, artists to regard radio as a medium of expression;

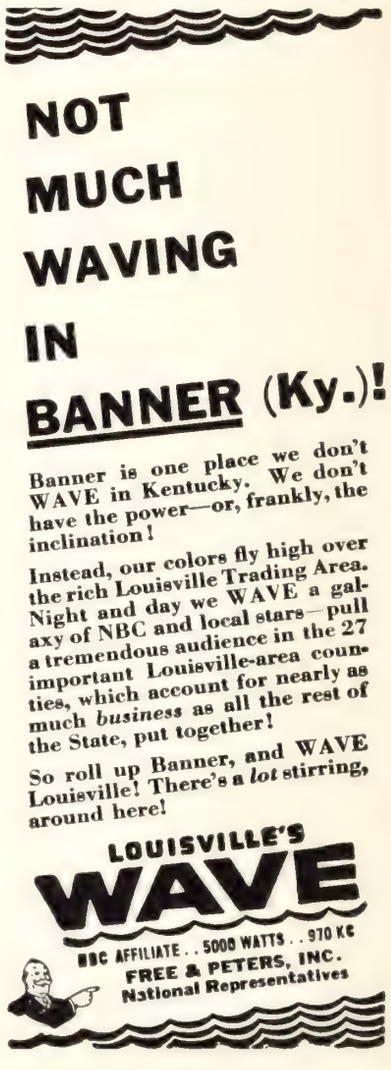
3. To acquaint the radio audience with radio's importance as a cultural force; to demonstrate radio's great contributions to allied arts and sciences; to illustrate, entertainingly, the complex technical and artistic organization behind the scenes; to demonstrate radio's great importance in the field of communication;

4. To present outstanding plays and stories written for other media which lend themselves to radio treatment;

5. To present, consistently, broadcasts which encourage listeners to improve and understand their radio receivers.

(This fifth objective is clearly historic in that it reflects a now-forgotten concern for static and reception. Back in 1936 radio executives were regularly given hearing tests.)

Because of its 17-hour daily schedule of broadcasts, the radio industry always was hard up for new materials. The Broadway stage then produced perhaps 100 plays a year. Hollywood with its stupendous facilities, and no sponsors to please, strained to turn out around 600 movies annually. But radio any day and every day had to rack up tens of thousands of program units. Sheer pressure of the immediate job of getting on and off the air on time denied most broadcasters any real chance to stand off and study their medium. They hardly dared use even an occasional fresh voice or a young writer. It was naive to think of a Workshop as possible when staffed

by the spare-time of technicians whose bread and butter lay elsewhere.

Even the most devoted rooters for the Reis project couldn't quite manage a white lie after the inaugural program on 18 July, 1936. The favored euphemism was "unfortunate." Immemorially first broadcasts of new radio series were apt to be "unfortunate" so young Mr. Reis neither made nor escaped history except that he was supposed to be "different."

It was in two parts, that first Workshop. In the first, *A Comedy of Danger* by Richard Hughes, the actors stood in a chalked circle close to the microphone, reading from manuscript and under instruction to refrain from all gesture or movement. Then, in the following piece, *The Finger of God* by Percival Wilde, the opposite technique was illustrated: the actors had memorized their lines and were free to roam the studio, gesture, work their own props and so on. Undoubtedly this juxtapositioning of techniques was intended to prove something, but precisely what was unclear in the extreme. Young Mr. Reis was definitely pale after that first try.

Results improved the following week with *Broadway Evening*, an adventure in street jabber, subway noises, fire engines, ambulance sirens, and Lindy repartee. Although it was often unintelligible and confusing, Reis did get hold of some of the "mood" he was after.

The series went along uncertainly but began to attract interest in the trade. Reis gained confidence, and newspaper clippings. He kept on "nagging" Bill Lewis, finally got the use of the CBS house orchestra. In a little while now the excitement would have spread and young Mr. Reis would be directing young Mr. Orson Welles doing, quite as a matter of course, Mr. Shakespeare's *Hamlet*.

At this period, Reis was invariably good for a lot of interviewing. CBS issued regular communiques about him. He wished to explore every angle of radio that then existed or might be uncovered tomorrow. "We don't really know yet what our microphones can do," he said, "we're going to put them in queer places, add new inventions, give them their heads, as they say of horses, and see what happens. We want to break every rule known to radio broadcasting." (*sic*)

CBS described Reis as "on his toes with excitement," adding that "every-





THE FACTS

**TO THE FOUR CORNERS of 21 great northeastern markets go the powerful 50,000 watts of pioneer station WGY. WGY guarantees the coverage, impact, penetration and results needed to sell your product in an area with a *population larger than Kansas City, Missouri and Hartford, Connecticut combined,* and *retail sales greater than Cincinnati, Ohio and Portland, Maine combined.***

**COVERAGE**

WGY covers 21 major metropolitan markets in 53 counties of five northeastern states. The next best station reaches only 10. In the total 53 county coverage area 2,980,000 people spend over *two billion 500 million* dollars on goods purchased each year.

**IMPACT**

WGY has 36% more audience in the daytime and 45% more audience at night than a combination of *10 top-rated stations in its area.* (WGY weekly audience 451,230—10 station weekly audience 313,080.)

**PENETRATION**

WGY penetrates eight counties in its daytime area and nine in its nighttime area which are not reached at all by *any other* Capital District radio station. In addition WGY has in its primary area day and night *23 counties.* Station B has *five* counties, Station C *three* counties, and Station D *three* counties.

**RESULTS**

WGY produces results. One 1-minute participation brought $700 in mail orders for a $1 pair of gloves. Further participations brought $25,000 worth of business which completely swamped the plant in Gloversville, N. Y. WGY brought an implement dealer $52,000 worth of business from *one* spot a week. This series cost him $1,300.

**This power-packed, sales-filled combination of coverage, impact, penetration and results, amazingly enough, can be yours at a *lower cost* than any combination of stations in the area needed to reach the same markets! Call NBC Spot Sales or WGY's Sales Department today!**




WGY

A GENERAL ELECTRIC STATION

*Represented Nationally by NBC Spot Sales*

body connected with the Workshop goes around in that peculiarly thrilling frame of mind that artists and scientists feel when they think themselves constantly on the border of a new discovery." Reis had declared that hardly one good radio script a year came in but now one came in the mail from Milton Geiger, a Cleveland apothecary. *Case History* it was called and it was "the biggest sensation yet heard on the Workshop."

There were "demonstrations" as well as entertainments. Reis introduced electrical fever machines, fog-eye, X-rays and so on. Terribly impressed, CBS proclaimed proudly, "Ideas tumble out of this amazing young fellow. Originality simply sizzles from him." He was pictured at his desk where the plays of Moliere and Chekhov elbowed a bright new volume on "How To Write Radio Sketches."

Reis made good his promise to take listeners behind scenes in radio itself. He had demonstrations of sound effects, control engineering, orchestral instruments, how to get the most out of your radio set. Brad Barker's art of animal mimickry was the subject matter one night.

Very definitely the Workshop in 1936 and 1937 was the bright young radio man's kind of show. Network officials awakened to aspects of their medium they had not suspected. Advertisers had their eyes opened. English professors were suddenly *qui vive* to radio as a new "art." Writers competed for the honor of selling the Workshop a script at a maximum price of $75. Above all the Workshop was a publicity man's dream, capable of repeated milkings for newspaper and magazine copy.

Skeptics decried Reis in vain. Their sarcasm was wasted when they inquired when CBS had patented the board fade or the echo chamber. Nor did it register that Reis and his pals were accused of yanking radio's old background noises into the foreground and calling it new technique. Orson Welles, a Workshop spirit, was to go on doing just this for years in the movies.

Moot are the estimates as to the worth of some of the Workshop shows. Where inspired nonsense becomes merely silly is a matter of dispute. Not a few of the Workshops were Mad Hatter stuff, but without the genius of Lewis Carroll. Many were strained and self-conscious, a number of dubious taste. More than a few were out and out clambakes. There was a broadcast on which a man boxed with a kangaroo. There was the night the British radio director, Val Geilgud, brother of the famous actor, was to be honored and Reis' alter ego, William N. Robson, flashed through the CBS halls in top hat, tails, and opera cloak, an awesome figure to the freshman Norman Corwin and perhaps impressive even to a radio director from London. There were hoaxes, too, on the Workshop like the demonstration of nine kinds of silence, all identical, of course. Animals that talked were well represented first and last on the Workshop. A beloved trained halibut in the family bathtub was one. From whimsy to flimsy to T. S. Eliot's *Murder in the Cathedral* the Workshop knew no prohibitions because of subject-matter or violent change of pace.

*Tranga Man, Fine Gah* was the baffling—or was it?—title of a John Carlile item which CBS quickly translated as *Strong Man, Fine Girl.* The broadcast transported listeners in fancy to deepest Africa although there were


IN NORTH CAROLINA
WSJS DELIVERS

A 15-COUNTY MARKET
With Over
$31,193,000* Home Furnishings Sales
*Sales Management 1950 Survey of Buying Power



MORE VALUE FOR YOUR ADVERTISING DOLLAR

WSJS
The Journal-Sentinel Station
NBC Affiliate
AM-FM
WINSTON-SALEM
Represented by: HEADLEY-REED CO.

those who hinted that the talking and singing drums of the African jungle had come down by taxicab from a Harlem night club and were more Haitian than Congo.

William Saroyan's specially-written-for-the-Workshop, *Radio Play* had no more orthodox continuity or logic than Saroyan usually provides. There was a murder by pop-gun, a variety of *non sequiturs*, some after-thoughts on love, a bit of opera, a bit of Jerry Colonna and for a finale Raymond Scott's newest musical goof, "In A Subway Far From Ireland."

When you tuned in the Workshop, you never knew what your luck might be. You might tune out pronto as if hissed at by a snake. Or you might be captivated, lulled into a happy state ending with regret that nothing like the program you'd just heard would ever be repeated. But sometimes it was. Sometimes sponsored shows snatched up a Workshop idea, recognized a Workshop talent.

For nearly a year and a half Irving Reis did pretty much what he liked, subject only to budget. Perhaps nobody in radio history ever for so long a time, as human rapture is reckoned, enjoyed comparable *carte blanche*. The budget did annoy him. Personages like Sir Cedric Hardwicke would accept engagements on the Workshop but contemptuously refuse to be paid, at Workshop fees, preferring instead to donate their talents. A future Broadway playwright, Arthur Laurents, sold his first script, *Now Playing Tomorrow* for a scandalous $30.

The highwater mark of the early Workshop was Archibald MacLeish's *Fall of the City* in April of 1937 with Orson Welles and Burgess Meredith in the cast. This took place in a big New York armory and was almost spoiled when units of the military, strangely unaware of the plan, came plunging into the armory just before air time in big noisy, five-ton army tanks. This near-fluke apart, the event was a stupendous triumph. *Time* wrote that the drama "would not soon be forgotten" and thought "Poet MacLeish seems to have solved at one crack two long-troublesome theatrical problems: what to do about verse plays and what to do with radio." Reis was in top form. *Time* went on to speak of radio as "science's gift to poetry and poetic drama" declaring that "in the hands of a master, a $10 receiving set





Advertising is one of the few enterprises where the boss can walk into your office, find you reading a magazine, and not get apoplexy. But the working day isn't long enough, so you go home with a bundle—under your arm—and read magazines. Man, we're for you, and we'll reward you with some economy-size intelligence about our favorite topic, Iowa. The usual approach is to try to cajole your interest with frivolity, then smack you in the budget with an ineluctable fact. But here's a straight syllogism:

1. Iowa is a get-out-the-superlatives-this-is-uptown-stuff kind of market *($2 billion annual agricultural income; retail sales up $115 million over 1949's record; cash farm income $4.50 to $5 per acre per month; more cattle fed and sold than in any other state; $2 billion industrial income, with factories employing 50% more workers than in 1940).*

2. WMT reaches the Eastern Iowa market. *(We've got more analyses than you can shake a stick at which prove this.*)*

3. Your client can effectively reach same via WMT, where a one-minute Class A commercial *(52-time rate)* budgets at a mere $27.

** So has the Katz Agency, which please see for stick shaking and dotted line talk.*

600 KC
5000 WATTS
DAY & NIGHT

WMT
CEDAR RAPIDS

**BASIC COLUMBIA NETWORK**




PULSE is pleased to announce that in February it will produce reports on radio listening out of the home in the following markets . . .

New York
Boston
Chicago
Philadelphia
Cincinnati
St. Louis
Minneapolis

Audience measurements shown in these reports may be combined with the measurements shown in the regular Pulse reports in these markets.

*For information about these and other Pulse reports . . .*

ASK THE PULSE

THE PULSE Incorporated

15 West 46th Street
New York 19, N. Y.


can become a living theatre, its loudspeaker a national proscenium."

Heady language this for a refugee from the 600 metre standby watch. Irving Reis was the first of the radio nobodies to have his name bandied by the intelligentsia, which ordinarily prided itself on total disdain of radio. Years later Carl Sandburg and Carl Van Doren would shower praise on Norman Corwin and Clifton Fadiman would say of him (Corwin) that he was radio's first and only literate. But for the nonce Irving Reis got plenty of nice things to paste in his scrapbook.

In the end, CBS management began to look a trifle askance at the young engineer. He went so far as to propose the Workshop be freed from weekly schedule and broadcast only when the spirit moved him, or he felt he had something to say. He argued that since the Workshop broke the stereotype of the program format, and had no format, it should in all consistency go on to break the stereotype of the weekly deadline, and have no weekly deadline.

Reis was expecting a lot. But that was part of his peculiar genius. He never quite understood that he was colorful but not commercial, a pioneer but not a property, and that this made a difference. When he insisted that the Workshop be accorded full equality in all matters with commercials he was, to put it politely, away ahead of his times. The stamp of egotism now was put on him. He was quoted as having said, "In the control room—I am God." In his control room he spoke true, but the CBS brass with other fish to fry was not above annoyance. There were cracks that he was a young Erich Von Stroheim with a stopwatch.

In the end he took one of his film offers, joined up with Paramount, then wistfully looked on as other men carried on with the Workshop, in all some five and a half years. Of these Norman Corwin was to be the most celebrated. Meanwhile out in Hollywood Reis had his memories and his scrapbooks and plenty of evidence that he had initiated a series of programs of unprecedented impact. He had focussed attention upon the whole subject of program-making much in the way, and at the same time, the famous J. Stirling Getchell had beamed the spotlight of restless curiosity upon the art of "ad-making." Reis like Getchell was clearly entitled to an honorable plaque on the walls of sponsorship. ★ ★ ★

**A second article on the Columbia Workshop will detail its further history and render an audit of net results, having in mind the potential usefulness of the Workshop story to television auspices.**

## HEARING AIDS

(*Continued from page* 27)

many other industries. For hearing aid producers sell to what is essentially a hidden market. Most of those who need the instruments will not come to sales offices. The only way that prospects can be uncovered, usually, is through leads. The advertising technique for obtaining leads is to offer a booklet on request. Once the lead is received, salesmen or "consultants," as they are called in the trade, often have to make a series of calls to overcome initial resistance. "Just talk a little louder, I'll be alright," the hard of hearing prefer to tell their families and go on without buying an instrument. Consultants must be well trained to fit the instruments to the particular needs of the purchaser, and they must make


It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

OR
Custom-Built Transcribed Shows

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.
8949 SUNSET BOULEVARD
HOLLYWOOD 46, CALIF.
Phones:
CRestview 67238 • BRadshaw 21447

In Canada: Distributed by S. W. CALDWELL, LTD. Victory Bldg., 80 Richmond St. West, Toronto

follow-up visits to see to it that the aid is actually worn and not hidden away in bureau drawers.

Only 700,000 of some 10,000,000, who could benefit from hearing aids own instruments.

Thus radio is being pressed into service not only for the immediate objective of uncovering leads but also as an educational force. Hearing-aid strategists are betting that radio, with its highly personal impact, can change outmoded prejudices against wearing the instruments. These advertisers have a strong selling story. Technical advances have resulted in smaller instruments, which can be sold on the basis of their inconspicuousness. Millions are still not fully aware of this advantage.

Beltone's decision to use radio for education and selling came as a result of good response to announcement campaigns in various parts of the country, plus research done by the Olian agency. The problem was finding the right program. Sincerity had to be the keynote of the show. The program had to have a great appeal among the older age groups. Beltone wanted to reach the hard of hearing, who listen to radio as well as their friends and relatives. But the show to choose was a poser.

One day Maurie Bronner, Beltone account executive at the Olian agency, was lunching with a friend connected with one of Gabriel Heatter's sponsors. "Heatter has an amazing following among the oldsters," the friend remarked casually. That was enough for Bronner. Further investigation showed the potentialities of the veteran news commentator for the Beltone market. The idea was submitted to the client, who immediately saw the possibilities of such large-scale use of radio. Beltone added the Heatter show to the biggest ad budget in their history, $1,250,000, with minor trimming of spot radio activity.

Beltone knew exactly how many leads the broadcast had to uncover to pay out. The number: 1,500 a broadcast. The results: 46,000 bona fide leads in 13 weeks or an average of 3,500 a broadcast.

A Chicago distributor reports that 23% of sales one month came as a direct result of the Heatter leads. Assessing all the returns, Beltone found "more leads of better quality than from any other medium." The sponsor became so enthused over the program that, beginning with the 3 January broadcast, the MBS coverage was expanded from 125 to 300 stations. This has meant lifting the radio share of the budget from 5% to about 45%. The present ad budget is about $1,500,000.

To keep up with the flood of leads, Beltone found that its sales staff had to be expanded. In December, Heatter was pressed into service to help recruit experienced sales help in addition to advertising the product. Radio was equally successful here. One insurance agent in St. Petersburg, Fla., who at one time had represented a competitor of Gabe's old sponsor Mutual Benefit of Omaha, decided there was truth to the old adage, "If you can't lick 'em, join 'em." Once he had decided to sell in the hearing-aid field, he asked to be on Gabe's side.

At first, Beltone was getting leads from people who expected a panacea for their hearing problems. The copy was changed somewhat to give more description to the instrument itself. One distributor remarks, "The quality improved while there was not much of a drop in the total number of leads."

Probably some of the feeling that this was no ordinary hearing aid was brought home by Heatter's approach.


FOR QUICK, EASY REFERENCE TO YOUR COPIES OF

**SPONSOR**

*get the beautiful* **SPONSOR** *binder* | *at only* **$4**

BINDER ORDER FORM

SPONSOR
510 Madison Ave.
New York 22

Please send me Binder holding 13 issues and bill me later.

NAME

FIRM

ADDRESS

CITY ZONE STATE

☐ $4 one binder ☐ $7 two binders

IMPORTANT: Binders come in two sizes (1) to fit your 1950 issues of SPONSOR & (2) the somewhat larger 1951 issues. Please write numbers 1 or 2 in boxes to indicate size of binder desired.



**HISTORY**

**is in the making**

and is

**factually reported**

by

**CLETE ROBERTS**

ACE
NEWS COMMENTATOR
AND FOREIGN
CORRESPONDENT

**In his years on KFWB top-ranking news analyst Clete Roberts has built a vast audience of faithful listeners. This audience is now available to you!**

Represented Nationally
by
William G. Rambeau
Company

**KFWB**

IN HOLLYWOOD

980 on the dial





**to sell**
**Jacksonville, Fla's**
**TREMENDOUS**
**Negro-Hillbilly**
**market**
**buy the station**
**they ALL listen to**
**WOBS**
**ask Forjoe**






## Nabisco Promotional Award



Every year, during National Dog Week in September, radio stations throughout the country compete in Nabisco's *Milk Bone Dog Food* Promotional award for 1950.

And here's how K-NUZ did the job; Working with S. P. C. A., K-NUZ located 200 dogless homes for 200 homeless dogs. Three pups were featured each day on the disc-and-patter program called "Portcity Popcert." With each adopted dog went a month's supply of MILK BONE Dog Biscuit. Replies, queries, and congratulations mounted and in a few short weeks, the demand for canines outstripped the supply. S. P. C. A. marveled at the success, Nabisco was delighted with the increased sales, and the dogs—God bless 'em—wagged many a happy tail.

For information call:
FORJOE, National Rep.
or DAVE MORRIS, General Mgr.
at KEystone 2581





Heatter, who usually speaks in the resonant tones of an impassioned clergyman, gives the commercials with all the eloquence that he devotes to the most important news. During one program he concluded a comment on peace possibilities by saying, "True enough we'll need a miracle, but if you don't believe in miracles, I don't know what you are waiting for in 1951." Then with almost equal fervor, he began the commercial, "Well, I know about another near miracle and I'm leaving my news for it. A personal word please. If you're hard of hearing, 1951 can be a miracle year for you—thanks to a remarkable Beltone invention."

Heatter's gift for being inspiring about the product he sells was illustrated at a closed-circuit meeting which Mutual held when the program was first launched. Distributors and salesmen came to the Mutual station in the individual markets and heard talks over the closed circuit by Bob Schmid, Mutual vice president in charge of advertising, Ade Hult, Mutual vice president in charge of sales, Sam Posen, Beltone president, and then Heatter. "Gabe only spoke for a couple of minutes about the product," one radio official recalls, "but at the end of the broadcast he made the salesmen feel they were mounted on white chargers in a great crusade." A product that has possibilities for aiding humanity brings out the best in Heatter.

The Beltone message is getting across throughout the country. Olian, a great believer in research, found that the difference in leads between the TV markets and non-TV markets was practically negligible. Like most big advertisers, Beltone is not closing the door on TV. A few tests are now being made in several markets.

Beltone's veteran competitor, Sonotone, had been waiting for the right program for a number of years. Sonotone had a brief experience with network radio in 1936 when a 15-minute musical show was sponsored on Tuesday afternoons on NBC (Red Network). Results were unimpressive and the show was dropped after a few months . A year and a half ago this advertiser tried announcements on the Yankee Network with an encouraging response. C. C. Agate, Sonotone's affable director of advertising and sales promotion says, "We have a feeling that radio will do a job for us now. If it does we will go ahead." The Galen Drake program, 15 minutes of homespun philosophy, was selected as the best format for mention of hearing aids. Drake weaves the commercials into his commentary. (Lloyd, Chester and Dillingham, Inc., New York, is the agency.)

A far different approach to radio is being used by Acousticon, a division of Dictograph Products, Inc. (Atherton Advertising Agency, Los Angeles, handles the account.) Acousticon will buy any format except swing and sports broadcasts (which have large numbers of young listeners). Otherwise their philosophy of selecting programs is the same as any other product.

In its month-long saturation campaign, Acousticon is buying nine news programs, one special holiday feature, two Lanny Ross shows, one mystery show and one audience participation. Time bought comes to three hours and 45 minutes per week. (The news emphasis obviously grows out of the world situation.)

Acousticon has had a spotty career in radio. Like Sonotone it tried network briefly in the past. A five-minute show was on Saturday evenings over ABC in the spring of 1943. Since then




the pattern has been short-term buys on a spot basis. One exception is the *Fulton Lewis* show, which Sonotone tried first on KHJ, Los Angeles; it pulled so well that it was extended throughout the Don Lee network. Last year Sonotone had a saturation campaign on WOR, New York. It was so successful, reports Alfred Atherton of the Atherton Agency, that his client was ready to try a similar campaign over the whole Mutual network this this year at a cost of about $65,000. This saturation campaign is actually an elaborate test. The sponsor may decide to continue this technique or an individual personality or program might be stressed. Different box numbers for the various shows are being mentioned on the booklet offer so that the advertiser will know which shows are pulling best.

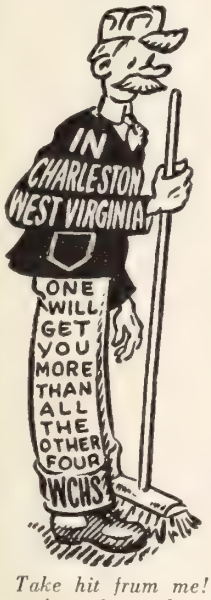
How well advertising can pull for a product has no better illustration than the 10-year growth of Beltone. In 1940, Sam Posen and his wife, Fay, started the hearing-aid company in a small one-room combination factory and office in Chicago. The first advertising in 1941 was a series of small newspaper ads. By 1943 sales volume had become large enough to justify spending $10,000 on promotion. Since that period the ad budget has risen steadily until it hit $1,500,000 this year. Until last year most of the large ad appropriation went into black and white. Over-all advertising is under David Barnow dynamic sales manager, and Fay Posen.

Advertising appropriations are not expected to be cut as a result of the war situation. Although hearing aids are made from scarce war materials, officials of the top companies point out that hearing aids were listed as essential in the last war to provide the fullest utilization of manpower.

This would mean that the industry would be able to continue the remarkable growth achieved in the last 15 years. The introduction of the vacuum tube in 1936 enabled the manufacturers to make large advances in producing small aids with greater effectiveness. Considerable education is still needed before hearing aids are accepted as easily as eyeglasses. An industry-wide $40,000 a year public relations campaign is one approach that is being used. But the most progressive thinking in this field is that radio promotion will prove to be the powerful battering ram against the resistance to their aids. ★ ★ ★


*Miss Bernice McTagert*
*J. Walter Thompson Co.*
*Chicago, Illinois*
*Dear Bernice:*

*Jest wait'll you tell them Norge fellers 'bout this! Jest seen th' Hooper report fer Charleston, West Virginny fer November-December, 1950, an' hit shows thet WCHS is definitely West Virginny's Number One Station! Uv th' total time periods rated, WCHS had 43.2 percent uv th' audience — more'n two an' a half times as much as th' next rankin' station! Jest think how many folks is ahearin' them Norge 'nouncements, Bernice! Take hit frum me! Yuh jest cain't make a better buy then WCHS!*




*Yrs.*
*Algy*

**W C H S**
**Charleston, W. Va.**


## MAGAZINES ON AIR

(*Continued from page* 35)

the camera so that viewers will recognize that particular issue on the stands. To provide a national atmosphere for some of the commercials, Tex is shown at the Times Square news stand for out of town papers.

Another facet of the show that ties in neatly with periodical promotion are the interviews. Whenever possible the guest appearances are based on articles in the issue being plugged. For example, on one show Jinx spoke with two Marine photographers who had just flown back from Korea. An article on their experiences was featured in the *Post* issue advertised on that program.

The production schedule for this show is no breeze. Shooting is done three weeks in advance of air time. Page proofs are received from Philadelphia on Tuesday mornings and put together by the BBDO art staff for the actual shooting the next day. The film is made in one day, eight hours, to save time and expense. The 35 mm. film is hurried through the laboratory


**the only magazine**

**100% tuned**

**to broadcast-minded**

**national**

**advertisers and**

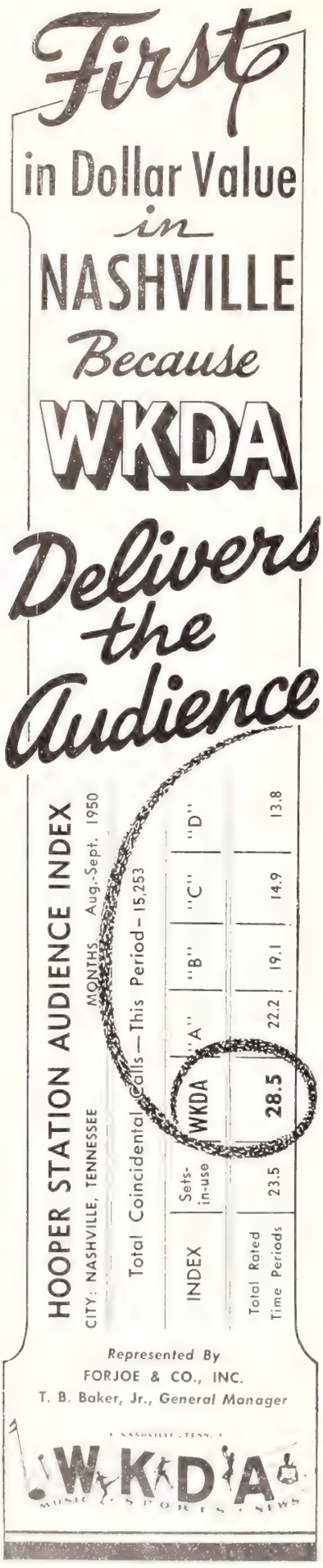
**advertising agencies**

SPONSOR

**Shortest Distance**

**between buyer**

**and seller**




Thursdays so that the rushes can be seen the following Monday for editing. The edited material then goes back to the laboratory and there is a 10-day wait for the final proofs.

Curtis' other mass-selling periodical the *Ladies Home Journal*, with a 4-543,856 circulation, gets a healthy promotion boost from radio announcements in 150 markets. These are heard during the first week of the month on women's daytime shows or adjacent to soap operas. The elegant *Holiday* magazine also receives radio assistance, with campaigns in particular areas written about in the magazine. Twenty live announcements were used in Minneapolis and St. Paul recently for an article on the Twin Cities by Norman Katkov in the January issue.

Curtis activity in other media consists of large newspaper ads in key cities, small space ads in other key cities.

Curtis' rival publishing empire, Time, Inc., is active for *Life* on TV with *Kukla, Fran and Ollie* on Thursdays over NBC-TV, plus an extensive announcement schedule. This periodical leads all magazines in circulation with 5,351,630. *Life's* move into programming, through Young & Rubicam, follows a series of TV announcements that were started in four cities and then expanded to 27 markets at a cost of $10,000 weekly. *Life's* enthusiasm for video was expressed by William Gear, associate publisher who supervises promotion on the periodical, "We had an excellent teaser with these announcements since our product is fundamentally pictorial." Glimpses are shown of the best photos in the magazine with no attempt being made to tell the whole story. To offset the static effect of the stills, the camera is moved around the layout, providing some degree of action.

While these announcements are highlighting *Life's* news coverage, feature articles will be promoted on the *Kukla, Frand and Ollie* show. *Life* finds itself in a tricky production schedule with this show since many cities see a kinescope version one to four weeks after it has happened live. This means that special kinescope cut-ins must be prepared to make the advertising each Thursday night coincide with the issue on the newsstands the next day.

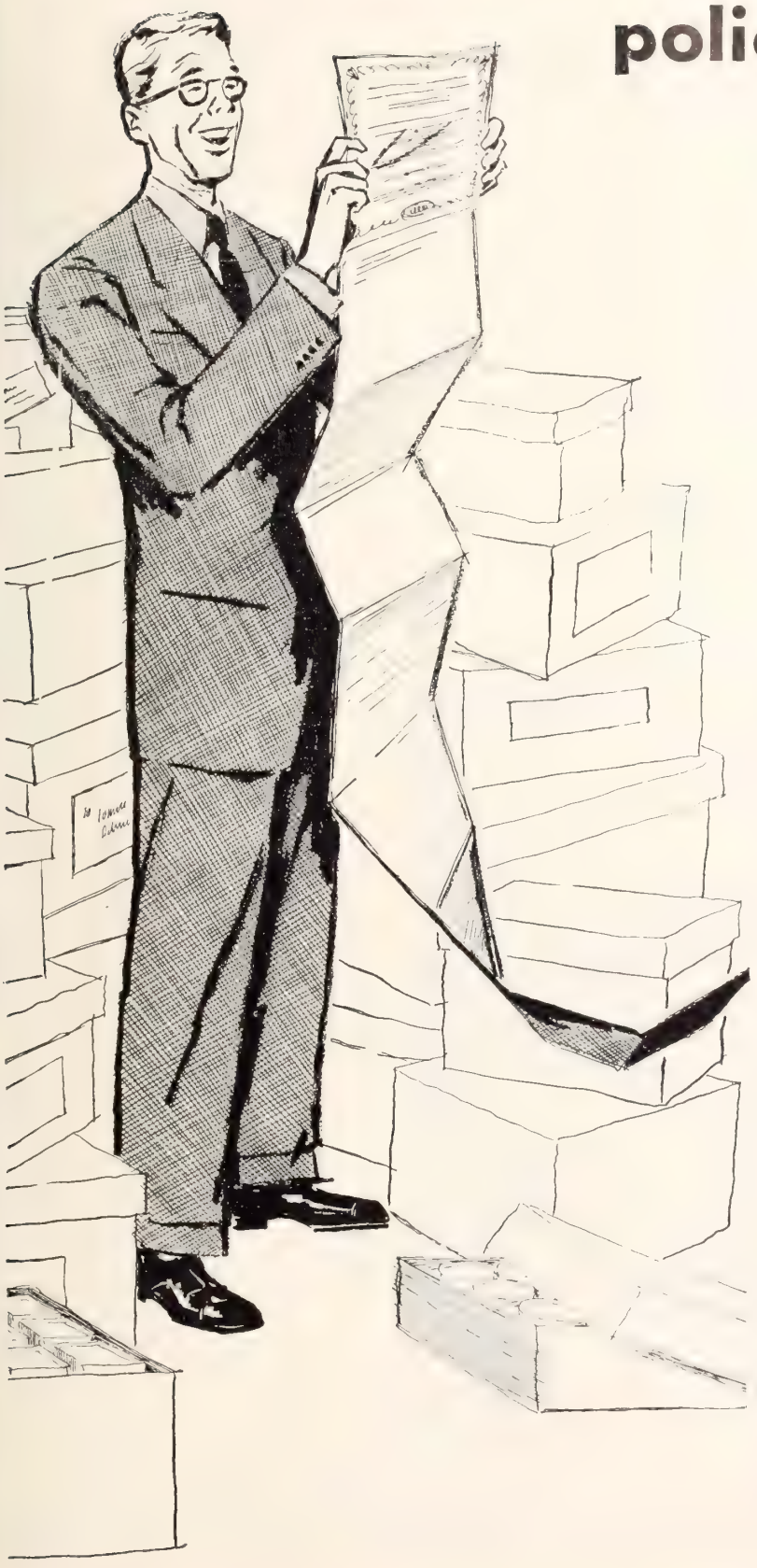
*Life's* pictorial rival, *Look* (agency: McCann-Erickson), has a unique arrangement with the networks for its major use of radio. The magazine buys time on the owned and operated stations of NBC, ABC, and CBS. In turn, these networks spend to equal amount in *Look* for advertising space to promote network programs. In addition, announcements are carried on one of the Cowles stations, WCOP, Boston. The announcement frequency is four or five a day the first few days the magazines hit the stands in eight large cities.

Cowles' dynamic promotion boss, Vice President S. O. Shapiro, does not believe in using announcements straight through the year. The basic pattern is to place announcements during weaker selling periods like the summer. Announcements are not being carried this winter, best season in the year for newsstand sales. *Look* has also sponsored such special events as the Tennessee-Kentucky football game over WMGM and a half dozen cities in Texas through the Liberty facilities. Most of these broadcasts were used to plug sport features in *Look*.

The magazine also receives mention over radio on ABC's *Hannibal Cobb* show which is based on the character from *Look's* photocrime feature. *Look* recently tried a series of TV announcements in two or three cities, but Shapiro can give no verdict, since the returns have not been tabulated as yet. The picture magazine receives a healthy amount of publicity over radio and TV whenever the magazine does a piece on radio and TV personalities. These celebrities usually mention the issues in which they are described. The magazine garnered a good chunk of publicity with the award of the first *Look* TV awards in January. This was one of those arrangements that made everyone happy — the magazine, the networks, the stars, and Ford, sponsor of the program on which the awards were made. A different version of this promotion will be presentation of the *Look* film awards on the Bob Hope show February 27.

Street and Smith Publications (agency: Peck Advertising Agency), which appeals to more specialized groups, is seeing "pleasing" results from its announcement campaign, reports Arthur P. Lawler, Street and Smith vice president. Beginning last August, *Charm* was mentioned in 12 markets with a frequency of from four to five a day over a 10-day period each month. To interest female readers, a weathercast jingle advises them on clothes to wear for the day's weather conditions. Announcements are also used to push

# Did you get your big free insurance policy this week?



You did — if you received shipments of well-known brands of merchandise!

You got the protection and guarantee of all the advertising done each year, that promises top quality and value — and makes good on its promises.

More than that, you automatically benefit from a vast pre-selling job that has reached your own customers and convinced them *before* they enter your store.

That's why you make your business stronger when you keep the force of *famous brand names* behind your selling. Let your customers know they can get from *you* the brands they know and want. Why be content — or expect them to be content — with anything less?

The consumers of America are in favor of known brands — prefer them 8 to 1 by actual survey. Darn good evidence that your turnover will be faster, your year-end profits higher — and that you'll collect handsomely on that free insurance!

***Give your customers what they ask for — it's bad business to substitute.***

*Brand Names Foundation*
INCORPORATED
*A non-profit educational foundation*
37 WEST 57 STREET, NEW YORK 19, N. Y.

CBS
Biggest
Growth of retail sales % in the U. S. A. was in
EL PASO
Biggest
audience in this vital marketing area is delivered by
KROD
5,000 watts 600 K. C.
KEY STATION – SOUTHWEST NETWORK
RODERICK BROADCASTING CORP.
Dorrance D. Roderick, Pres. — Val Lawrence, Vice-Pres. & Gen. Mgr.
REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY
• AMONG THE NATION'S 75 LARGEST CITIES, IN THE LAST 10 YEARS (Latest Dept. of Commerce Report)


Same old story in Rochester . . .
WHEC WAY OUT AHEAD!
Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . . .
WHEC
CBS
ROCHESTER, N. Y.
5,000 WATTS
Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

*Mademoiselle* and *Living for Young Homemakers*. Street & Smith allocates about $10,000 to $11,000 a month to radio.

Dell Publishing Company (agency: Robert W. Orr) has found that its radio announcements for *Modern Screen* and *Modern Romances* are an important influence on dealers. During the first part of 1950, a maximum of 10 cities were covered. This was cut down during the last six months to 40 announcements a month in New York.

*Collier's* (agency: Arthur Kudner) uses radio announcements in New York, Chicago, San Francisco, Detroit, and Los Angeles. Frequency runs from four to seven a week. For a period, *Collier's* had announcements on Mutual's *Reporters' Roundup* but this was dropped 1 February.

*Cosmopolitan* (agency: Peck) used radio for three months at the end of 1950. Eight announcements a day for five days nearest the issue in six markets were bought. A similar schedule was used for *Good Housekeeping*.

*Liberty* (agency: Wm. Von Zehle & Company) used a different approach last December. The issue for that month featured an article "Will the Vatican Move to America?" Announcements were carried in the 15 cities which had the largest number of known Catholic families. An average of a dozen announcements were used for the week prior to the date of issue. *Liberty* officials said that this investment of several thousand dollars had "fairly good" results.

One periodical which frankly said it had not found radio effective is the *Reader's Digest* (agency BBDO). The statement was based on results from small tests recently. This reaction contrasts sharply with the other BBDO magazine client, Curtis, but the size of the investment is obviously to be considered. *Reader's Digest* used only small sums for its test.

*Newsweek* is employing an unusual technique, with the purchase of time over college stations operated by students at Amherst, Columbia, Dartmouth, Harvard, University of Massachusetts, Princeton, Smith, Trinity, Wesleyan and Yale. The magazine supplies basic material for weekly 15-minute news shows. At this point *Newsweek* has no answers on the campaign's effectiveness. It was launched late in 1949 when half of the college year was over and this year *Newsweek* is still in doubt. One advantage is the low cost: under $4,000 a year. And colleges have been a favorite hunting ground for subscribers.

Publishers are also prominent on the air in three-way tie-ups between networks, sponsors, and the magazines themselves. Periodicals like *True Story* or *True Detective* supply material for network shows that usually carry the magazine titles. When the network cannot interest sponsors, the magazine often helps defray the cost during the sustaining period. William Fineshriber, Mutual vice president in charge of programs, who is preparing a half-hour *Magazine Digest* program, cites the advantage to advertisers, "The sponsor gets the advantage of good story material, plus additional merchandising by the periodical. Magazines publicize the show in their issues and plaster the sides of their delivery trucks with posters on the show."

Some of the outstanding programs in this tie-in category are *My True Story*, sponsored by Sterling Drug across the board, 10-10:15 a.m. over ABC; *True Detective*, sponsored by Williamson Candy Company, Sundays 5:30-6:00 p.m., over Mutual. Both are Macfadden Publications. Dell is represented by *Modern Romances*, across the board, 10:00-10:30 a.m., over ABC; and *Inside Detective*, Fridays 9:30-10:00 p.m. over DTN. ★ ★ ★

## MEN, MONEY & MOTIVES

(*Continued from page 6*)

—get this—a local advertiser sponsored the proceedings. That's getting the Goddess of Justice to pull up her skirts and pose for cheesecake.

You'd suppose—and so did we—that this was all part of radio's rah-rah sophomore days. But no. It's been going on in the recent past in the St. Paul-Minneapolis branch of God's country. No sponsor this time, but the same old vaudeville show. This particular judge was sitting on a murder trial with juicy sex angles. He not only okayed radio in the courtroom, but television, and a loud-speaker line out of the courtroom into the next-door movie. Yipe.

Suffice that the judge was not re-elected and that a stern and understandable reaction by the Bar Association has followed. There'll be no more of that. The moral seems to be that, as in gin rummy, people are constant-

ly picking up and playing from the discard.

* * *

Commercial television industry, as represented by the networks and advertising agencies, will definitely welcome stabilized conditions, meaning a basic minimum contract, covering writers but will fight Authors League of America securing film jurisdiction. That becomes clear as webs and agencies meet one day a week, and every week, with the League.

Meanwhile coaxial cable service to Hollywood is hardly more than 12 months away with all the possibilities of change thereby implied. Remember that when the radio lines finally were reversible to the Coast, around 1932, it created a clear-cut revolution in program production centers. ★ ★ ★

## THE BIG SHOW

(*Continued from page* 31)

In trying to sell the *Big Show* and the other portions of Tandem, SPONSOR learned that NBC was quoting a cost-per-thousand of $1.44. This was calculated on the 19 to 25 November weekly cumulative Nielsen rating of 22.2, or assuming 2.3 listeners per set, 20,780,000 total weekly listeners. Dividing this by $30,000 gave a weekly cost-per-thousand of $1.44. NBC compares this with an average nighttime program rating of 8.7 or 8,144,000 total listeners. Assuming a cost of $21,000 for the 8.7 ratings indicates a cost-per-thousand of $2.58. In addition to the Operation Tandem portion of the *Big Show* (6:30-7:30 p.m.), NBC is also attempting to sell the 6-6:30 segment to a single sponsor. The talent cost is about $8,000. Up to the present time there were no takers.

Two advertisers, RCA and Whitehall, have used Tandem since the *Big Show's* inception. Chesterfield bought time from 3 to 22 December, then returned 4 February for another 13 weeks. In addition to these regular clients, Ford used Tandem as part of its saturation campaign from 26 November to 18 December. Buick bought in for the week of 17 December. Out of pocket costs for NBC are now probably running about $10,000 to $15,000 weekly.

Enthusiastic praise for the show came from one sponsor. "We love the *Big Show*," says Richard G. Reddig, Whitehall vice president in charge of advertising. "It has done a lot for

Langendorf OLD FRIEND

Consistently renewing its schedules year after year, this fine Western bakery proves its loyalty to KJR's efficient coverage of Western Washington.

KJR SEATTLE 5000 WATTS AT 950 kc
A Marshall Field Station
—THE VALUE-FULL STATION
ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta




WGVM
GREENVILLE
MISS.

KTFS
TEXARKANA
TEX.-ARK.

KDMS
EL DORADO
ARK.

COTTON BELT GROUP

A new way to sell South Arkansas and the Mississippi Delta. One order—one billing for blanket coverage at small cost.

COTTON BELT GROUP

Box 1260
Texarkana, Tex.
Phone 35-124

Devney & Co.
535 Fifth Ave.
Phone MU-75365

# FREE With Your Subscription To SPONSOR

TWIN TELEVISION TOOLS FOR SPONSORS, STATIONS, AGENCIES

**1. TV Dictionary for Sponsors**

new supply just off the press. More than 5,000 copies sold. Only complete, authoritative dictionary of TV terms specially compiled for SPONSOR.

**2. 199 TV Results**

Specific dollars-and-cents results obtained by 40 different categories of advertisers. 40 pages of capsule case histories that come in mighty handy in evaluating TV's result-producing potential for your products.

Get both of these widely used booklets

***FREE***

by entering your subscription to

# SPONSOR

Only $8 a year for 26 issues or $12 for two years (52 issues).

•

CLIP THIS COUPON NOW

SPONSOR
510 MADISON AV., NEW YORK 22

Send "199 TV RESULTS" and "TV DICTIONARY FOR SPONSORS" FREE with my SUBSCRIPTION TO SPONSOR.

☐ $8 a year ☐ $12 two years

NAME

FIRM TITLE

ADDRESS

CITY ZONE STATE

☐ REMITTANCE ENCLOSED
☐ BILL ME LATER


radio, a medium in which we have a big stake. The selection of Tallulah Bankhead was a stroke of genius." This urbane ad executive also likes the dispersion factor in Tandem which provided five full network shows for his promotion.

One advertising objection that has been raised against Tandem is that sponsors lose the advantages of listener loyalty to the program. Many advertisers, SPONSOR found, believe that listeners who are enthusiastic about their favorite programs feel obligated to buy the products advertised on the show. Countering this objection, other sponsors say that it is the old question of announcement schedules vs. programs. "There is no loyalty factor in announcements but they are still a mighty effective way to use radio," one ad man commented.

On the production side, the *Big Show's* electric theatrical atmosphere is transmitted throughout the staff. "The *Big Show* concept," veteran radio producer Dee Englebach explains, "is to stay within the framework of variety comedy and still avoid all patterns or anything that can be called formalized radio." The crackling dialogue between Tallu and her guests is prepared by an expensive battery of top-notch writers. Costing $4,000 a week, it includes Fred Allen, who also appears on the program, Goodman Ace, George Foster, Mort Green, Fran Wilson, Selma Diamond, plus special material bought from outside writers.

Top credit is given to Miss Bankhead whose "legendary talent," Mr. Englebach says, "ceases to be legendary on radio." The mild-spoken producer indicated to SPONSOR that he was fully aware of the need to appeal to all groups of listeners. He is working towards this end in the selection of guest talent. For example, one show included Eddy Arnold, hillbilly singing star. "Another non-sophisticated touch is the hit song that Meredith Willson wrote for the show, "May the Good Lord Bless and Keep You." Willson, a shrewd, top-flight musician, leads a 47-piece orchestra and a 20-voice chorus on the *Big Show* when he is not playing a simple hayseed character.

The cluster of big names on every broadcast, in addition to Willson and Tallu, are easily induced to participate because of the huge publicity and promotion benefits. Then there's the hard cash, too.

In arranging the order of appearance of stars during each program, Englebach builds on a progression basis so that the show is at its peak at 7 p.m. to keep listeners from dialing CBS for Jack Benny.

Despite the rating picture, Englebach's staff and other NBC departments connected with the show are heartened by the enthusiasm of listeners that they encounter through such factors as the fan mail and the demand for tickets. This ticket demand often exceeds the supply of tickets even though the Center Theater with 2,500 seats is used when the show is broadcast from New York. (Occasional broadcasts are presented from Hollywood.) One evidence of the demand for tickets was seen by the New York, New Haven and Hartford R. R. which announced a *Big Show* train. Tickets to the broadcast were made available to anyone who bought seats on that train. Three days after the announcement, the demand was so great that the 10-car train carrying 1,200 people had to be supplemented by another train of eight cars.





Represented Nationally by
THE BOLLING COMPANY

Mail response now is at 100 fan letters a day. One letter addressed to Tallulah, U. S. A., was promptly received at NBC. The star-studded extravaganza (weekly talent cost: $30,000) built around unpredictable Tallulah Bankhead has made radio worth writing about again in the opinion of New York columnists. Ben Gross of the New York *Daily News* finds it "radio's defiant challenge to TV in the form of a gargantuan divertissment." Jack Gould, New York *Times*, said, "the premiere ought to go a long way towards telling the radio listener that somebody is thinking of him." *Collier's* echoed these sentiments in a full-treatment editorial. Since the show's debut, 5 November 1950, radio listeners who found that Sunday night TV programs monopolized the Monday conversation of TV set owners, could provide suitable competition. The show's bright dialogue was repeated endlessly. For the writing was a bold innovation in radio-sophisticated wit for adult mentalities. There were no verbal prattfalls or custard pies.

Chief reason for the shouting was the volatile Tallulah, as attested by voluminous press notices and picture spreads in *Look* and upcoming in *Life*. From her opening cue "presenting the glamorous and unpredictable Tallulah Bankhead" until the program's end 90 minutes later, the Bankhead legend is brought to life as she plays herself. In a less happy light the words "glamorous" and "unpredictable" apply to the program's over-all acceptance.

The impact of the *Big Show* has already helped NBC in such tangible ways as selling out the 5 to 6 p.m. hours to shows sponsored by Pepsi-Cola, Norwich Pharmacal, and TWA. It also helped hold U. S. Steel on NBC's Sunday night period.

In balancing up the pro's and con's of the *Big Show* experience, there is no doubt that a real service to radio was achieved in attracting the attention of the opinion-makers back to radio at a time when they were treating radio as out of date as yesterday's news. Whether the show has a justifiably large appeal for so costly a production (the advertising revenue does not sustain it) cannot be determined until the upward trend has leveled off.

Other important shows on radio such as *Dr. Christian*, the *Aldrich Family* and the *Great Gildersleeve* took several months to two years before achieving a respectable rating. Regardless of how much audience this program will eventually reach, NBC has taken a big step forward in rebuilding its radio prestige. ★ ★ ★

## TALENT & SALES FORCE

(*Continued from page* 37)

Specifically, Berch's program of reaching the agents called for daily trips to district offices within a 50-mile radius of New York City, where his broadcast originates. He started on his daily travels immediately after Prudential bought his program about six years ago, after volunteering to undertake the job and gaining the approval of George Potter, Prudential vice president in charge of advertising and sales executives, including Orville Best, James Rutherford, and Harold Stewart.

Berch got up with the sun every week day, went by car or early commuter train to the office scheduled for him by Prudential headquarters officials in Newark, N. J. He timed himself to arrive at the beginning of the morning sales meetings, held at 8:30. This is the kind of thing Berch said to


**"Taylor-made" SINGING JINGLES**

Contact us NOW for information on jingles professionally written and performed for *you* at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are SELLING merchandise now . . .

**These transcribed shows available for lease or outright purchase:**

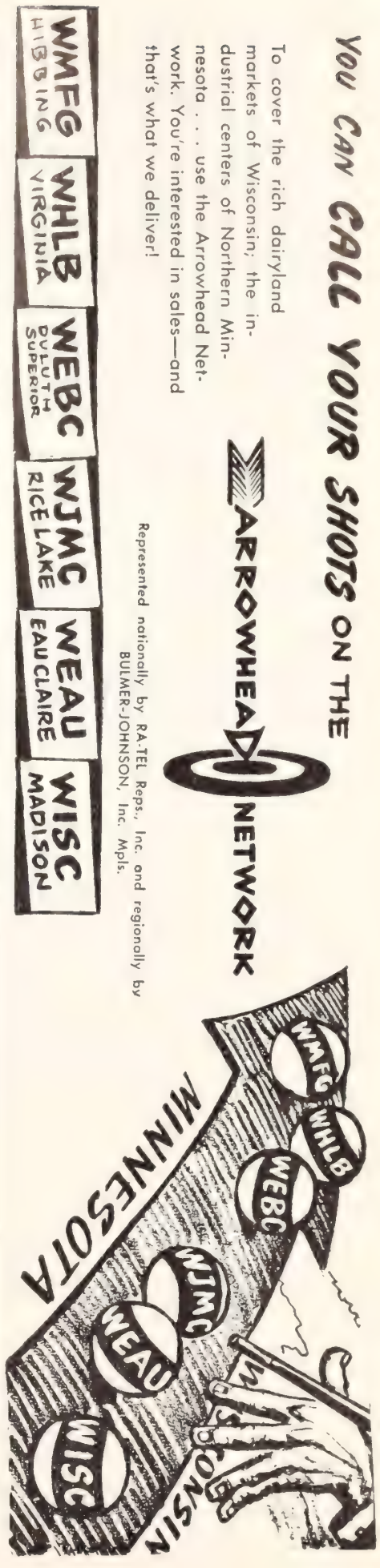
**TOM, DICK & HARRY**—Happy chatter and novelty songs. A new show. 156 15-minute shows.

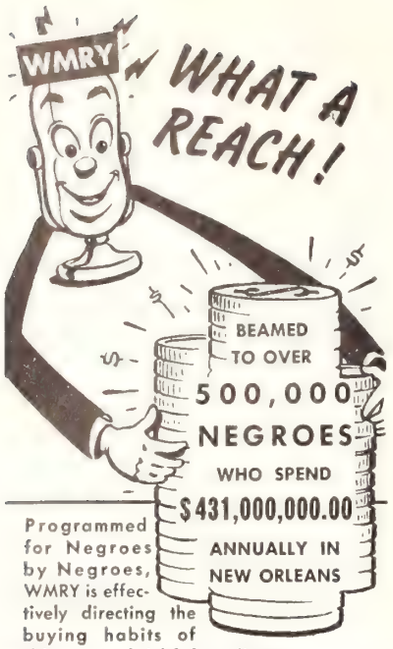
**STRANGE WILLS**—Dramatized stories behind interesting wills. 26 ½-hour shows.

**CHUCKWAGON JAMBOREE**—Ken Curtis and the Novelty Aces in a Western Musical. 131 15-minute shows.

**TAYLOR PRODUCTIONS, INC.**
6700 Sunset Blvd.,
Hollywood 28, Calif.
HUdson 2-1089








Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

"THE SEPIA STATION"

WMRY

NEW ORLEANS, LA.

600 KC John E. Pearson, Nat'l Rep.

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

ask

JOHN BLAIR & Co.

about the

HAVENS & MARTIN

STATIONS IN RICHMOND

WMBG—AM

WCOD—FM

WTVR—TV

First Stations in Virginia

the assembled agents when he was asked to speak:

"Twenty years ago in Youngstown, Ohio, I was a coffee and tea salesman making the rounds door to door and earning my living a dollar at a time. That was back in depression days in a mill town, so I think you know what I was up against. And because I've been a salesman I think I have some idea of what your problems are. But I don't know the insurance business, which is why I'm here today. I want to learn how to do a better selling job over the air. I think you have to know what the problems are in a business in order to do a real job for it on radio. You know I'm doing the same kind of thing you are when you make your rounds, because every day I talk about Prudential to millions of housewives. I'm in their homes, day in, day out, even when you're not. Which brings up another point I'd like to make . . . The more loudspeakers you can help open up for me, the better chance I get to do the job of reminding the housewife about you and the company."

The next step each day was a trip along the debit of one of the men from the office. Berch did this to get the feel of his audience, and to hammer home the idea that he was out to learn the insurance game.

At first, agents were reluctant to take Berch along. They were worried that having a "smart-aleck, fancy-pants" radio entertainer come to the homes of low-income policy holders would arouse antagonism.

"I remember one man," says Berch, "who insisted on taking me to the top story of all the apartment houses without elevators. I guess he thought I'd quit after I'd walked up six flights a couple of times."

But Berch, who often covers miles of ground during a day's hunting, wasn't discouraged by flights of stairs. He stuck with it and made the agents like him, if only because of the way he got the policy holders warmed up quickly.

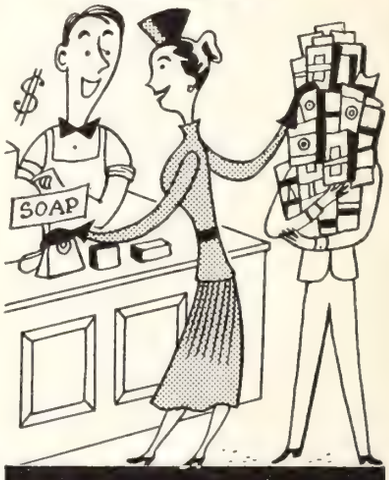
After each visit to the home of a policy holder, Berch sent an autographed picture of himself to the agent, who then delivered it in person. He also followed up his contact with individual agents and office managers by correspondence and by inviting them to come down to New York and see his broadcast. (He keeps a complete file of names of men he's met.)

During the first two years he was on the air for Prudential Berch visited approximately 125 offices in New York City proper, in New Jersey, and in Connecticut. He also traveled out to Chicago and Detroit where Prudential arranged mass meetings of men from offices in the area of those two cities so they could meet him and see his broadcast.

Over the four years since then he has made repeat visits to many of the offices, in some cases coming back for a third time. He has continued correspondence with agents he's met and still gets an average of 30 letters a week from field-force men. Usually, when there's a convention or a meeting of Prudential sales executives in New York, Berch attends, renewing old acquaintances and making informal talks. He gets an opportunity to reach both the executive levels (at managerial meetings) and the salesmen (at conventions).

Wherever he goes, Berch spreads the word about radio and extends the invi-

LANG-WORTH FEATURE PROGRAMS SELL SOAP!




LANG-WORTH

FEATURE PROGRAMS, Inc.

113 W. 57th ST., NEW YORK 19, N. Y.

Network Caliber Programs at Local Station Cost

tation to come see his program in person; or to send a policy holder or prospect up to the studio. Every week, agents or policy holders from as far away as California make their way up to Studio 3-D in the RCA building and watch Berch in action.

The show itself combines music by an outstanding trio, including an electric guitar, an accordion, and an organ. Berch sings several easy-going numbers and does the commercials which are written in the low-pressure, down-to-earth mood of the show. (Agency: Calkins and Holden, Carlock, McClinton and Smith.)

Perhaps the most important ingredient in the show formula is Berch's "heart-to-heart hookup." On each show he reads a letter from someone appealing for help or expressing some universally appealing sentiment. In these 30-second interludes. Berch has developed emotions powerful enough to set listeners writing in from coast-to-coast in batches by the millions. His mail has reached a six-million total, at times, in response to a single 30-second soliloquy.

Berch developed the "heart-to-heart hookup" as a result of his experiences while out making rounds with the agents. Meeting his audience, the Prudential policy holders and prospective policy holders, Berch has his suspicions confirmed that Radio City's values are not necessarily those of Greenpoint, Brooklyn, or Hartford, Conn. He noticed that apartments still had old-fashioned "God bless our home" mottoes hung near the door. That's why he developed the feature which was to put his show, repeatedly, in the national publicity spotlight.

The letters Berch pulls are an important source of leads for Prudential agents. This past December, for example, Berch got 64,182 letters which provided agents with an opportunity to visit prospects. This is the way it works.

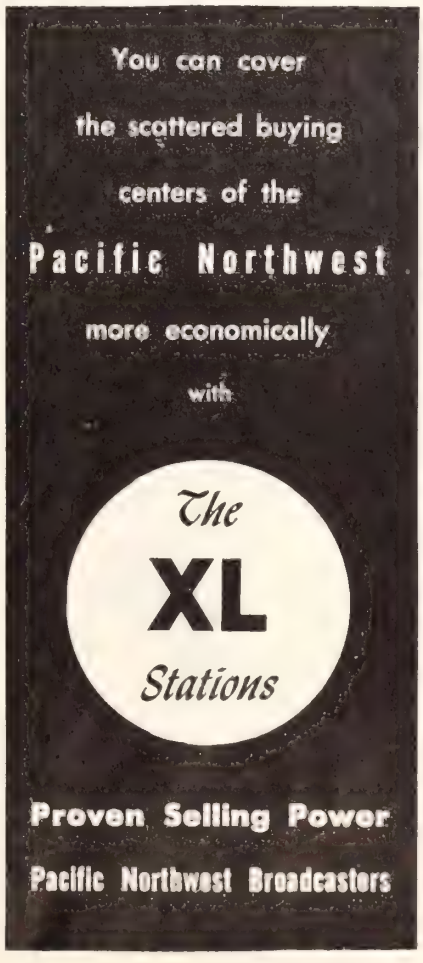
Whenever a listener writes into Berch for a Prudential health booklet or a pamphlet on social security, the request is passed on to an agent who covers that area. This gives the agent a chance to get in the door under friendly auspices.

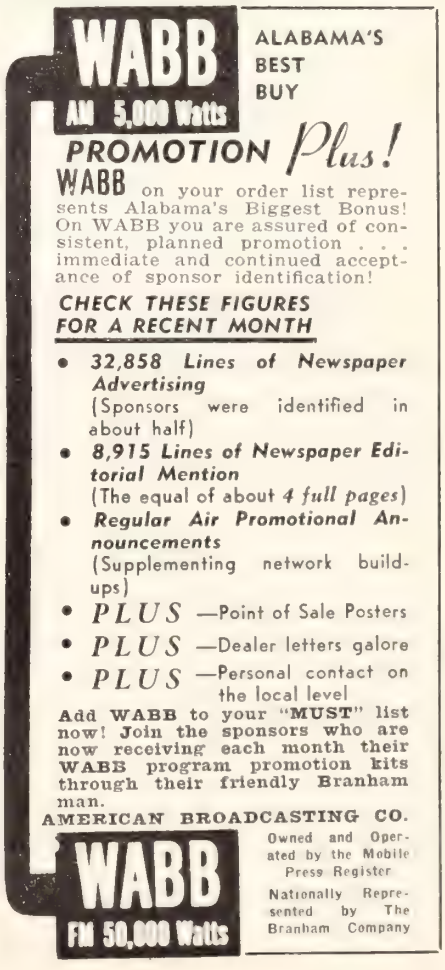
Many agents and district managers have written in to thank Berch for his efforts. Here are several typical letters:

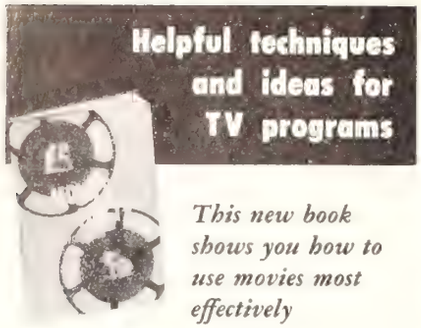
"I am taking this opportunity to inform you . . . about the wonderful ex-










*This new book shows you how to use movies most effectively*

**MOVIES FOR TV**

*by J. H. Battison* is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

**SEE IT ON APPROVAL**

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of Movies for TV. I will either remit the full price of $4.25 or return the book in 10 days

Signed_____

Address_____ S



COAST TO COAST—
I KNOW RADIO
STATIONS AND MARKETS

*—TV, too.*

17 years in radio advertising; past 11 with top national station representative, from which position have just resigned (my decision).

Interested in connection with established, metropolitan agency as account executive, or radio-TV head.

42; married; college graduate.

I believe in "reason-why" copy; merchandising follow-thru; the idea that other things can be more important than the "ratings" of the moment.

Best references.

*I'd very much like to give you my story in person.*

**Box 212, Sponsor**


perience we are having with these pamphlets (*Carols for Christmas*). It is my opinion, without any question of doubt, that the reaction of the public to this offer made by Jack Berch over the air, and the distribution of them by our men have created more good will for this company than anything I have ever experienced.

"The agents, too, have all got quite a thrill over distributing these attractive pamphlets. . . ." District Manager.

"You and your program were instrumental in selling an industrial and intermediate policy for me this week.

"Mr. and Mrs. ———— of Sacramento, the people concerned, are very enthusiastic about the human and down-to-earth approach that you make, and state that referring other people to your program will sell more policies for us.

"Since I have been with the Prudential for only three months, I am especially grateful for your style of program." Agent.

Berch, of course, is not alone among performers who have sold themselves effectively to salesmen. He is unique more for the persistency and thoroughness with which he made his effort than for the originality of his approach.

Ed Sullivan, for example, much-kidded, much-liked m.c. of the Mercury dealers' *Toast of the Town* (CBS-TV), makes a hobby of visiting Mercury dealer showrooms. Whenever he's out of New York on business, he arranges to be in showrooms at towns along his way. Sometimes his visits are advertised in advance to bring extra throngs of people into the showrooms. He has traveled to several cities for special promotions, including presentation of his show from Boston.

Morton Downey, Coca-Cola's own street singer, makes 30 to 35 trips around the country each year building good will among local bottlers. He entertains men at the plants, provides entertainment for local civic events. Like Berch, Downey regards himself as part of the Coca-Cola organization and is certainly accepted as such by bottlers who know that Downey is on the board of directors of the Chicago Coca-Cola bottling company and owns a bottling plant in New Haven.

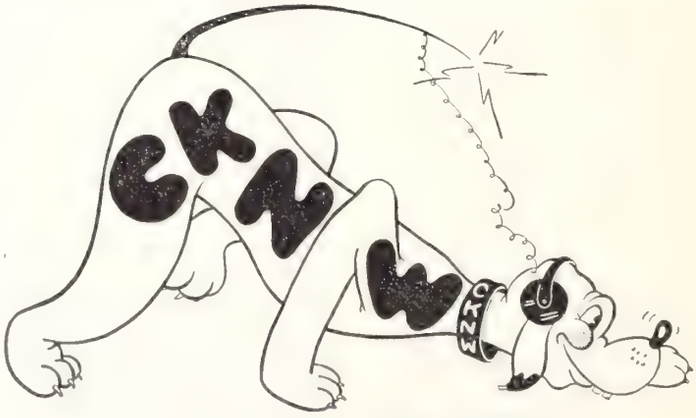
Whatever the type of entertainer a sponsor has working for him on the air, whether he's a deadpan Irishman like m.c. Ed Sullivan, a dynamic Irishman like Morton Downey, or a whistling and singing Midwestern farm boy like Jack Berch, he can get the benefits of intramural merchandising. All it takes is recognition by management that the job is important and a willingness by the star to be part of the selling organization. Given these conditions, a company whose job is selling will find it a lot easier to weld sales and advertising into that all-important well-knit team. ★ ★ ★

## MR. SPONSOR ASKS

(*Continued from page* 43)

energetic both in carrying it out as far as it can at the moment, and in exploring ways and means to broaden this service.

CHRIS J. WITTING
*General Manager*
*Du Mont Television Network*
*New York*


***Have you seen my BEAUTIFUL Elliott-Haynes Vancouver Metropolitan-area ratings? 50% ahead of any other—TOP DOG on the Coast!***



Mr. Weaver

Television broadcasters are ever aware of their responsobility to the public. Not only have programs of an informational nature been seen with consistent regularity on NBC television, but many art forms which heretofore had little ppular currency are now appearing in television. To take one example, look at the ballet whose incorporation into most of the major television shows has brought it more widespread public attention than it ever received in its history.

Television, too, by the simple process of bringing great public figures into the living rooms of our families, is performing a public service which was never before possible. During 1950, for instance, President Truman was seen on five separate occasions by more persons than had ever before seen all the presidents of the United States discuss great public issues.

Next year, we at NBC will attempt *Operation Frontal Lobes*, another forward-looking series in the public interest. With the cooperation of advertisers, we hope to program one hour a week of prime network evening time for this educational series. We will place *Operation Frontal Lobes* in such time as to assure maximum viewing for education and information. Included in this series will be the best in music, ballet and a new form of reporting to bring the great issues of our day by television to the people.

Thus we will integrate education and information among our mass programs in such a way as to capture the attention of the American audience.

SYLVESTER L. WEAVER
*Vice President—Television*
*NBC*
*New York*


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
46.0 HOOPER
AVG. 5 PERIODS. WIN. 1950
ABC STATION
WBTM
HOLLINGBERY



Station WVOM, 5000 watt Boston Independent, seeks commercial manager and two salesmen immediately. These are top jobs for top men. Earnings unlimited. Apply 1 Harvard Street, Brookline 46, Mass. All replies in confidence.


# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A146** ***"An Extra Come-On For Your Customers,"*** KTTV, Hollywood—explains some of the promotional activities of KTTV in a fold-out brochure.

**A147** ***"A Market Study of North Vancouver City-District and Port Moody,"*** CKNW, New Westminster, B. C.—describes early morning and late evening listening habits of the population of North Vancouver City.

**A148** ***"Television Dictionary,"*** American Telephone and Telegraph Company, New York—includes TV definitions in everyday language to help readers better understand terms used in describing TV and color TV in particular.

**A149** ***"Help Wanted,"*** Free & Peters, Inc., New York—describes seven radio saleswomen and their programs. The 16-page presentation lists the advertisers who have used them successfully.

**A150** ***"Guide to Layout and Reproduction of Art for Television,"*** KMTV, Omaha — is a four-page guide that lists "do's and dont's" in preparing artwork on TV.

**A151** ***"Report to Advertisers and Advertising Agencies,"*** WOAI-TV, San Antonio—is a summary of answers received from a postcard questionnaire mailed to 5,080 television set owners in the San Antonio area.

**A152** ***"The Pattern of Television Impact in Lexington, Kentucky, 1950,"*** University of Kentucky—is a 38-page research survey on the impact of television in areas remote from TV transmitters.

**A153** ***"WNAX Fact File,"*** Katz Agency, Inc., New York—contains all the principal basic information on the station: history, coverage, market facts, results, diary summary, mail response, talent, programs, etc.

**A154** ***"Primer for Time Buyers,"*** CKLW, Windsor—contains information on coverage, spot announcements, and radio homes in markets covered by CKLW.

**A155** ***"Marketing in a Defense Economy,"*** J. Walter Thompson Co., New York—gives interpretations and critical analyses pertaining to the nation's economy and the opportunities it holds for business.

**A156** ***"Why Are Listeners and Advertisers so in Love with Radio?"*** Pacific Northwest Broadcasters, Spokane, Washington—is a descriptive and pictorial report on "the easy, quick, productive way" to achieve results through radio.

**A157** ***"A Report on Lourenco Marques Radio and Its Audience in South Africa,"*** Pan American Broadcasting Co., New York—estimates listenership that an advertiser may expect in 1951.

SPONSOR
510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A146 ☐ A152
☐ A147 ☐ A153
☐ A148 ☐ A154
☐ A149 ☐ A155
☐ A150 ☐ A156
☐ A151 ☐ A157




### They learned it works

We never cease being amazed at the speed with which the air media, radio and TV, are embraced by a whole field of industry once they click importantly for one of its firms.

The air rivalry between the big cigarette companies is well known. In the soap field, there's a perpetual three-cornered race between P&G, Colgate, and Lever Brothers for the favor of the air audience. The food and drug fields also offer numerous examples.

These radio/TV-minded companies (numbering among the top advertisers in the nation) have proven to their own satisfaction that the number-one way to tap America's pocketbook is via a radio or TV set. They've found air advertising compelling, productive.

The latest field to move into the radio orbit is a surprise. The hearing-aid firms are going for the aural medium in a big way. In case you're puzzled, friends and relatives are found to influence hearing-aid prospects in a big way. In this issue (see page 26) the radio story of Beltone, Sonotone, and other hearing-aid manufacturers is revealed. Beltone started it; made such a dent on the market that the others waded in.

Despite its successes for dominant firms, air advertising is still an unknown quantity for numerous others. If you're one of them, you may be doing yourself a distinct disservice by failing to examine the medium closely. Can you afford that?

### Service opportunity for sponsors

Can the public-service program sell goods?

Goodyear, sponsor of *Greatest Story Ever Told*, says "yes." So does many another national and local advertiser who has invested in this "change of pace" sponsorship. The FCC stigma, which once seemed to adhere to the sponsored service broadcast, was removed a few years back.

A large number of topnotch documentaries, special interest talks, service dramatic presentations are available to the advertiser, network and spot, who's looking for them.

Do you think you might attract a substantial, appreciative audience for a broadcast titled *You can survive an atomic attack*. Two days after Dr. Richard Gerstell, U. S. government consultant and author of the book by that title, talked on the subject over WIP, Philadelphia, the broadcast was repeated by popular request. Now the station is scheduling four more programs—the first another talk by Dr. Gerstell; the second featuring Dr. Gerstell in a question-asking panel; the third the reactions of a man who lived through the Stuttgart bombings and noted its effect on the German population; the fourth a meeting between Dr. Gerstell and the press.

True, sponsorship of such a series (we don't know whether WIP would sell it) would require delicate commercial handling. But it can be done.

Many an alert program-minded station or network has an intense-interest service feature on tap.

### How TV helps radio

By now the flurry of fear that in 1950 gripped the radio boys when they thought of TV has largely vanished. The radio medium is thriving; the concept that radio and television (two distinct and separate media) can share the air as profitably as newspapers and magazines share the black-and-white realm is becoming standard.

As a matter of fact, evidences of the way TV helps radio are coming to the fore.

Item 1: *Life Begins at 80* started as a radio program, then was discontinued. Later it reemerged as a television show. We now hear that its TV popularity may soon bring it back to radio.

Item 2: TV has made business men, both with national and local firms, air-minded. J. Walter Thompson spokesman reports that number of Ford dealers, excited by advent of TV, now express considerable interest in radio.

## Applause

### NAB's TV set-up

TBA men who attended the NAB TV sessions in Chicago and Belleair, Florida are applauding the remarkable job done by such men as Harold Hough, WBAP and WBAP-TV; Robert Swezey, WDSU and WDSU-TV; and Gene Thomas, WOR-TV, in bringing divergent elements together.

Whether all elements of TBA will join in the NAB autonomous-TV set-up was still in doubt as this was written, but the calibre of NAB thinking and action was mighty impressive.

Industry spokesman are applauding the action of Judge Justin Miller, whose key assignments for the foreseeable future will be on a high policy and governmental prestige basis, in requesting that he be made Chairman of the Board of the NAB to make room for a new NAB president-general manager. The Board of Directors unanimously approved his action.

An eight man committee (Allen Woodall, WDAK; Patt McDonald, WHHM; Harry Spence, KXRO; William Quarton, WMT; William Fay, WHAM; James Shouse, Crosley Broadcasting Corp.; Robert Swezey, WDSU; Ben Strouse, WWDC) was appointed to select the new president-general manager following approval by NAB membership of change of by-laws that will allow Judge Miller's new office.

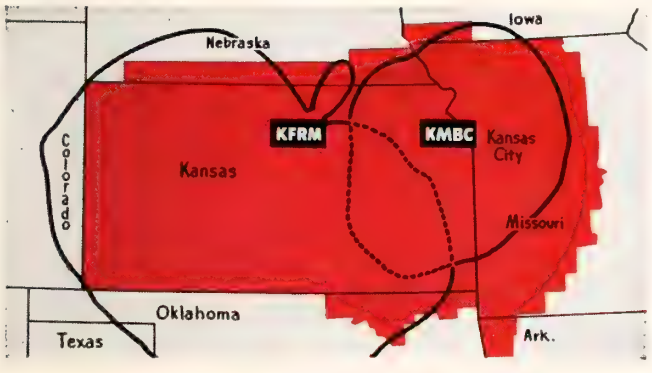
The proposed new NAB setup will consist of not more than 14 members comprising the TV Board; not more than 25 on the radio Board—a total of 41 with chairman and president.

The current hesitancy of some TBA elements to enter the NAB realm is based on these factors; (1) the dues pattern is not yet set, (2) the extent of autonomy is not yet set. TBA people point out that the plan is to have three members of the TV Board, three of the radio Board, plus the NAB president act in joint matters. The trouble is that they fear that the NAB president, who may favor the far more numerous radio stations, may swing the decision against them in case of tie.

# THE KANSAS CITY MARKET

## *Does Not Run in Circles!*






*Daytime half-millivolt contours shown in black.*

## *It's a Rectangle...*

**and The KMBC-KFRM Team Covers It More Effectively and Economically Than Ever Before!**

During the past year The KMBC-KFRM Team has substantially increased an already comfortable lead audience-wise in the great rectangular Kansas City Primary Trade area. Proof lies in the result of a late 1950 survey made at the Kansas and Missouri State Fairs and at the American Royal.

The KMBC-KFRM Team has built effective and economical coverage of the territory without waste circulation but more important, *the building continues!*

Contact KMBC-KFRM, or any Free & Peters "Colonel" for full details on why The KMBC-KFRM Team is your *best buy* in the Heart of America.



**The KMBC-KFRM Team**

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

# Mr. Plus joins th staff




On March 11th, WWDC and MUTUAL will join hands. WWDC's basic philosophy of block programming remains intact. To our present successful disc jockey salesmen, we add Mutual's high-rated kid and mystery strips. To our present twenty-four hour news coverage, we add Mutual's high-rated Heatter, Lewis, Edwards, and Henry. To our Washington Senator baseball coverage, we add the World Series and the All Star Game.

WWDC is now third in overall ratings (Pulse, November-December). With the Mutual programs fitting like a glove into our own program formula, we will get even higher ratings. So now it's more for your money on WWDC!

# WWDC WASHINGTON

***the big "plus" is now MUTUAL***

*National representatives,* FORJOE & CO.

P.S. WWDC-FM's transit radio is doing a great job for an increasing number of national accounts. See H-R Representatives, In

FEBRUARY 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

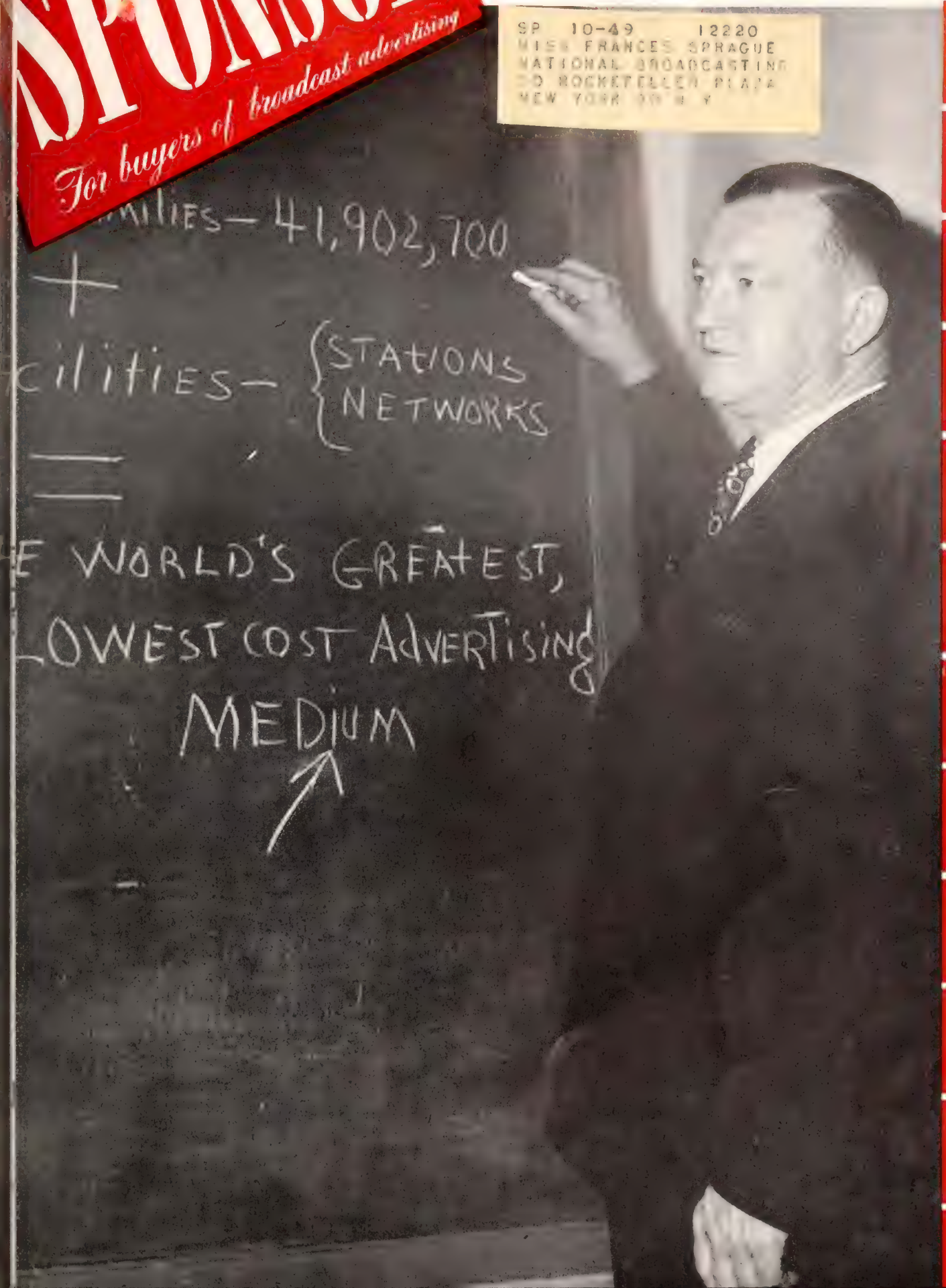
*For buyers of broadcast advertising*

2 CENTS 2
BALTIMORE MD

## Today's Top Commercials: spot radio—p.23

Bill Ryan [illegible] AB will hammer home this theme

SP 10-49 12220
MISS FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y




Sponsor Reports

Mr. [illegible] dcr. [illegible]

New and Renew page [illegible]

Mr. Sponsor: D. C. Sperry page 16

Top Commercials: Spot Radio page 23

Firestone's 23 Years on Air page 26

Columbia Workshop Can Help TV page 28

Can Sponsor Bear Rising TV Costs? page 30

Case for Dept. Store Use of Radio page 33

TV Results page 36

Mr. Sponsor Asks page 38

Roundup page 42

Tools for Readers page 79

Editorials page 80



# *Symbol of a way of life*



Houdon's Statue of Washington,
in the Capitol Rotunda, Richmond

In the rotunda of the Capitol Building in Richmond
is Houdon's statue of General George Washington,
labelled by historians the most important in the world.
Symbol of courage, faith, devotion to the cause of freedom,
this memorial (the only one for which Washington posed)
is a fit present-day reminder
that man's pursuit of freedom is eternal.
Among the most powerful weapons of the American way of life
is freedom of expression—
well served by countless radio and television stations. Among these
The First Stations of Virginia, WMBG-AM, WCOD-FM, WTVR-TV,
are privileged to be numbered.

**WMBG** AM **WCOD** FM **WTVR** TV




**Havens & Martin Stations are the *only***
**complete broadcasting institution in Richmond.**
**Pioneer NBC outlets for Virginia's first market.**
**Represented nationally by John Blair & Company**




***WOULD YOU DROP TOP-RATED SHOW?***—TV's cost dilemma pointed up by Berle show, Texaco's consistently best-rated hour in TV. Texaco doesn't know whether it will renew come fall. Spiralling costs are only negative factor. Texaco fears present $65,000 nut may hit $100,000 by fall, is considering alternate-week sponsorship. (See story on TV costs, page 30.)

***NEW ROLE FOR RADIO: BOND SALESMAN***—Bache & Company, one of oldest investment firms in country, has gone on air to reach 90% of public which does not now own securities. Firm believes radio can do effective job in broadening investment market. "Tex & Jinx" Sunday noon show on WNBC is vehicle; approach is to use offer of free booklet titled "It's Easy to Invest Through Bache." Merrill Lynch, Pierce, Fenner & Beane uses similar strategy in announcements.

***THAT RICH FARM MARKET***—Already-lush farm market is even better bet now. Tip-off for national advertisers considering use of farm radio is Department of Commerce monthly income breakdown. D. of C. finds farm cash receipts up 219 millions in December 1950 over same month, 1949; went from 2,473 millions to 2,692. Trend to consumer advertiser sponsorship of farm-service programs is accelerating.

***THAT BULOVA PROGRAM BUY***—Recent Bulova purchase of first 30 minutes of Frank Sinatra show on CBS-TV, marks watch firm's first network programing effort. Meanwhile, says firm's agency, Biow, budget for radio/TV announcements is up over last year. Move, agency maintains, does not mean Bulova is breaking long-standing policy of buying and holding time signal franchises. "Program is merely an extra promotion," says agency. But, at the same time, firm is getting programing know-how should strategy change in future.

***HAMILTON WATCH CONTINUES TRANSCRIBED SERIES***—Ziv-produced transcriptions have been paying off for Hamilton Watch. With firm paying for production costs, 13-week series of 15-minute "Dream Time" programs were aired locally on 417 stations; local jewelers bought time. Majority of sponsoring retailers reported that increased sales could be attributed directly to "Dream Time." In response to dealer demand Hamilton is making new series. Disks have open ends, middle commercial for Hamilton.

***EXPOSE DUE ON MAIL-ORDER RADIO/TV***—At least one consumer magazine, pocket-sized Pageant, is readying expose on mail-order air advertising. Article will add fuel to fire currently being lit under mail-order by FCC investigation. Stations, meanwhile, are tightening regulations to eliminate fly-by-night operators.

SPONSOR, Volume 5, No. 5, 26 February 1951. Published biweekly by SPONSOR Publications Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

## REPORT TO SPONSORS for 26 February 1951

***SPONSORED NETWORK RADIO SHOWS TOTAL 214***—Radio-TV FACTuary reports February sponsored network radio programs totalled 214; TV total is 159. FACTuary November report showed 207 radio, 162 TV programs sponsored. Total of 84 agencies handle all network radio billings in nation, with 81 agencies placing network TV programs.

***RADIO SET PRODUCTION DOUBLE TV TOTAL IN '50***—Continuing national strength of AM medium indicated by 1950 radio set production. RTMA reports 14,589,900 AM sets manufactured; TV total was 7,463,800. In 1949, totals were 11,400,000 radios, 3,000,000 TV sets.

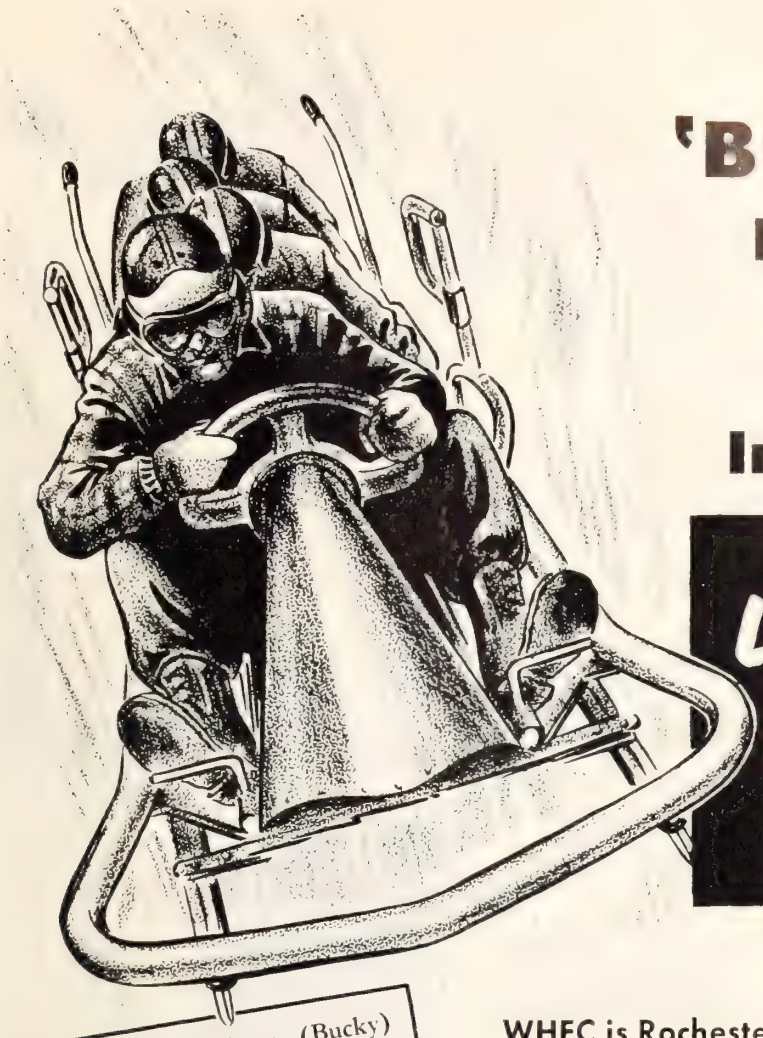
***CITIES SERVICE'S 25 YEARS***—With 19 February broadcast of "Bands of America" (NBC), Cities Service Oil Company started twenty-fifth year with same program; span is probably record for continuous sponsorship of network program. Oldest coast-to-coast sponsored program is "Voice of Firestone," on 23 years for rubber firm. (See Firestone story, page 26.)

***ARE MAJOR STUDIOS RELAXING TV BAN?***—Paramount Pictures has given Mary Martin OK for appearance on special NBC-TV show to honor Richard Rodgers, 4 March. Star's TV debut may be indication that heretofore adamant major studios are relaxing bans against television appearances of contract talent whose agreements excluded video.

***WHAT'S TV'S PROGRAMING STAPLE?***—Weed survey of February network TV programing finds variety favored program type with 39 sponsored segments; comedy-drama runner-up with 36; children's programs, 35; quiz and audience participation, 17; music and songs, 15; informal at-home formats, 12; news, 11; talent hunts, 5; comedy, 4; Garden events, 4; forums, interviews, 3; boxing and roller derby, 2 each; religious formats, 2; sports film, one.

***AVERAGE NUMBER OF VIEWERS PER TV SET IS 2.95***—Trendex data for December 1950 and January 1951 shows average number of evening viewers is 2.95 per set. Sunday evening has most viewers per set, 3.30; Monday evening, 2.75; Tuesday evening, 2.82; Wednesday evening, 2.84; Thursday evening, 2.82; Friday evening, 2.93; Saturday evening, 3.29. Program with greatest number of viewers per set is "Your Show of Shows" (NBC-TV) with 3.96.

***NAB DIRECTORS ELECTION COMPLETED***—Annual election of members of Board of Directors from odd numbered districts and from at-large classifications drew 1424 ballots. New directors are: District 1 – Craig Lawrence, WCOP, Boston; District 3 - Leonard Kapner, WCAE, Pittsburgh; District 5 - Thad Holt, WAPI, Birmingham; District 7 - Robert T. Mason, WMRN, Marion, O.; District 9 - Merrill Lindsay, WSOY, Decatur, Ill.; District 11 - H. W. Linder, KWLM, Willmar, Minn.; District 13 - Kenyon Brown, KWFT, Wichita Falls; District 15 - Glenn Shaw, KLX, Oakland; District 17 - H. Quenton Cox, KGW, Portland, Ore.; Large Stations - John H. DeWitt, Jr., WSM, Nashville; Medium Stations - At press time Hugh B. Terry, KLZ, Denver, and John Esau, KTUL, Tulsa, were tied for medium stations directorship; Small Stations – Edgar Kobak, WTWA, Thomson, Ga.; FM Stations – Ben Strouse, WWDC-FM, Washington, D. C.



# 'BUCKY' WELLS
## In Bob-Sledding,
# WHEC
## In Rochester Radio

**LONG TIME RECORD FOR LEADERSHIP!**

In 1936 Aubrey (Bucky) Wells drove his four man bob-sled team over a mile and a half run in 1:40:40 and four heats in 6:44:56. This 1½ mile bob-sled run *has never been topped since.*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

**WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:**

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|---|---|---|---|---|---|---|
| MORNING 8:00-12:00 Noon Monday through Fri. | **45.6** | 16.9 | 8.3 | 9.2 | 15.3 | 3.3 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | **40.9** | 29.4 | 7.7 | 13.0 | 5.9 | 2.4 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | **40.2** | 28.3 | 8.5 | 11.0 | 10.2 | Station Broadcasts till Sunset Only |

**NOVEMBER-DECEMBER 1950**
LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

**N. Y.**
**5,000 WATTS**

**Representatives: EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco***

# SPONSOR

VOLUME 5 NUMBER 5

## DIGEST FOR 26 FEBRUARY 1951

## ARTICLES


***Today's top commercials: spot radio***
Six outstanding commercials used in spot radio are highlighted in this first article of a series covering the best commercials on air today — **23**

***23 years with the same program***
Firestone, sponsor of radio's oldest coast-to-coast net show, remains alert to new trends, now has first successful musical simulcast — **26**

***The fabulous Columbia Workshop: part II***
Manner in which it energized whole radio medium suggests how an industry-sponsored workshop could help TV develop fresh programing approaches — **28**

***Are rising costs more than traffic can bear?***
Advertising men and broadcasters debate whether soaring TV costs threaten to price sponsors out of the medium — **30**

***The case for use of radio by department stores***
Day-by-day results at top stores are cited in this hard-hitting speech made during Pittsburgh newspaper strike — **33**


## COMING


***Today's top commercials: network radio***
This second article of the series describes and backgrounds a few of the most resultful commercials in network radio — **12 Mar.**

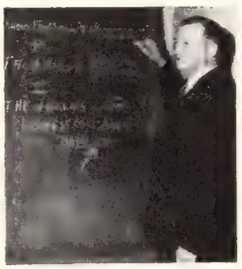
***How to solve the research dilemma***
From the welter of conflicting research information, sponsors hope standardized measure may arise from Dr. Baker's special committee — **12 Mar.**

***The Carnation Milk story***
How network radio (now supplemented by TV) developed Carnation Milk to a colossus in the food industry

***Beer on the air***
A SPONSOR roundup bringing to light how brewers around the country are using the broadcast media to sell their brew


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**COVER:** Bill Ryan, new BAB president, is man who will become increasingly familiar to sponsors during 1951. Concentrating on radio alone, BAB will greatly expand promotional, service, research activities geared to help advertisers.

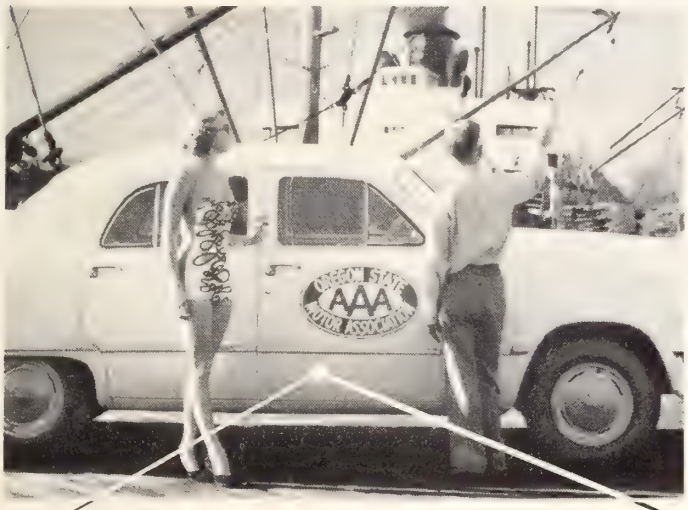

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# the TOUR TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**

## .....in the OREGON MARKET

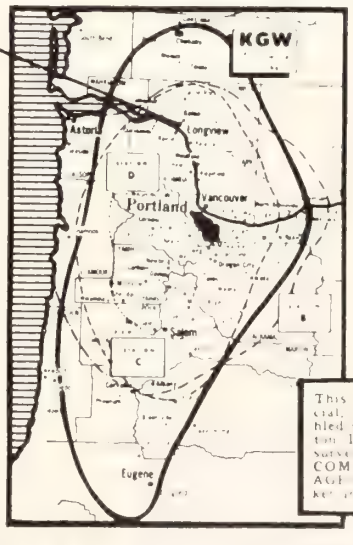



"Planned" is the word which best typifies Longview, Washington, the youngest community in KGW's widespread coverage area, and one of the most progressive. Laid out in 1922 as a "model" town, Longview's industrial growth has followed a planned pattern. The two largest lumber mills in the world are located here; lumber products, pulp and paper products add to expanding payrolls. Longview, with its neighbor, Kelso, is an important Columbia River port. A recent KGW Tour-Test, conducted in cooperation with the Oregon State Motor Association, and witnessed by "Miss KGW" and Longview executives, proved KGW's COMPREHENSIVE COVERAGE of this healthy market. Include this "planned" city in your plans for getting the most out of KGW's *Comprehensive Coverage*.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
(From 1949 BMB Survey)




**DAYTIME**

| | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

**NIGHTTIME**

| | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE [illegible] growing market [illegible]

KGW

NBC AFFILIATE

## PORTLAND, OREGON

ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




Newest addition to KPIX's afternoon program schedule is "Rumpus Room", starring Natalie and Monty Masters. The Masters, who have long been one of San Francisco's top network radio teams, and their six-year-old son, Topper, are actually building their own Rumpus Room in the KPIX studios.

The hilarious events that take place as construction gets underway, have already made "Rumpus Room" one of the Bay Area's most popular TV programs.

Hourly visits with the charming Master Family are aired on KPIX Tuesdays through Fridays at 5:30 PM.

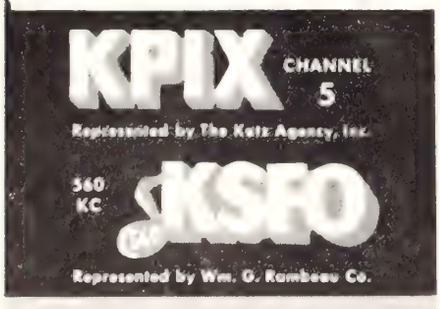
### CONCERT SERIES

KSFO's "Winter Concert Series" has been unanimously acclaimed as one of San Francisco radio's top musical programs. Narrated by Bill Hillman, the two hour symphonic program has highlighted the works of Mozart, Beethoven, Debussy and others, outstanding in the musical world.

### ADD AIRINGS

Faye Stewart has recently added a new link to her KSFO-KPIX airing schedule, with the introduction of "Mr. Cook" . . . screened on KPIX for the Pioneer Appliance Co. Each week, Faye plans and prepares meals for the audible, but invisible, "Mr. Cook"—the universal man—who delights in doing the cooking for himself . . .

"Once Upon A Time", seen weekly on KPIX, has been cited by the Parent-Teachers Association as the outstanding children's program in the area. The 15 minute children's feature, in which classic fairy tales are dramatized, is narrated by Ruby Hunter.




SAN FRANCISCO

# Men, Money and Motives

*by Robert J. Landry*

Sponsors and advertising agencies are surprisingly naive and unforewarned on occasion about Negro, Italian, Irish, Mexican, Jewish, and other group sensitivity to "racial stereotyping" and this whole subject is worthy of more attention than, typically, it gets in the trade.

True, the worst offenses are usually nipped in the bud by alert network "editors" (please don't call them censors) who are expert at anticipating gags, situations, and inferences likely to be resented. But in television, new facets of menace are present. Costume, make-up, or gesticulation are all capable of perpetuating stereotypes. In particular, the TV director is at war with the TV comic whose motto is "anything for a laugh."

* * *

The key word in all this, "stereotype," was introduced into the vocabulary of communication about 1923 by none other than Walter Lippman of Harvard and the New York *Herald-Tribune.* As here used, it classifies a concept or assumption as to a given group's native "traits" and "behavior patterns." The stereotype freezes together a little truth and a lot of myth and by dint of constant popular usage and repetition establishes as snap observation of character what is, in more exact observation, one part plausibility, nine parts caricature.

* * *

It is never hard to understand the reaction. Nobody likes to be belittled by identification. Italian-extraction citizens protest bitterly again and again that radio gangsters always are given Italian names. Converted into personal, private, neighborhood impact, this hurts pride and prestige. Similarly, the Irish have a distaste for flannel-mouthed and corrupt cops named Moriarty, while educated Mexican-Americans tire, understandably, of nothing but ignorant, lazy, or thieving Mexicans in fiction.

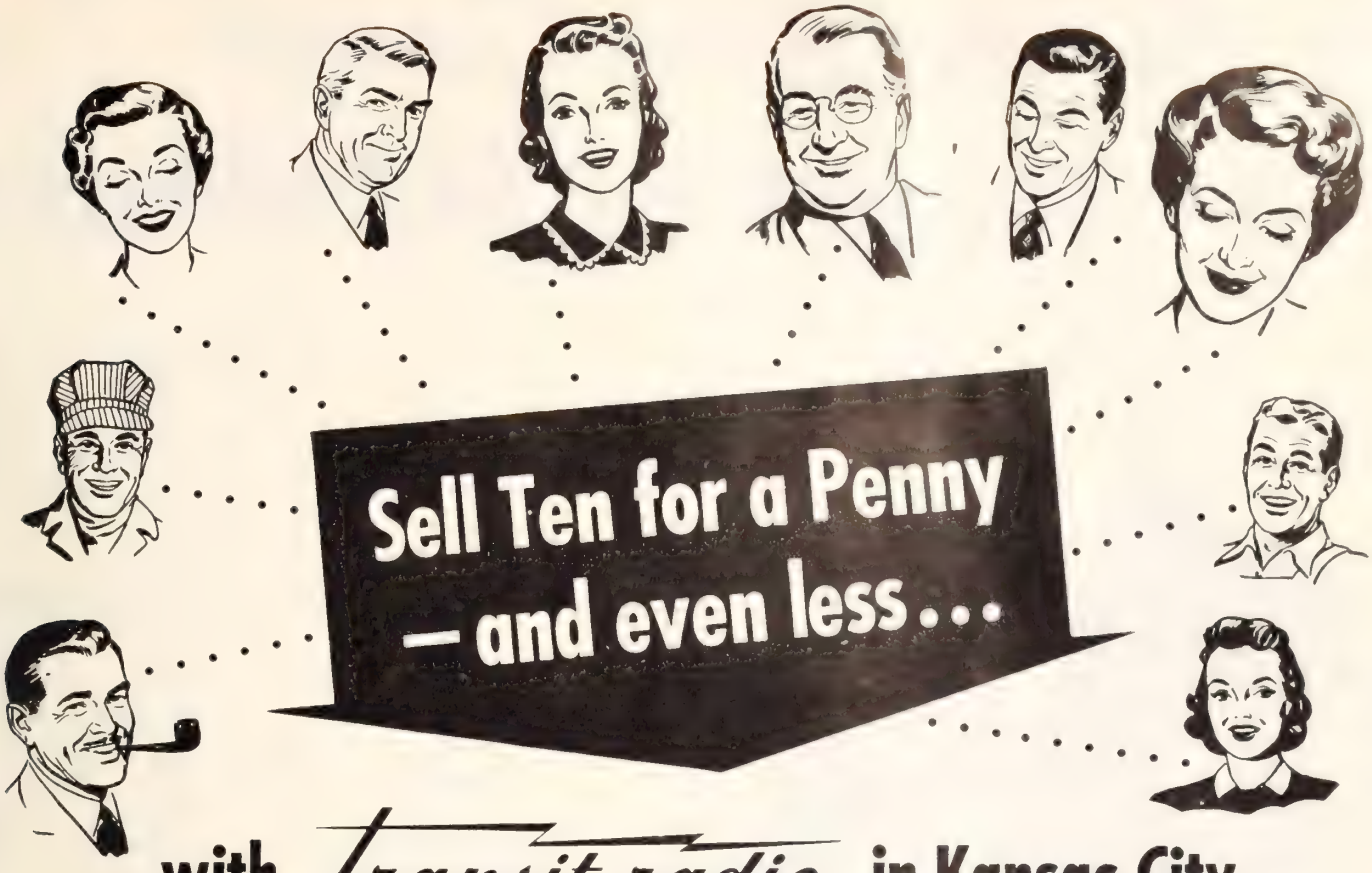
* * *

The Negro, who gets more than his share of disparagement and condescension, has trained himself more and more to discriminate between trademarks, products and services which treat him with respect. They tend to shun that whiskey where there is always a menial Negro in the picture. Recently a tire company seeking Negro patronage unthinkingly used in newspaper copy an old drawing of an outlandishly and ridiculously over-dressed Negro. The advertiser meant no offense, but offense was taken nonetheless for refined Negroes have been fighting this "stereotype" for generations.

* * *

In the instance of the tire company, the advertiser withdrew the copy, apologized to the readers of the Negro newspaper involved (Baltimore *Afro-American*), but plainly a little foresighted awareness of "stereotyping" would have prevented the whole embarrassment. That visual television is in like danger from thoughtlessness, is all too evident.

(*Please turn to page* 46)



# Sell Ten for a Penny — and even less...

## with *transit radio* in Kansas City

Yes, at only 75 cents to $1 per thousand, Transit Radio in Kansas City delivers a guaranteed audience — based on audited count of bus and streetcar riders. They're on their way to buy — and you can "call your spots" by timing your messages to reach the most housewives or workers . . . men or women. No longer can Transit Radio be considered too new a medium to be included in any budget. Transit Radio and only Transit Radio gives you coverage of Greater Kansas City — without waste. *It has been proved* . . . and it offers new economy for limited budgets . . . new flexibility for special promotions . . . new opportunity for test campaigns. Contact KCMO-FM or our representative for detailed information on rates and time.



### Transit Radio SUCCESS STORY

A new pocket-size magazine* was introduced solely by Transit Radio in Kansas City, on June 6, 1950. In only 9 weeks, sales were 24 per cent higher than a rival publication, advertised in another medium during the preceding 6 months. And though a bi-weekly, it outsold its weekly competition during the 9-week period.

*Name on request

*Source: South-West News Company*

# KCMO-FM

*Broadcasting transit radio*

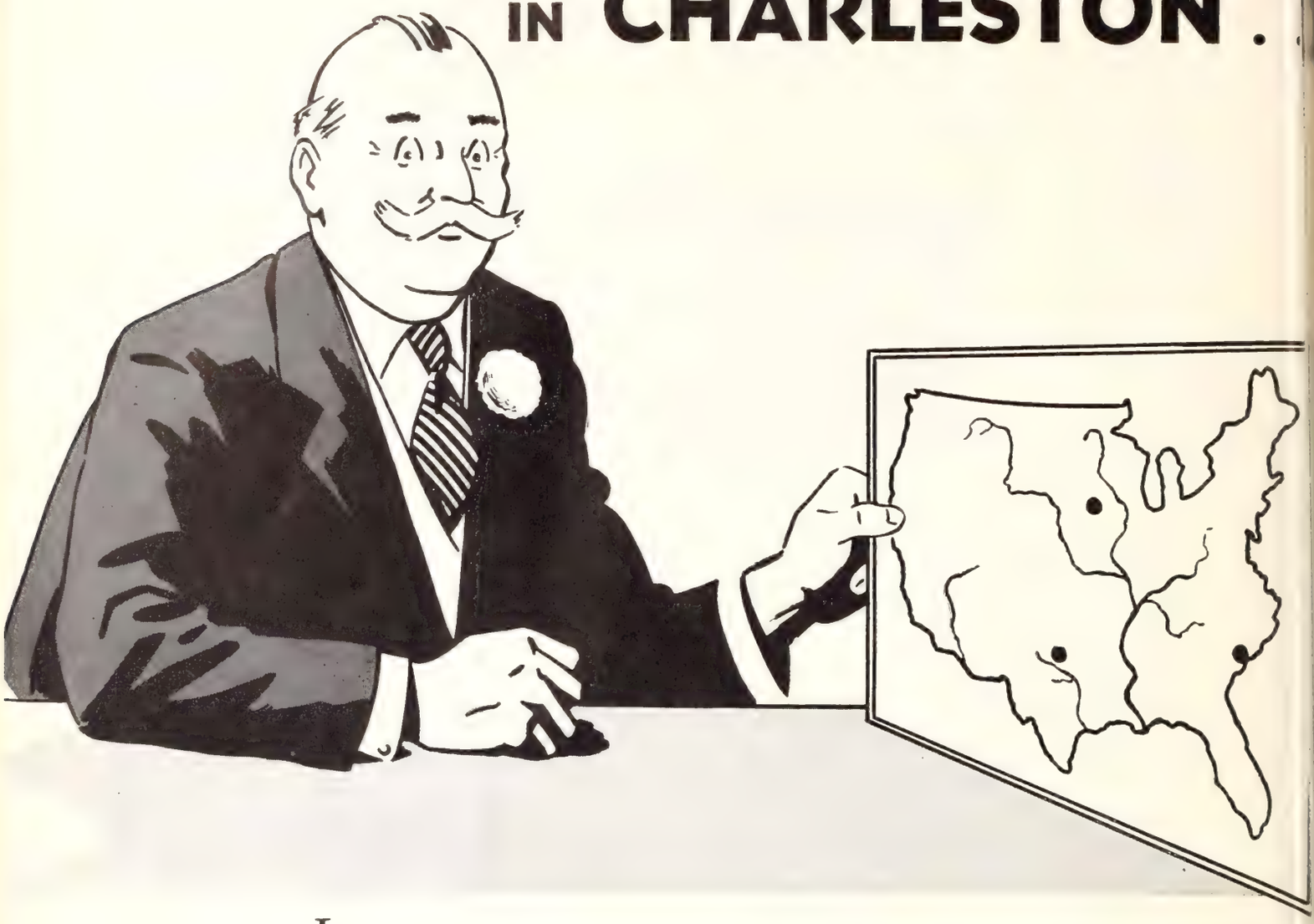
**Kansas City 6, Missouri • 94.9 Megacycles**

*Contact: H-R Representatives, Inc., New York, Chicago, San Francisco*

THE ONLY **FM** STATION NOW OPERATING IN GREATER KANSAS CITY

# *Is Competition Tough*

# IN CHARLESTON.



If you don't have tougher going in some markets than in others, we take off our hats to you. But if you *do,* we'd like to take off our *coats,* in any of the cities listed at the right. We know them "inside-out" . . . know how they differ and what they have in common. We can help you make Spot Radio work harder in any of these markets, can help make it produce *more* results. May we prove it?

## FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

# DULUTH . . . OR FORT WORTH?

**EAST, SOUTHEAST**

| | | | |
|---|---|---|---|
| WBZ-WBZA | Boston-Springfield | NBC | 50,000 |
| WGR | Buffalo | CBS | 5,000 |
| WMCA | New York | IND. | 5,000 |
| KYW | Philadelphia | NBC | 50,000 |
| KDKA | Pittsburgh | NBC | 50,000 |
| WFBL | Syracuse | CBS | 5,000 |
| WCSC | Charleston, S. C. | CBS | 5,000 |
| WIS | Columbia, S. C. | NBC | 5,000 |
| WGH | Norfolk | ABC | 5,000 |
| WPTF | Raleigh | NBC | 50,000 |
| WDBJ | Roanoke | CBS | 5,000 |

**MIDWEST, SOUTHWEST**

| | | | |
|---|---|---|---|
| WHO | Des Moines | NBC | 50,000 |
| WOC | Davenport | NBC | 5,000 |
| WDSM | Duluth-Superior | ABC | 5,000 |
| WDAY | Fargo | NBC | 5,000 |
| WOWO | Fort Wayne | NBC | 10,000 |
| KMBC-KFRM | Kansas City | CBS | 5,000 |
| WAVE | Louisville | NBC | 5,000 |
| WTCN | Minneapolis-St. Paul | ABC | 5,000 |
| KFAB | Omaha | CBS | 50,000 |
| WMBD | Peoria | CBS | 5,000 |
| KSD | St. Louis | NBC | 5,000 |
| KFDM | Beaumont | ABC | 5,000 |
| KRIS | Corpus Christi | NBC | 1,000 |
| WBAP | Ft. Worth-Dallas | NBC-ABC | 50,000 |
| KXYZ | Houston | ABC | 5,000 |
| KTSA | San Antonio | CBS | 5,000 |

**MOUNTAIN AND WEST**

| | | | |
|---|---|---|---|
| KOB | Albuquerque | NBC | 50,000 |
| KDSH | Boise | CBS | 5,000 |
| KVOD | Denver | ABC | 5,000 |
| KGMB-KHBC | Honolulu-Hilo | CBS | 5,000 |
| KEX | Portland, Ore. | ABC | 50,000 |
| KIRO | Seattle | CBS | 50,000 |



1



2



3



4

# they sell by day



5



6



7



8

Here are some of America's most successful salesmen.

They sell scores of products to thousands of eager customers. They are invited guests into these customers' homes . . . invited because they are homemaking experts and entertainers. Their endorsement of the products they sell gives people *confidence* in buying. Their record of sales successes is impressive.

Here are the salesmen who are setting sales records for delighted advertisers in the most vital markets of the land. They are leading spot television personalities who are unusually equipped to sell your product too. They sell when people buy . . . by day.

1. *Kathi Norris* . . . . **WNBT New York**
2. *Herbie Mintz* . . . . **WNBQ Chicago**
3. *Chef Milani* . . . . **KNBH Hollywood**
4. *Ernie Kovacs* . . . . . **WPTZ Philadelphia**
5. *Polly Huse* . . . . **WBZ-TV Boston**
6. *Mildred Funnell* . . **WNBK Cleveland**
7. *Nancy Osgood* . . . **WNBW Washington**
8. *Bob Stone* . . . . . **WRGB Schenectady—Albany—Troy**

**NBC SPOT SALES**

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

# New and renew

SPONSOR
26 FEBRUARY 1951

## 1. New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| America for Christ Inc | Turner and Dyson | ABC-TV | The Circuit Rider: M 11-11:30 pm: 5 Mar: 52 wks |
| Campbell Soup Co | Ward Wheelock | NBC-TV 36 | Henry Morgan Show: T 9-9:30 pm: 26 Jan: 19 wks |
| Chase National Bank & leading banks in other cities | Hewitt, Ogilvy, Benson & Mather | ABC-TV 7 | March of Time Through the Years: F 10-10:30 pm: 23 Feb: 26 wks (Chase on WJZ-TV) |
| Corn Products Refining Co | C. L. Miller | CBS-TV | Garry Moore Show: Th 1:15-2 pm: 1 Mar: 52 wks |
| General Mills Inc | Tatham-Laird | ABC-TV 53 | Ted Mack's Family Hour: alt Sun 6:30-7 pm: 25 Mar: 52 wks |
| National Distillers Products Corp | Honig & Cooper | DuMont 3 | Famous Jury Trials: W 9-9:30 pm: 31 Jan: 52 wks |
| Sales Builders Inc | Ted Factor | NBC-TV 37 | Sheila Graham Show: Sat 11-11:15 pm: 20 Jan: 52 wks |
| Time Inc | Young & Rubicam | NBC-TV 39 | Kukla, Fran & Ollie: Th 7-7:30 pm: 8 Feb: 52 wks |
| United States Shoe Corp | Stockton, West, Burkhart | NBC-TV 62 | Richard Rodgers Tribute: Sun 9-10 pm: 4 Mar only |

## 2. Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| American Cigarette & Cigar Co | SSC&B | NBC-TV 35 | Big Story: F 9:30-10 pm: 9 Mar: 52 wks |
| Congoleum-Nairn Inc | McCann-Erickson | NBC-TV 54 | Garroway at Large: Sun 10-10:30 pm: 18 Feb: 52 wks |
| Electric Auto-Lite Co | Cecil & Presbrey | CBS-TV | Suspense: T 9:30-10 pm: 27 Feb: 52 wks |
| General Motors Corp | D. P. Brother | CBS-TV | Doug Edwards and the News: F 7:45-8 pm: 23 Feb: 52 wks |
| Standard Brands Inc | Ted Bates | NBC-TV 24 | NBC Comics: Th 5-5:15 pm: 8 Feb: 13 wks |

## 3. Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| KMMJ, Grand Island, Neb. | ABC | H-R Representatives, N.Y. |
| WAUD, Auburn, Ala. | Independent | Devney & Co, N.Y. |
| WDEM, Providence | Independent | National Time Sales, N.Y. |
| WELS, Kinston, N. C. | MBS | Devney & Co, N.Y. |
| WLPO, La Salle, Ill. | Independent | National Time Sales, N. Y. |
| WSIR, Winter Haven, Fla. | MBS | Devney & Co, N.Y. |
| WTSP, St. Petersburg | MBS | Ra-Tel Representatives, N.Y. (eff 1 May) |

## 4. New and Renewed Spot Television

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Beech-Nut Packing Co | Kenyon & Eckhardt | WNBK, Cleve. | 8-sec annemt: 3 Feb: 52 wks (r) |
| Beech-Nut Packing Co | Kenyon & Eckhardt | WNBQ, Chi. | 8-sec film: 5 Feb: 52 wks (r) |
| Beech-Nut Packing Co | Kenyon & Eckhardt | WBZ-TV, Boston | Stn break: 6 Feb: 52 wks (r) |
| D. L. Clark Co | BBDO | WPTZ, Phila. | 1-min film: 29 Jan: 13 wks (r) |
| Continental Baking Co | Ted Bates | WBZ-TV, Boston | 1-min, 20-sec film: 29 Jan: 52 wks (n) |
| Dow-Corning Corp | Don Wagnitz | WCBS-TV, N.Y. | 1-min and 20-sec annemt: 52 wks (n) |

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments











Numbers after names refer to category of listing on this page

C. Nelson Baker (5)
Ernest J. Conway (5)
Remus A. Harris (5)
H. L. Holcomb (5)
Earl Kennedy (5)

## 4. New and Renewed Spot Television (continued)

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| Duffy-Mott Co Inc | Young & Rubicam | WNBQ, Chi. | Stn break; 30 Jan; 31 wks (r) |
| Emerson Drug Co | BBDO | KTSL, Hlwyd. | 20-sec annemt; 52 wks (r) |
| Goodyear Tire & Rubber Co | Compton | WPTZ, Phila. | Stn break; 23 Feb; 52 wks (r) |
| Great Atlantic & Pacific Tea Co | Paris & Peart | WNBT, N.Y. | 1-min film; 31 Jan; 13 wks (r) |
| Hathaway Mfg Co | Abbott Kimball | WCAU-TV, Phila. | 1-min annemt; 9 wks (n) |
| Huber Baking Co | Quality Bakers of America | WPTZ, Phila. | 1-min film; 6 Feb; 26 wks (r) |
| Leader Novelty Candy Co | Mann-Ellis | WAFM-TV, Birm. | 30-min prog; 24 Feb; 4 wks (n) |
| Lever Brothers | N. W. Ayer | WNBK, Cleve. | Stn break; 6 Feb; 47 wks (n) |
| Lever Brothers | N. W. Ayer | WBZ-TV, Boston | Stn break; 20 Feb; 15 wks (n) |
| O-Cel-O Inc | Comstock Duffes | WPTZ, Phila. | 1-min film; 16 Feb; 13 wks (r) |
| Philip Morris & Co | Biow | WNBT, N.Y. | 20-sec film; 27 Jan; 52 wks (n) |
| J. L. Prescott Co | Monroe F. Dreher | WCAU-TV, Phila. | 1-min partic; 8 Mar; 27 wks (n) |
| Adam Scheidt Brewing Co | Ward Wheelock | WNBW, Wash. | Stn break; 31 Jan; 52 wks (n) |
| Stroehmann Brothers Co | Quality Bakers of America | WPTZ, Phila. | 1-min film; 5 Feb; 13 wks (n) |
| Sundial Shoe Co | Hoag & Provandie | WCAU-TV, Phila. | 1-min partic; 5 Mar; 13 wks (n) |
| Time Inc | Young & Rubicam | KSL-TV, Salt Lake | 20-sec annemt; 52 wks (n) |
| Vita Food Products Inc | Ben Sackheim | WNBT, N.Y. | Partic.; 31 Jan; 13 wks (r) |











Numbers after names refer to category of listing on this page

David Loomis (5)
Rudyard McKee (5)
William C. Pank (5)
M. A. Raymond (5)
Alfred Whittaker (5)

## 5. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| C. Nelson Baker | WFBR, Balto., talent | Ruthrauff & Ryan, Balto., dir radio, tv dept |
| Vera Brennan | Duane Jones, N.Y., head radio timebuyer | Same, dir radio, tv timebuying |
| William K. Brooks | Rogers & Smith, K. C., Mo., copywriter | Same, asst copy dir |
| Andrew D. Carpenter | Dan B. Miner Co, L. A., acct exec | Same, member board of dir |
| Ernest J. Conway | Bocon Chemical Corp, N.Y., pres | Compton, N.Y., acct exec |
| Harry Dangerfield Jr | Pittsburgh Plate Glass Co, Pittsb. | Bond & Starr, Pittsb., vp |
| Willard Davis | KTLA-TV, L. A. | Harry W. Morris, S. F., acct exec |
| Hubert R. Doering | Gardner, St. L., acct exec | McCann-Erickson, Detroit, acct exec |
| Bernard J. Gross | Weiss & Geller, Chi., acct exec | Same, vp |
| Thomas W. Hall | O. S. Tyson & Co, N. Y., acct mgr | Same, vp |
| Remus A. Harris | Paris & Peart, N.Y., acct exec | Doherty, Clifford & Shenfield, N.Y., acct exec |
| George C. Heaslip | Prentice-Hall, N.Y. | Cecil & Presbrey, N.Y., exec |
| James R. Heekim Jr | Haehnle, Cinc., exec vp | Farson, Huff & Northlich, Cinc., acct exec |
| J. G. Hitrec | Morse International, N.Y. | Irwin Vladimir, N.Y., acct exec |
| H. Lawrence Holcomb | Lennen & Mitchell, N.Y., asst to radio, tv vp | Tatham-Laird, N.Y., radio, tv dept dir |
| Robert E. Jackson | Kaufman & Assoc, Chi., vp | Same, gen mgr |
| Earl Kennedy | Young & Rubicam, N.Y., writer-dir | Maxon, N.Y., head radio, tv prod |
| Mannie R. Klein | Deane-Klein-Davidson Co, Phila., owner | Goldsmith, Providence, exec |
| Betty Lancaster | MacWilkins, Cole & Weber, Portland, Ore., exec | Alport & O'Rourke, Portland, Ore., vp |
| David Loomis | Dancer-Fitzgerald-Sample, N.Y., acct exec | Same, vp |
| Rudyard C. McKee | McCann-Erickson, N.Y., acct exec | Same, asst to pres |
| L. J. Marshall | Russel M. Seeds Co, Chi., copywriter | Same, copy chief |
| Watson B. Metcalfe | Kircher, Helton & Collett, Dayton, acct exec | Same, vp |
| Dusty Miller | Grey, N.Y., copywriter | Gibraltar, N.Y., tv copy head |
| William C. Pank | Roy S. Durstine, N.Y., acct exec | Calkins & Holden, Carlock, McClinton & Smith, N.Y., acct exec |
| Kenneth S. Pratt | Ruthrauff & Ryan, Detroit, acct exec | Same, vp |
| Bill Prescott | Ball & Davidson, Denver, acct exec | Same, vp |
| Michael A. Raymond | Lennen & Mitchell, N.Y., acct exec | Dowd, Redfield & Johnstone, N.Y., vp dir |
| Richard E. Richman | Lew Kashuk & Son, N.Y., tv, publ dir | Moselle & Eisen, N.Y., publ dir |
| Trudy Richmond | ABC, N.Y. | William Wilbur, N.Y., vp |
| John C. Robb | Adv, sls management | Walter McCreery, Beverly Hills, acct exec |
| Lewis Russell | Culligan Zeolite Co, Northbrook, Ill., adv, sls prom mgr | Fuller & Smith & Ross, Cleve., acct exec |
| Allan Thomas | Richard H. Brady Co, Stevens Point, Wis., art dir | Same, vp |
| David P. Thomas | N.Y. Times, N.Y., prom dept | Kal, Ehrlich and Merrick, Wash., dir radio, tv |
| Irwin W. Tyson | O. S. Tyson & Co, N.Y., treas, vp | Same, exec vp |
| Franklin C. Wheeler | Brisacher, Wheeler & Staff, S.F., exec vp | Same, pres |
| Alfred A. Whittaker | Benton & Bowles, N.Y., asst to research vp | Same, research dir |
| L. J. Wiegand | Cincinnati Industries, Cinc., adv, sls prom mgr | Guenther, Brown & Berne Inc, Cinc., acct exec |
| Clifford H. Wolfe | Dancer-Fitzgerald-Sample, N.Y., acct exec | Same, vp |

# Station WHO SUGGESTS

## A SIGNIFICANT NEW APPROACH TO TIME-BUYING

# The Five-Point System of Programming Evaluation

Until fairly recently, most time-buyers assumed that everything else being equal, the "listener-preference" accorded any station could reasonably be judged by determining that station's "Entertainment Popularity."

Today *local programs* in five other categories usually determine station preference. *News* is the largest audience-builder most stations possess. *Sports* often rank second, with various local *Specific Farm Programs, Educational* and *Public Interest* features high on the list. Thus these Five Points of local programming today offer a highly important criterion of station evaluation. . . .

During the next few months, these WHO pages will describe and prove WHO's outstanding achievements in each of these five programming departments — which, in turn, help explain WHO's foremost position as a public facility and as an advertising medium. We suggest that you tear out and file these pages. They will offer significant contributions to your time-buying procedures.

**WHO**

**+ *for* Iowa PLUS +**

Des Moines . . . 50,000 Watts

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

# NEW MEMBER or OLD...
# Broadcasters Profi

"Joined AP in 1949. Happy to report excellent results."

TODD STORZ,
General Manager,
KOWH,
Omaha, Neb.

---

"As an old AP member, we're proud to carry 69 sponsored Associated Press newscasts weekly."

ALLEN M. WOODALL,
President,
WDAK,
Columbus, Ga.

AP members share in AP's tradition of service to the nation — a tradition of profit to sponsors and member broadcasters. Hundreds of the country's finest stations announce with pride . . . *"THIS STATION*

# om AP NEWS



TODD STORZ.

From General Manager Storz of KOWH:

*"We have had many compliments, the most gratifying from our AP news sponsors. AP membership has greatly improved our service to listeners and sponsors."*

Says Harold Miller of Miller Electric Company:

*"Since KOWH has become an Associated Press member, we have noticed a decided improvement in our newscasts. AP's good night-time coverage gives us newscasts that are more up-to-the minute for our programs at 7:55 A.M."*



ALLEN M. WOODALL

From President Woodall of WDAK:

*"Many WDAK newscasts have had the same sponsors for years —proof that AP news is popular with listeners, profitable for sponsors. Nehi has renewed with WDAK for the ninth year."*

Says Felix Patrick, Jr., of Nehi:

*"Columbus is the home of the parent Nehi Corporation. Our local company naturally sets the advertising pattern for Royal Crown bottlers all over the nation. We maintain that RC Cola is best by taste-test and that AP news is best by listener-test."*

*MEMBER OF THE ASSOCIATED PRESS."*

**AP** newscasts command the confidence of
—listeners
—sponsors

**C**urrent events are urgent, vital, of great personal interest to everyone. That's why listeners rely on The Associated Press, largest of the news agencies, for fast, accurate, objective news reporting.

**S**ponsors know that wholehearted audience acceptance of their news programs means greater acceptance of their product — more sales completed.

**T**o Member Broadcasters, AP newscasts mean more program sales, more contract renewals and an AP charge based only on the cost of providing service.

---

**A**ssociated Press resources and facilities include:

**A** news report of 1,000,000 words every 24 hours.

**A** staff of 7200 augmented by staffs of member stations and newspapers —more than 100,000 men and women contributing to each day's report.

**L**eased news wires of 350,000 miles in the U. S. alone.

**T**he only state-by-state news circuits in existence.

**100** news bureaus in the U. S. — offices and news men around the world.

**A** complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

**RADIO DIVISION**

**THE ASSOCIATED PRESS**

50 Rockefeller Plaza
New York 20, N. Y.

The
only
CBS
affiliated
station
serving
one of the
Nation's
Wealthiest
Farm
Markets . . .

WGTM

5,000 Watts—Wilson, N. C.

is the
Accepted
Station . . .
the
Preferred
station . . .
the station with
SELL
right in the middle
of the
World's
Biggest
Tobacco producing
area . . .

WRITE ALLEN WANNAMAKER
General Manager, WGTM
WILSON, N. C.
for your copy of the New
"TIME BUYERS Market
and Coverage Data" folder.



Mr. Sponsor

## D. Clements Sperry

Advertising director
Oklahoma Tire & Supply Company, Tulsa

Radio advertising is nothing new to D. Clements Sperry, advertising director of the Oklahoma Tire & Supply Company in Tulsa.

It's no coincidence that he has been directing the company's advertising for the same 18 years during which the company's prime medium has become radio. His first use of radio in 1932 resulted in a whopping demand for a free premium offer. Since then, he has used the medium to sell merchandise, not to give something away.

Beginning with a $600 test run of one-minute Sunday announcements in 1932 over KVOO, Tulsa, Sperry now spends more than $100,000 a year on 43 stations in the company's four-state operating area. In the intervening 18 years, the firm has grown from 12 small stores to a chain of 200 covering Oklahoma, Arkansas, Kansas, and Missouri.

"We proceeded cautiously at first, using only announcement schedules," said the 54-year-old advertising manager. "Later we went into programing, buying first a 30-minute Sunday variety show, and after that, a 15-minute Monday through Friday musical program strip during the noon hour period." After using programs for about two years, Sperry decided to try a newscast; he has been using them for 15 years since.

Top consideration is given to daytime news schedules on selected stations. Sperry uses a rotating news policy which gives him the chance to reach four different segments of the listening audience within a four-day period over a single station.

Having had a journalism background, Sperry joined the company in 1932. He was born in Springfield, Mo., in 1896, later attended the University of Missouri for his journalism education. He served as a second lieutenant in the engineer corps during World War I, with 19 months of overseas duty. Afterwards, he spent three years in newspaper advertising, followed by his entry into the department store field in Fort Smith, Ark., St. Louis, and Tulsa.

As a pioneer in the use of radio advertising, Sperry has approached TV cautiously. "We recognize that TV must be considered as an advertising medium in the years to come," he says. "But we do not feel that TV will affect or influence us to revise our present plans for using regular daytime broadcasting schedules again through 1951."

# MR. SPONSOR:

# *SATURDAY AFTERNOON MAGIC*

## 60 TO 75% OF AUDIENCE AND TOP SPONSOR IDENTIFICATION . . . *ALL IN THREE WEEKS!*



Richard Jones, Gen. Mgr.,
Radio Station WJBK,
Detroit 1, Michigan

February 5, 1951

Dear Dick:

The January Videodex rating of Twin Pines Farm Dairy "Twin Movie Party", which appears on WJBK-TV, is so terrific that I want to tell you how we feel about the program's success.

Within the four half-hour segments on WJBK-TV from 4:00 to 6:00 P.M. each Saturday afternoon, the Twin Pines double feature western program captures from 60% to 75% of the audience.

And talk about sponsor identification! "Milky", the Twin Pines magician-clown who handles the commercials, appeared at a Mother-Son party in a Detroit public school. Without fanfare and with no introduction, "Milky" came out on the stage. The kids, in a single voice, roared . . . "It's Milky"!

At the time, Twin Pines "Movie Party" had been on WJBK-TV for only three weeks. Yet the program had so endeared itself that all the young fry immediately identified "Milky" and the sponsor!

We frankly feel that no other medium could possibly have made so complete and deep an impression in so short a time as did this television program on WJBK-TV.

I'm happy to report all this to you, Dick, and to tell you how pleased we are with the cooperation we have had from WJBK-TV in making this program such a rousing success.

Sincerely yours,

LUCKOFF, WAYBURN & FRANKEL, INC.

Leon Wayburn

LSW/cn

Leon S. Wayburn

**YOU, TOO, CAN REGISTER YOUR NAME AND SELL YOUR PRODUCT WITH REAL IMPACT IN DETROIT. *WJBK delivers the goods—YOUR GOODS!***

A FORT INDUSTRY STATION

# WJBK —AM —FM —TV DETROIT

**The Station with a Million Friends**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

**Represented Nationally by THE KATZ AGENCY, INC.**

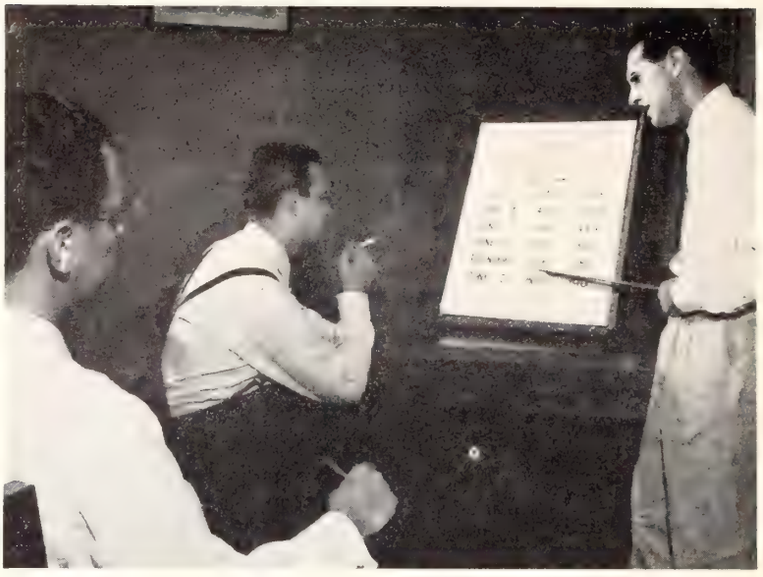
Look what's happened! ...in Mobile!
WKRG
Scores
59.5%
Net Listenership Gain!
Time buyers!... read carefully

WKRG Share of Audience

| | Pulse Nov.-Dec. 1950 | Gain Over Hooper 1949-'50 |
|---|---|---|
| Morning (Mon.-Fri.) 8 AM-12 Noon | 39.0% | 59.1% |
| Afternoon (Mon.-Fri.) 12 Noon-6 PM | 30.0% | 111.2% |
| Evening (Sun.-Sat.) 6 PM-10 PM | 32.4% | 41.5% |
| Sunday Afternoon 12 Noon-6 PM | 27.0% | 61.7% |
| Saturday Daytime 8 AM-6 PM | 29.4% | 25.6% |

A substantial gain in every period!
In a four station market you can't make a better buy!
*national representative*
ADAM J. YOUNG, JR. INC.
CBS first ON THE DIAL 710 WKRG

## *New developments on SPONSOR stories*



U.S. firms have upped radio in Puerto Rico. Publicidad Badillo agency execs above

P.S.

**See:** "Puerto Rico"
**Issue:** 6 June 1949, p. 32
**Subject:** Status of broadcasting

Radio is getting a larger and larger slice of the ad budget in the increasingly important market of Puerto Rico.

In SPONSOR's "Puerto Rico," 6 June 1949, it was stated that Puerto Ricans had spent some $220,000,000 for mainland products during 1948. Today, the figure is about $340,000,000, and radio advertising has kept pace with the growth.

"Most of the leading manufacturers and distributors of mass-consumption goods are spending more money on radio than on any other advertising medium in Puerto Rico," S. E. Badillo, president of the Publicidad Badillo advertising agency in San Juan, told SPONSOR. He said that most of the large advertisers, those spending between $50,000 and $150,000 a year, have been gradually increasing their radio budgets yearly to the extent that some of them now spend as much as 80% of the total appropriation in radio.

Badillo's accounts, direct or in association with U. S. agencies, include such United States advertisers as Borden, Lever Brothers, H. J. Heinz, Pabst, American Tobacco, Wrigley, Frigidaire, and Zenith. Nearly all have been large spenders for Puerto Rican radio.

To illustrate the trend, Badillo cited two case histories.

1. "The product was one of the best sellers before World War II, but withdrew from the market during the war. After the war it came back, but found that it had no market at all. We surveyed the market at the consumer and retail levels, and as a result staged an intensive campaign that has put the product back to second place in the market, with good chances of its becoming the best seller. About 84% of the total appropriation went to spot radio advertising.

2. "A leading manufacturer has been selling a specific brand of his product in this market for more than 30 years. He wanted to switch consumer demand for the 'old timer' to a new similar product, using another brand name. We achieved this within a few months through intensive distribution and merchandising, plus a well-planned ad campaign in which about 72% of the total budget went to radio."

Recent surveys made in the metropolitan area of San Juan have shown that 91.9% of all families in the area have radios.

# *Your BEST BETS for sales in the West's 2 biggest markets*




You can bet on fast, sales-winning results when you use KHJ and KFRC as your entry into Los Angeles and San Francisco. Compare rates, service, selling ability and availabilities (whether you want programs, participations or choice "spots"), with other radio outlets in these 2 great markets. In fact, compare "cost-per-sales-impression" with *any other media!* Buy KHJ and KFRC, the 2 big sales-getters of DON LEE...the Nation's Greatest Regional Network.

*Mutual*
**DON LEE**
**BROADCASTING SYSTEM**

*Represented Nationally by*
JOHN BLAIR & COMPANY



## Two PERFEX Offers Prove KMA First!

### *Here's Proof that KMA Gets Sales Results!*

Two mail offers by Perfex Manufacturing Co., large soap producers, proved KMA No. 1 on a cost-per-order basis. The same offers were carried by stations from Ohio to Nebraska . . . from the Dakotas to Texas. Read the results below . . .

OFFER 1: On 35 stations PERFEX offered an aluminum griddle for $1.00 with a DEXOL box top.

| *Station* | *Cost per Order* |
|---|---|
| KMA—Shenandoah, Iowa | $.0357 |
| 2nd Station | .0604 |
| 3rd Station | .0703 |
| 35th Station | 4.1294 |

OFFER 2: On 31 stations PERFEX offered a candy thermometer and recipe book for $.50 with a SHINA DISH box top.

| *Station* | *Cost per Order* |
|---|---|
| KMA—Shenandoah, Iowa | $.0240 |
| 2nd Station | .0410 |
| 3rd Station | .0519 |
| 31st Station | 19.7058 |

**Yes, KMA *is* "The Number One Farm Station in the Number One Farm Market!"**




# KMA

SHENANDOAH, IOWA

*Represented by Avery-Knodel, Inc.*

**2-Min. TV Demonstration Nets Over 1500 Responses**

Falstaff Brewing Corp. offered a free moisture-proof salt shaker on KMTV. One 2-minute demonstration pulled more than 1500 responses. For Omaha TV sales results, KMTV is first!

KMTV-OMAHA
CBS-TV ABC-TV

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa


# 510 Madison

## LIKES LANDRY COLUMN

I have gotten a little behind in my reading, but over the weekend I caught up somewhat and noticed your new column, "Men, Money and Motives" written by my old friend, Robert J. Landry.

This is just a line to tell you I am delighted to see Bob's by-line again and I feel certain SPONSOR'S editorial content will gain by his inquiring attitude.

E. P. H. JAMES
*Director, Centennial Public Relations*
*Corning Glass Works*
*Corning, New York*

## E. A. JONES TO NEW YORK

I realize, of course, that we are too late to be of any use in your present plans for I saw the excellent piece you put together on automotive advertising ("What gear do we shift to now?" 1 January SPONSOR). Nevertheless, I wanted to drop you a note to tell you I will be permanently located at 444 Madison Avenue and I will be happy to be of any service I can in the future.

E. A. JONES
*Vice President*
*MacManus, John & Adams, Inc.*
*Detroit*

## DAYTIME TV SECTION

Congratulations on your "Daytime Television" issue! It was the most complete job yet done and should be exceedingly helpful to all phases of the industry.

Keep up the good work.

EDWARD CODEL
*Director of TV*
*The Katz Agency*
*New York*

I enjoyed your daytime television feature so thoroughly that I won't even call your attention to your miscrediting *Chuck Wagon Playhouse* to NBC instead of CBS.

M. H. LEBLANG
*Assistant Promotion Manager*
*WCBS-TV*
*New York*

That was an excellent issue on daytime television.

You may want to bring your readers up-to-date on television in Washington. The 1 February set figure, determined at a meeting of the Washington Television Circulation Committee is 233,910.

CODY PFANSTIEHL
*Director of Promotion*
*WTOP*
*Washington, D. C.*

## FARM RADIO FACTS

You undoubtedly have run articles in the past on the effectiveness of radio as against other media in the farm market.

I would be pleased to receive a listing of the issues in which you carried any such information within the past two years. I would also appreciate any further information you may be able to offer.

EDWARD B. HARVEY
*Director of Radio, TV*
*Geare-Marston*
*Philadelphia*

● Reader Harvey is directed to SPONSOR's *Farm Facts Handbook* plus the 9 October 1950 article, "The farm director, what a salesman!"

## WQXR ON CIGARETTES

I was very much disturbed to see an inaccuracy in the story in the 4 December issue of SPONSOR entitled "Times have changed." Evidently times have changed, and writers are not as careful as they used to be because WQXR has never had a policy restricting cigarette advertising.

It is true that we do not accept laxative advertising or that of any product which we do not feel conforms with the acceptability of our programs in the home.

I am at a loss to understand what the phrase "laxatives, cigarettes, or similar products" means, but cigarettes are always welcome among our sponsors and have been since the late George Washington Hill himself put a program on WQXR for Herbert Tareyton cigarettes back in 1936.

I hope you will print this in order to set straight our position on cigarette advertising.

NORMAN S. MCGEE
*Vice President, Sales*
*WQXR-AM-FM*
*New York*

(*Please turn to page 79*)



**1.**

With the gals, MacEvelly was never inept,
But the one that he fell for would never accept.



**2.**

But at last he prevailed. His success was terrific!
He wangled one ticket to see South Pacific.




**3.**

Right show—and right audience—won his objective.
With your Dayton sales you should be as selective!

## To Make a Hit in Dayton*

# THE SHOW MUST GO ON WHIO-TV

* WHIO-TV is the first and leading station—not only of Dayton, but of the whole, wide, rich Miami Valley as well. To sell these 648,000 enthusiastic viewers, currently in constant touch with 162,000 TV sets, concentrate on our dominant† coverage. National Representative, G. P. Hollingbery Company, will gladly submit Pulse reports and market data.

**4.**

MORAL: Why labor it? You get 'em both—for Dayton—on Dayton's first and favorite station—WHIO-TV.

CHANNEL 13
whio-tv -AM -FM
DAYTON, OHIO

*† Pulse December report shows that WHIO-TV had 8 out of 10 top televised shows!*

# NORTH CAROLINA IS 1 St.

North Carolina Rates More Firsts In Sales Management Survey Than Any Other Southern State.

More North Carolinians Listen to WPTF Than to Any Other Station.

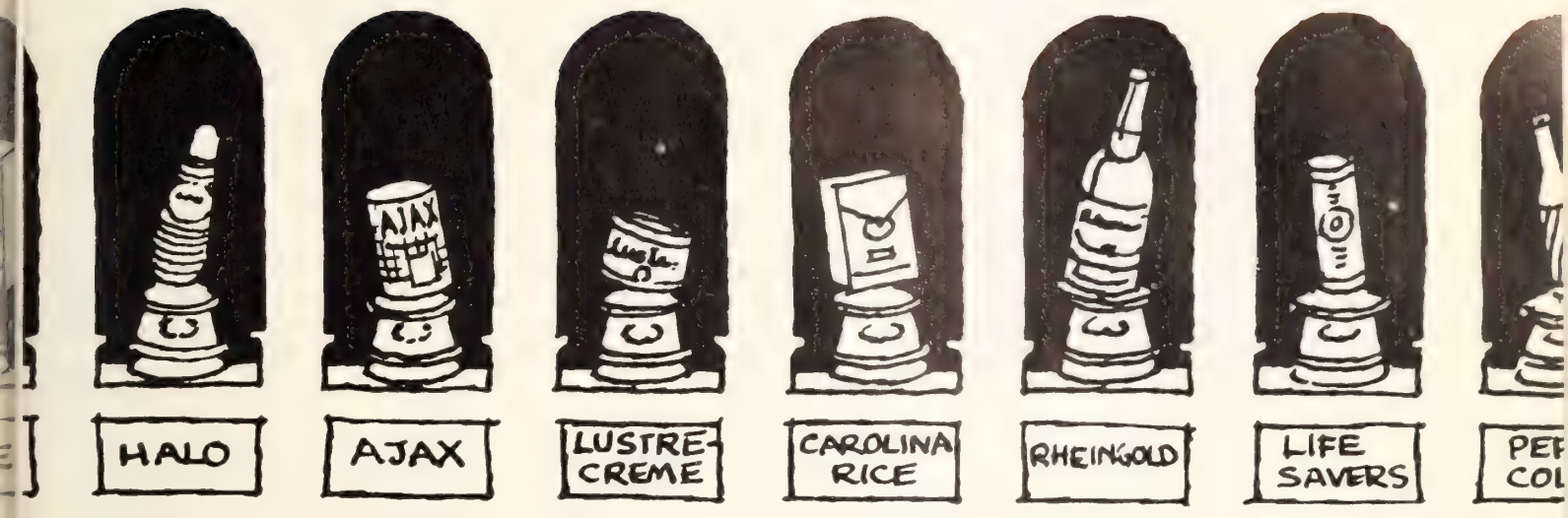
## and NORTH CAROLINA'S NUMBER 1 SALESMAN IS...

# WPTF

also WPTF-FM

**NBC** AFFILIATE for RALEIGH, DURHAM and Eastern North Carolina **50,000** WATTS **680** KC.

NATIONAL REPRESENTATIVE **FREE & PETERS, INC.**




# Today's top commercials: spot radio

**PART ONE**
OF A FOUR-PART STORY

## Musical, dramatic, Sonovox types among radio's bests

spot There are no by-lines for commercial writers. Few prizes or citations are reserved for jingles the customers can't forget and copy that creates sales. But, to the sponsor, it's the commercial and its creative, sales-making flair which counts as much as programing and other over-all strategic factors in broadcast advertising.

To put the spotlight on commercials which stand at the top of their art, SPONSOR will present four articles covering commercials used in spot radio, network radio, spot television, and network television. This, the first of the series, covers six outstanding spot radio commercials.

The six commercials to be described and backgrounded here were chosen on the basis of extensive conversations with advertisers and agency executives, but no group of half a dozen commercials can possibly include all those deserving praise. Instead, these are six which represent the best in spot radio; included are commercials of every type, from the jingle to the message beamed through a Sonovox.

SPONSOR's six top commercials sell the following products:

*Lustre-Creme Shampoo* (Colgate-Palmolive-Peet Company, agency Lennen & Mitchell, Inc.); *Life Savers* (Life Savers Corp., agency, Young & Rubicam, Inc.); *Ajax Cleanser* (Colgate-Palmolive-Peet Company, agency Sherman & Marquette); *Bromo-Seltzer* (Emerson Drug Company, agency BBDO); *Flamingo Orange Juice* (Leigh Foods, Inc., agency William Esty Company, Inc.); and *Spud Cigarettes* (Philip Morris & Company, Ltd., Inc., agency The Biow Company, Inc.).

These six spot commercials were most frequently praised by those polled, though no order of popularity was requested. Also mentioned as likely candidates for the commercial Hall of Fame were announcements for the following products:

*Tide* (Procter & Gamble Company, agency Benton & Bowles, Inc.); *Kools* (the Brown & Williamson Tobacco Corp., agency Ted Bates & Company); *Halo Shampoo* (Colgate-Palmolive-Peet Company, agency Sherman & Marquette); *Piel's Beer* (Piel Brothers, agency Kenyon & Eckhardt, Inc.); *Rheingold Beer* (United States Brewing Company, agency Smith, Benson & McClure, Inc.); *Carolina Rice* (River Brand Rice Mills, agency Donahue & Coe).

Just as an example of what effective radio commercials like these can



Phillip Lennen wrote Lustre-Creme commercials

achieve, here's what Leigh Foods has been able to do with their Flamingo Frozen Orange Juice jingle.

The Flamingo air promotion began seven months ago in August 1950. Three months later, an October survey put Flamingo in second place among a field of seven brands of frozen orange juice; recognition of the commercial rated 44% among those interviewed. Today Flamingo is sold by 35 distributors in 26 states; distribution continues jumping to more and more states.

Flamingo, like the majority of spot radio commercials today, uses a musical jingle coupled with spoken copy. Jingles are not a must, however, as the highly successful Life Saver commercial proves. Life Saver has used plain dialogue consistently in its air advertising. Bromo-Seltzer uses a Sonovox effect for its well-recognized "talking train whistle." The Kool penguin advises listeners to "Smoke Kooools. Smoke Kooools."

Common as they are, jingles are not all cut from the same pattern. Lustre-Creme music is semi-classical, while Spud cigarettes' jingle is fast and peppy, and Flamingo Orange Juice uses a calypso style. There are apparently no rules about the *kind* of music that works best in each case.

### 1. Lustre-Creme

Lustre-Creme, one of the top commercials singled out, uses a jingle based on the semi-classical *Toyland*, a Victor Herbert melody. Here are the words Phillip W. Lennen, Board Chairman of Lennen & Mitchell, set to the original music:

*Dream girl, dream girl,*
*Beautiful Lustre-Creme girl;*
*You owe your crowning glory to,*
*A Lustre-Creme shampoo!*

Lennen was relaxing at home one evening playing records when he heard *Toyland*. Through some mental alchemy, it occurred to him that here was a gentle, melodic bit of music that might sell Lustre-Creme. Back at the office the next day he went to work on some lyrics, tried the idea out on a few associates. Most were charmed by the low-pressure change from usual commercial jingle practice. But one possible hitch was suggested: Mrs. Ella Bartlett, daughter of the late composer, might not care for such a close connection between Lustre-Creme and her father's music.

By this time Lennen had the lyrics completely written to his satisfaction; it was no time to give up the idea. He knew that a friend, Gene Buck of ASCAP, had been one of Victor Herbert's life-long companions. Buck was persuaded to travel up to Mrs. Bartlett's Lake Placid home and present the idea for her approval.

Says Phil Lennen: "Mrs. Bartlett was tickled by the whole thing. She went to the copyright owners and put through her approval. By November of 1947 we were on the air with *Dream girl.*"

Lustre-Creme has used the jingle with its commercials on both network and spot radio, spends about $250,000 a year on radio. Net shows have included Judy Canova, Kay Kyser, and Dennis Day. But the shampoo company uses spot heavily. They aim one-minute announcements at women, buying the station in each market which has the largest audience, regardless of cost. As a result of this effective use of radio, Lustre-Creme is the leading cream shampoo on the market today.

### 2. Life Savers

In an inflated economy where bus fares and telephone calls are now 10c, there is one bright spot left: Life Savers are still only a nickel. That has been the story told by "the candy with the hole in the middle" via spot radio. Young & Rubicam has favored cute dialogue for Life Savers all along. The agency started with a recorded conversation between a teen-age boy and girl. The latest commercial has gone down the age scale another step; features two young kids who might be in the third grade. This is what they say:

*LITTLE BOY*: "Gee. I wisht I had a million dollars."

*LITTLE GIRL*: "I wisht I had a Life Saver."

*LITTLE BOY*: "I wisht I owned a fire engine."

*LITTLE GIRL*: ". . . a Pep-O-Mint Life Saver."

*LITTLE BOY*: "I wisht I could fly to the moon."

*LITTLE GIRL*: "Mmmm delicious Pep-O-Mint Life Savers. Only cost a nickel."

*LITTLE BOY (REAL DESPERATE)*: "Gee I wisht I had a nickel!"

Although children are the actors in this commercial, it's aimed at adults. Time slots are selected so as to reach both men and women—which means in the evening largely. New York, Chicago, Detroit, San Francisco, and Los Angeles are covered with a substantial 60 to 90 announcements a week.

William E. Forbes, Y & R account man, tells how this striking commercial came to be written: "The original idea came from a writer who has a young child himself, and has always liked to write about children (one of his published books is about a little boy who went to get a haircut, and the dire events that followed)."

Although no research findings are available to show how effective the whimsical Life Saver commercial is, SPONSOR found it was one of the ones most frequently mentioned as arresting. Probably its most appealing feature is the naturalness of the two pint-sized actors who did the transcription. Of them Forbes says:

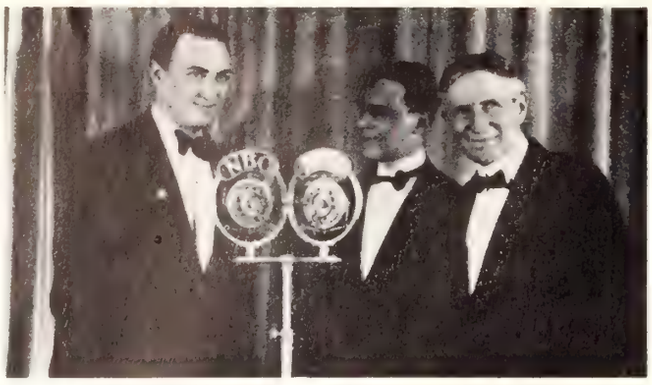
"Our main concern was to have the children sound as natural as possible and to avoid any trace of 'acting' in reading the lines. The children are accomplished actors but, like all children, somewhat unpredictable. Sensing that over-rehearsal might take some of the natural charm away from the reading, we let them amuse themselves in the studio, and then recorded when they were relaxed. The result was as if we had placed a 'candid microphone' near two youngsters talking to one another."

Young & Rubicam has no set schedule for changing commercials. They keep one running until its effectiveness appears to be waning, then slip in a new one. The dialogue transcriptions used so far have all scored very high

(*Please turn to page 54*)

# Case histories of SPONSOR's six top commercials

| PRODUCT | AGENCY | OBJECTIVE | AIR STRATEGY | APPROACH AND RESULTS |
|---|---|---|---|---|
|  | LENNEN & MITCHELL | Lustre-Creme aim is to convert soap shampoo users to cream type, establish leadership among cream shampoos. | $250,000 a year radio budget goes into heavy spot schedule, network program. One-minute announcements are directed to women. Agency buys stations on basis of largest audience, regardless of cost. | Low-pressure Victor Herbert melody was converted to a commercial by Phil Lennen, board chairman of the agency. By driving hard with the announcement since November 1947, Lustre-Creme has been boosted to number one position among cream shampoos. |
|  | YOUNG & RUBICAM | Life Savers seeks to boost sales by reminding people of continued five-cent price, flavor. | Five major markets are covered with about 75 announcements per week in each. Adult men and women are reached by buying adjacencies to top programs, mainly evenings. | Cute dialogue commercials involving children have been the Life Saver style. Though short, announcement is arresting because of its originality, proves successful commercial needn't have a jingle. Requires more frequent changes for effectiveness. |
|  | SHERMAN & MARQUETTE | Ajax had to establish itself in highly-competitive cleanser field. As brand-new product, it needed distribution. | Half of Ajax radio budget goes into spot, buys 145 stations in 120 markets. Average announcement schedule: five per week. Daytime spots adjacent to women's programs are favored. | Four-year-old Ajax fought its way to first place nationally, displacing Bab-O. Revolutionary "foaming cleanser" spearheaded rise with all-spot campaign originally, boosted sales to one-third of industry total with help of snappy jingle. |
|  | BATTEN, BARTON, DURSTINE, & OSBORN | Bromo-Seltzer wants to remain at least a strong fourth in headache-halting business, bucks "drug empire" products. | Four per week announcement schedules on about 45 stations in 26 markets is supplemented by a network radio show. One-minute and 20-second evening spots favored, also sports adjacencies. | Sales increase of about 50% in past 15 years is attributable to regular spot campaign coupled with a network program. Sonovox device gave Bromo-Seltzer its unique sound effect; used for 10 years. Emerson Drug spends less per sales dollar than competitors. |
|  | WILLIAM ESTY COMPANY | Flamingo Orange Juice is a new brand in need of distribution in a field already crowded with firms which have head start. | Present 50-station radio spot and five-station TV spot campaign employs between 10 and 20 weekly announcements. Housewives and youngsters are target for daytime slots, kid show adjacencies. | After seven months, Flamingo's catchy calypso jingle has achieved 44% recognition in survey of seven frozen orange juice efforts. Leigh Foods now has 35 distributors in 26 states, expects to have 100 soon. Other Leigh frozen products: coffee, lemonade. |
|  | THE BIOW COMPANY | Spud cigarettes is making belated effort to catch booming competitor, Kools, and get its share of mentholated market. | Present Spud spot radio line-up calls for 122 announcements weekly on seven New York City stations. Evening slots are most common—to catch men and women smokers. | Hard-selling Spud commercial uses a square-dance rhythm to promote "mouth happy" slogan and coolness of the mentholated cigarette. With Spuds and Kools only two national-selling mentholated cigarettes, Spud goal has been to counter highly successful Kool spot campaign. |



***Harvey S. Firestone, Jr.*** (center) now Board Chairman of Firestone Tire & Rubber Company, took over helm from father (right). Personal family interest in "Voice of Firestone" has helped keep broadcast on continuously for 23 years. Firestone, Sr., chose network radio (NBC) to tell company's quality story, avoid any stigma from sale of low-cost tires. Institutional slant continued until simulcast.

# 23 years with t

## Firestone has radio's oldest nat

## alert to new trends

overall The *Voice of Firestone* is the oldest coast-to-coast network show on radio today. But when Harvey S. Firestone, founder of the Firestone Tire & Rubber Company, gave the program his blessing in 1928, he wasn't gunning for a longevity record; he was merely attempting to solve an immediate problem.

Back in 1928, Harvey Firestone had just come to an important merchandising decision. For the first time in the company's history, he was going to make a low-cost tire. His competition had forced him to the move, but, at the same time, he wanted to keep the company's reputation for quality intact. That's why he decided on a network program built around high-toned music. Thus the motive for sponsoring the *Voice of Firestone*, though it stemmed strictly from the market place, was institutional.

From an original NBC hook-up of 41 stations in 1928, the *Voice of Firestone* has grown to a current 140 stations. Since 5 September 1949, when TV cameras began simulcasting the show, an additional 34 interconnected television stations have carried the *Voice*.

The Monday evening 8:30 to 9:00 time slot has remained the same, just as quality remains the primary Firestone pitch. The visual phases of the commercials, however, stress selling points to a greater degree than was usual in the spoken messages.

Firestone, along with other members of the rubber fraternity, always has favored classical and semi-classical music. Every one of the big four in rubber (Goodyear Tire & Rubber Company, Firestone, United States Rubber Company, and the B. F. Goodrich Company, in order of sales) have sponsored an orchestral show at one time or another.

A traditional *Voice of Firestone* touch has also been the appearance of celebrated singers. For almost 15 years, Richard Crooks was heard regularly, to be succeeded since 1944 by a succession of outstanding guest artists. Rise Stevens, Eleanor Steber, Nadine Conner, Lauritz Melchior, Lawrence Tibbet, Giovanni Martinelli, Bidu Sayao, Ezio Pinza, and a dozen others have starred on the program. James Melton was one of those who got his

PRE-TELEVISION: PROGRAM FEATURED AN ORCHESTRA, OPERA STARS SINGING CLASSICAL AND SEMI-CLASSICAL MUSIC



# ne program

**net show, yet remains**

**successful musical simulcast**



***Simulcast*** has altered "Voice of Firestone." Visual gimmicks, like rear-projected movies pictured above, add interest for video audience. Slides, photographs, production numbers with sets and costumed actors also liven visual aspects of the program. Format now restricts a particular artist to not over five guest appearances each year, preventing viewer boredom. See text for costs, techniques, results.

start on the *Voice of Firestone*.

Although Firestone has plunked down about a million dollars annually for the radio *Voice of Firestone*, the company can't measure its contribution to sales directly. With the national advertising picture made up of many media, including newspapers, magazines, farm journals, trade journals, direct mail, and very heavy point-of-sale promotion, it becomes impossible to trace results directly. But the fact that the broadcast media make up from 20 to 30% of a diversified media budget indicates the importance Firestone attributes to radio/TV.

The company's dealers have always been impressed with the radio *Voice of Firestone*, but the addition of TV renewed their enthusiasm. Interestingly enough, dealers in non-TV markets have become so fired by tales of television success in video cities reached by the simulcast that their regard for the radio show has reached a new high.

It was in 1943 that Firestone first got bitten by the television bug. The company launched itself into TV in what is probably record time for any network television program. On 29 November 1943 Firestone and NBC were planning an ambitious 15th anniversary broadcast commemorating the first *Voice of Firestone* show back in 1928. Niles Trammell, then NBC president, was slated to congratulate Harvey S. Firestone, Jr. over the air. Suddenly, on the Saturday morning before the broadcast (to take place on Monday), company brass decided they should telecast a five-minute show as well.

A. J. McGinness, national advertising manager and responsible for Firestone's broadcast activities, describes the frenzied arrangements that followed. "In 1943, there just weren't any television studio facilities for broadcasting a live interview between Mr. Firestone and Mr. Trammell, but they did have equipment to reproduce film. So we all rushed up to Niles Trammell's office about 10:00 o'clock Monday morning and had the interview filmed. The film company did a special hurry-up job in the lab and by 10:00 the same night a print was ready for projection, with only minutes to spare."

(*Please turn to page* 46)

SIMULCAST: VIDEO VERSION OCCUPIES HUGE STAGE WITH FLANKING PRODUCTION SETS, REQUIRES FOUR ROVING TV CAMERAS





FROM CREATIVE SESSIONS LIKE THIS CAME PROGRAM IDEAS WHICH FRESHENED SPONSORED SHOWS. LEFT, NORMAN CORWIN

# The fabulous Columbia Workshop

**With TV gobbling material, lessons of past suggest industry's need for a television workshop**

**PART TWO**
OF A TWO-PART STORY

Generally speaking there is and can be no such thing as a hit-and-run sponsor. Radio and television programs must be planned far ahead and lived with for long periods of time under frequency discounts which penalize sudden withdrawal. One cannot go in and out of the program market as one can go in and out of the stock exchange.

For these reasons, all obvious but sometimes forgotten, wise sponsors make a careful study not only of their own program decisions but of the program decisions of rivals and contemporaries. Especially have such long-established consumer franchise constellations as Procter & Gamble, Lever Brothers, General Foods, Standard Brands, Bristol-Myers, and Sterling Products made it a first priority to know as much as they can learn about program practice. These companies, and many more beside, were quick, back in the mid-1930's, to appreciate the weekly lessons provided for all by the Columbia Workshop series. These sponsors would not themselves have plunged into anything so unpredictable but they certainly watched, in rapt fascination, as the studio shenanigans progressed. And they were influenced by what they saw.

It is the contention of the present article, as of its predecessor article last issue, that the logic of television's manifest difficulties and cost anxieties forces into renewed attention the one program series, namely the Columbia Workshop, which existed, in its day, for experimentation's own sake.

Television, even more than radio, is a voracious swallower-whole of entertainment materials of all kinds. As new TV stations and new TV programs open up additional alternatives of choice and as today's enthusiast becomes tomorrow's critic by the millions, the whole question of how best and cheapest to keep the wells of supply primed must be pondered. Momentum will spend itself and first excitement of the medium fritter away.

The New York *Times* has lately spoken of televison as "under the handicap of its own success" and displaying even so young "symptoms of artistic and cultural paralysis." Jack Gould thinks he sees the new medium being put on an uninspired assembly line of tired imitativeness. As the quantity of TV shows increases, their quality slips, he feels. These are critic-like lamentations, it may be said. True. And strangely familiar, too, since al-

### *Why the Workshop was useful*

1. The Workshop excited people
2. The Workshop challenged lazy minds
3. The Workshop energized innovation, experiment, and healthy open-mindedness to the novel and the untried
4. The Workshop's influence spread in widening circles, echoing in other CBS programs, at other networks, and beyond sustaining programing to the commercials
5. The Workshop stimulated writers, directors, actors, producers, technicians, gave them a zest and pride of profession that quickened and broadened the whole medium
6. The Workshop won tens of thousands of friends for radio among students, critics, teachers, clubwomen, journalists
7. The Workshop was a superb, inexpensive, public relations operations for CBS, radio, and private enterprise
8. The Workshop benefited all radio, and radio advertising by providing a series free to try out new formats

### *Awards won by Columbia Workshop*

**Ninth Annual Institute for Education by Radio, May 1938:**

First award to "The House That Jack Didn't Build." It was cited "as an example of creative script-writing and production, a unique presentation of statistical data in literary form. . . ."
First award to "Madame Curie." Citation reads in part "the opening is prompt and artistic and interesting use is made of impressionism and suggestion. . . ."

**Women's Press Club of New York, 1938:**

"Madame Curie" was chosen for the best single performance of a new play written for radio.

**National Council of Teachers of English, November 1946:**

The production "Richard III" received the 1946 radio scroll "because it presented a magnificent cast in the presentation of a great classic, because it made modern audiences keenly aware of the supreme skill of Shakespeare as a dramatist, and because it utilized radio techniques effectively in the interpretation of literature."

**George Foster Peabody Radio Award for 1946:**

Columbia Workshop was given an award for being outstanding entertainment in drama.

most the very words were used 15 and 20 years ago as to radio programing. But this is not to disparage the pertinence of the Gould observations. Wise sponsors would never do that for wise sponsors know how hard it is, in the radio/TV world of glib compliments and outrageous flattery, to come by the honest views of trained experts.

Meanwhile it is clear enough that some sponsors have been frightened by the hazards of the new and novel and have retreated to the supposed safety of the familiar and the imitative reasoning that that which was okay for Joe must work equally well for Moe. Unfortunately this can be the greatest program mistake of all. If nothing is more imitated than success, often enough nothing is less likely to succeed than imitation. Here is no obscure paradox but a logical and simple truth. In short, there are always dangers in picking and sponsoring an entertainment, but repeating the other fellow's format is just as or more risky than launching your own "original" format.

This leads us back to the Columbia Workshop and its implications as a method for showcasing new programs and personalities economically.

Last issue the story was told of the young CBS engineer-turned-writer, Irving Reis, who founded the Workshop and made radio history in 1936-37, and then skipped town for Paramount and folding money. One moral, and maybe not the main moral, of the Reis saga is that being "experimental" "arty" and "non-commercial" in sustaining radio was no bar to a fat contract with the straight bread-and-butter cinema.

The Workshop continued on the air for some five and a half years. Douglas Coulter, Davidson Taylor, William N. Robson, Earle McGill, Max Wylie and, above all, Norman Corwin dominated it. Recessing for the war years, the Workshop was revived 2 February, 1946 for 52 weeks under the producership of Robert J. Landry, and won the Peabody Award. If the war hiatus is disregarded, the Workshop thus spanned a highly significant decade,

(*Please turn to page* 58)



Innovation, even to flat-on-back extremes, was typical of Workshop shows



Poet MacLeish authored "Fall of City," aired from an armory



Example of rising gross TV costs: "Texaco Star Theatre" in 1949, $10,000; in 1951, $65,000

# Are rising T

**SPONSOR rounds**



J. H. S. Ellis

**One of the hottest controversies in broadcast advertising circles today centers around this question: are TV costs soaring too high for sponsors?**

**The problem was brought to the fore in a hard-hitting speech delivered by James H. S. Ellis, president of the Kudner Agency, Inc., New York, last 12 January before the Detroit Adcraft Club. (The identical area of dispute was covered the same day in an address made by Harry Trenner, partner and vice president of the William H. Weintraub Company, New York, before the Television Association of Philadelphia.)**

**In his speech, Ellis pulled no punches. He charged the networks with jumping the price of TV talent "400 to 500% in a two-year period—and sometimes within a period of weeks." The article at right breaks down Ellis' main points under 10 headings with rebuttal from the broadcasters. Points and pages are listed below:**


| | | |
|---|---|---|
| *1.* | How high have TV costs risen? | Page 30 |
| *2.* | How high do TV costs threaten to rise | Page 32 |
| *3.* | What's responsible for rising TV talent costs? | Page 68 |
| *4.* | How have networks bid up talent prices? | Page 69 |
| *5.* | Do networks buck each other in choice time slots? | Page 70 |
| *6.* | Do networks "steal" talent, favor own packages? | Page 70 |
| *7.* | Are networks seeking monopoly of editorial content? | Page 71 |
| *8.* | How does TV compare with other media? | Page 72 |
| *9.* | Will multiple sponsorship alleviate soaring cost? | Page 73 |
| *10.* | Conclusion: why not decentralize network control? | Page 75 |


## 1. How high have TV costs ris

***Ellis:*** "The networks have been one of the principal offenders in bidding up the price of talent. With the Texaco program and the *Broadway Revue*—both high-rating shows—we had established talent costs which anyone could have checked—and they were prices at which good people were willing to work.

"But with apparent disregard for what we and other competent agencies paid for talent—the networks have jumped the price 400 to 500% in a two-year period—and sometimes within a period of weeks. You'd think that networks—whose basic revenue comes from time—would want to keep down other costs for advertisers, so they do not kill the goose that lays the golden egg.

"Three years ago, when the Texaco show went on the air, the total weekly cost for time—talent—production—was $10,000 a week. Of that sum, $2,000 went for time, and $8,000 for entertainment.

"There were only 385,000 television sets, and time rates were set on this basis.

"The number of TV sets has now climbed to 10,000,000.

"The time cost for a one-hour show has climbed to $36,050, which includes a recent 30% increase. With this increase, you can have no quarrel. You get 26 times as many sets for 18 times the money, and TV stations were losing their shirts at the early rate.

"But the entertainment cost for good one-hour shows has meanwhile climbed to such figures as $50,000-$60,000—and higher."

"In magazines, you can estimate about 10% for production cost. On TV—for talent and production—your bill runs to more than 100% of time costs. Where do we go from here?"

# sts more than the traffic can bear?

## rtiser and broadcaster opinion on this current controversy

***Broadcasters:*** "No TV advertiser today is spending $50,000 to $60,000 —or higher—weekly on talent for his one-hour show. Only a handful are spending as much as $30,000 and the average is approximately $18,000 in program costs for hour shows.

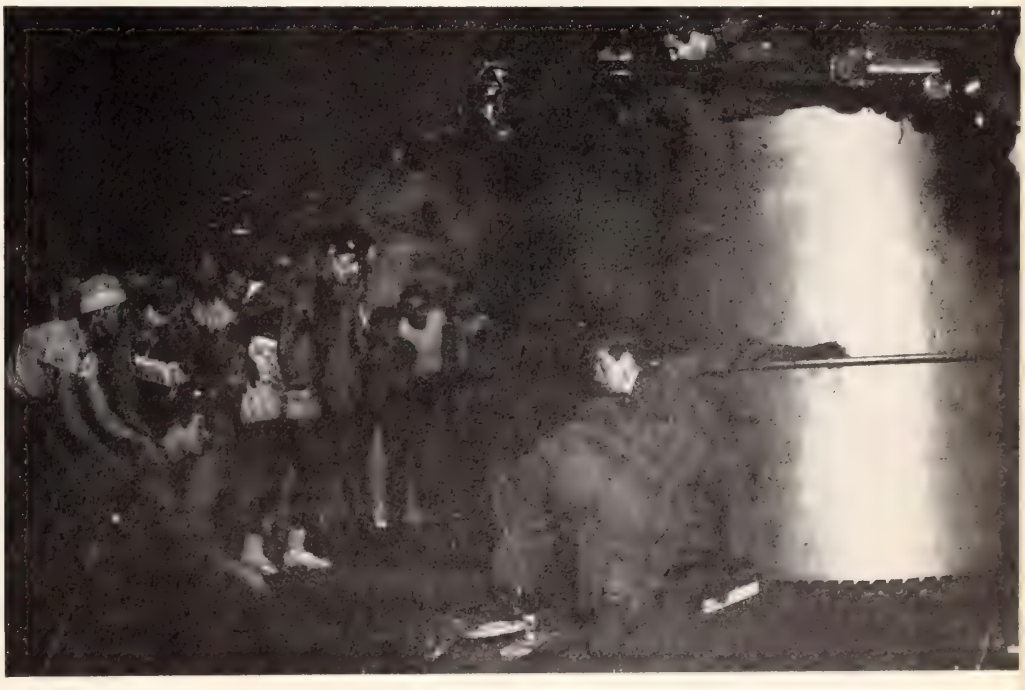
"Just consider the talent cost (as estimated by *Variety*) of the current 10 top-rating TV programs (as shown by Multi-Pulse), compiled by the CBS research department.

| *Program* | *Rating* | *Cost* |
|---|---|---|
| *Texaco Star Theatre* | 47.1 | $40,000 |
| *Show of Shows* | 32.0 | $13,300 |
| (per ½ hour) | | |
| *Toast of Town* | 29.0 | $16,500 |
| *Fireside Theatre* | 29.0 | $14,500 |
| *Colgate Comedy Hr.* | 28.9 | $50,000 |
| *Philco Playhouse* | 28.5 | $23.000 |
| *Studio One* | 27.3 | $16,500 |
| *The Goldbergs* | 26.8 | $ 8,000 |
| *Hopalong Cassidy* | 26.0 | (not given) |
| *Lux Theatre* | 25.0 | $ 9.000 |

"Incidentally, since the time Texaco was spending $8,000 per program, the number of TV sets in the United States has increased 30 times. Yet today Texaco is paying no more than five times as much for its show. Surely, with its continued No. 1 rating, Texaco's increased entertainment cost is warranted in view of the audience that it is receiving."

"It is, further, unfair to suggest that all TV shows have risen to astronomical heights. Most of the networks are making honest attempts to keep program costs down. Here are talent costs for just a few Du Mont network shows selected at random: Kaiser-Frazer's *Ellery Queen*, $9,000; Arthur Murray Dance Studio's *Arthur Murray Party Time*, $12,000; Bond Clothes' *Monday Night Wrestling*, $2,768."





Example of networks bucking each other at choice times: NBC's "Lucky Strike Theatre" with Robert Montgomery (above), CBS' "Studio One" (below), both televised on Monday nights



Broadcasters say while some shows are justifiably costly (chorines on $36,000 "Toast of the Town," left), network packagers also offer economy buys (Du Mont's "Okay Mother," right)

## 2. How high do TV costs threaten to rise?

***Ellis:*** "This (rising cost of talent) makes the total cost of a one-hour show good enough to get an effective rating, somewhere in the neighborhood of $100,000. And if the climb continues at the rate of the past year, $100,000 total cost for a *half-hour show* is a realistic figure.

"Under the prevailing rules, you can take a summer hiatus of 13 weeks if you broadcast for 39 weeks, and pay the time cost for five additional weeks —which gives you eight weeks without charge. On this basis, the annual budget required to support a $100,000 show would be slightly more than $4,000,000.

"On the other hand, if you figure that you get a 35 rating, you come up with this fact: "You would reach 3,500,000 sets per week at a price of $100,000—which is 35 homes per dollar—a figure that's hard to beat for a four-and-a-half minute personal sales presentation of your product.

"The only catch is this—the people who can afford to pay $4,000,000 per year for a partial coverage of the urban market are few and far between. TV is getting too rich for the average advertiser's purse, no matter how good it is.

"This may seem an academic point, with time virtually sold out. But costs have reached a level where many present sponsors of one-hour shows may have to drop to half-hour shows—or where sponsors of weekly shows may have to go on a bi-weekly basis. As this happens, new times will open up—and this will be a new opportunity, perhaps the last, to change the ratio of independent and network-controlled programs."

***Broadcasters:*** "No combined time and talent costs of any hour-long TV show today are in the neighborhood of $100,000. A few rare exceptions (like the Texaco show) run close to $70,000 weekly. But 90% of the network shows come to less than $50,000 when all costs are added up.

"As for half-hour shows, we estimate the average weekly time and program cost at $50,000—by the year 1955.

"The $4,000,000 TV budget referred to is exaggeration compounded. No top sponsor in TV today is buying audience at a cost of more than $2,750,000 annually. And those same top advertisers are still spending other millions in magazines, radio and newspapers—just like the more modest budget TV advertisers.

"As you know, TV *has* been paying off. Otherwise the networks wouldn't have practically all their prime nighttime and a large chunk of their daytime sold out. At latest count, there are 206 network advertisers—greatest number in TV's short history—and still others are planning their entry into the medium. This testifies both to TV's sales wallop and its marketable costs.

"If these 206 network advertisers had not found TV a worthy medium—despite some high costs on some shows —they would not continue to sponsor programs. And it is our contention that advertisers will use TV for many years to come, as long as the medium gives them results. If the market demand is such as to keep on boosting the prices of talent, then it is only natural that the talent supply will adjust its price accordingly."

*(Please turn to page 68)*

# *Quotes*

**How buyers and sellers line up on Kudner b. t. Ellis' speech**

**Howard P. Hildreth,** advertising manager, Mohawk Carpet Mills, Inc. (sponsor of *The Mohawk Showroom*, NBC-TV): *"Speaking from the sponsor's viewpoint, it is difficult to tell whether show business is wagging tne advertising dog or vice-versa. One fact, however, stands out: television costs are mounting higher and higher, and there is no end in sight. This 'it's only money' attitude may force television to topple of its own weight. For only the blue-chip advertisers are going to be able to stay with it—and the blue-chips are few and far between.*

*"The solution probably lies in a lifting of the freeze on construction of new stations. New outlets would take the burden off the over-sold stations and networks, and force a generally profitable reduction in costs, for the sponsor, the stations, and the networks."*

* * *

**Donald Stewart,** advertising manager, the Texas Co. (sponsor of *Texaco Star Theatre*, NBC-TV): *"I agree with Ellis 100%. The networks have bid up the 'going rate' of TV talent to a point not commensurate with the returns the sponsor gets from his show. We now pay $65,000 a week for the Texaco show's time and talent. But this coming fall, the cost will be up from that—so much so that we have not yet made up our minds whether we'll sponsor Milton Berle in the fall.*

*"Certainly, we have the top TV show and reach an audience of 17,000,000. But if we had the No. 1 show on radio, we'd reach 30,000,000 listeners. Not that I'm belittling TV's sales impact. I'm just sorry to see costs going way out of line on such a wonderful medium. Trouble is, the way it dents your pocketbook today, it's becoming too much of a luxury medium.*

* * *

**Dave Sutton,** general sales manager, CBS: *"The notion that the networks are trying to bid up talent deliberately is absurd. The fact is that the agencies, more often than not, will bid up talent, in order to make sure their program is the best possible. They want to give their sponsors high ratings, and it's only natural for them to go after experienced showmen who've proved their audience-getting ability.*

*(Please turn to page 76)*



Norman Knight talked to department stores

# The case for use of radio by department stores

## Day-by-day results at top stores prove point

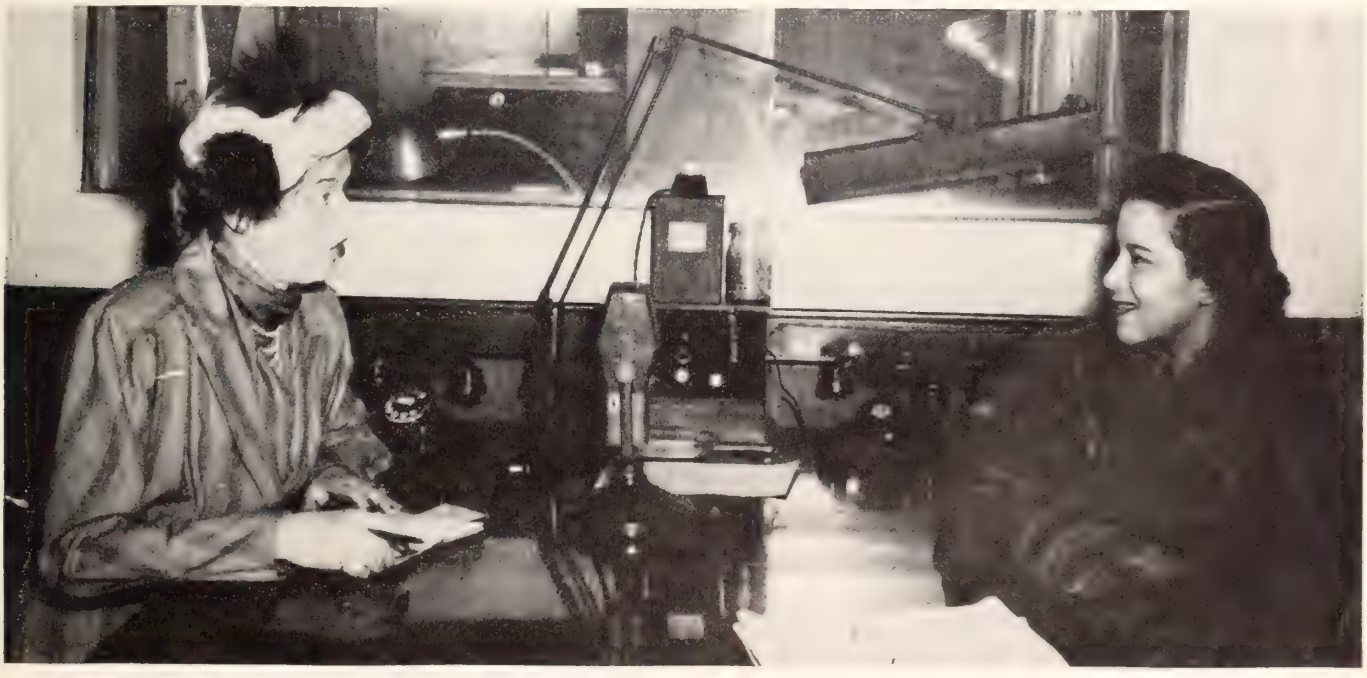
spot *With presentation of this article,* SPONSOR *breaks a policy. Though members of* SPONSOR*'s staff make an average of one speech per week, such addresses have never been reprinted. A recent speech by Norman Knight, advertising vice president of* SPONSOR*, however, has drawn so many requests for reprints (over 300) that the editors decided to reprint it here as a service to readers. The speech, delivered originally before the Pittsburgh Radio/TV Club at the time of the now-famous newspaper strike, wraps up in factual, useful form some of the most convincing arguments for department store use of radio yet put together in one place.*

A thought expressed by Roscoe Drummond comes to mind at this moment—"What this country needs is less public speaking and more private thinking." Nothing could be more apropos in this instance, for anything I say today will not be a decisive factor in formulating your decision to use radio and television as permanent parts of your department store sales promotion operation. But, I do hope that this discussion will assist your own private thinking in this regard.

There can be no doubt that television's glamour has captured not only the minds of consumers at home, but also advertising managers in their offices. Its sales impact *is* remarkable—one would be very foolish not to recommend its use to any firm desiring to sell merchandise. But the number of TV transmitting facilities is limited, choice availabilities are scarce, and, although TV deserves a just share of any department store budget, I feel that the one great sales promotion potential not yet realized by department stores *and* available for the asking, is that grandfatherly broadcast medium called radio. *It is important to note that today, radio is bigger than ever before.*

Here in this area, 96% of the people own at least one radio set. Point one established, virtually *every* cus-

(*Please turn to page* 63)



AM&A, BUFFALO, IS ON WEBR, WBEN-TV WITH PROGRAMS RANGING FROM WOMEN'S COMMENTATOR (ABOVE) TO ICE HOCKEY

## COTTAGE CHEESE

SPONSOR: General Ice Cream AGENCY: McKee & Albright

CAPSULE CASE HISTORY: *Two weekly announcements on the* Cactus Jim *show stimulated interest in the company's whipped cream cottage cheese. The weekly video expenditure:* $120. *Results were immediate, with the sponsor increasing cottage cheese sales in the Albany area by 86% over the previous year. In addition, ice cream customers in areas where cottage cheese isn't delivered requested the product.*

WRGB, Schenectady PROGRAM: Cactus Jim

## VENETIAN BLINDS

SPONSOR: The Shade Shop AGENCY: Direct

CAPSULE CASE HISTORY: *The sponsor runs two one-minute commercials each afternoon advertising aluminum blinds with plastic tape. The expenditure amounts to $75 a week. After their first two video announcements, the store received 50 to 75 phone calls for estimates on the blinds. Last year, the Shade Shop used newspapers exclusively. This year with the same budget embracing both newspapers and TV, they find a 30% increase in business.*

WTTG, Washington, D. C. PROGRAM: Announcements

# TV results

## HOUSE TRAILER

SPONSOR: Reichenbach Motor Co. AGENCY: Direct

CAPSULE CASE HISTORY: *The company used one station break announcement weekly to advertise new automobiles and sales were satisfactory. But another branch of their business, house trailers, was at a standstill. Reichenbach decided to promote their most expensive one, price, $7,500. They aired one announcement. The next morning a customer walked in and said if it was as good as it looked on TV he'd buy. The $7,500 trailer was sold; TV cost $23.*

WGAL-TV, Lancaster PROGRAM: Announcement

## RANCH HOUSE

SPONSOR: A. H. Carrigan & Co. AGENCY: Kaufman-Strouse

CAPSULE CASE HISTORY: *The program,* Dream House Time, *features a studio set showing the interior of a Carrigan-built home. Still pictures cover other parts of the house. Commercials on the 15-minute variety-interview show emphasize the importance of building for permanence and no attempt is made to conceal the building price, $19,800. The first program, (cost $165) brought 20 calls—a potential sales gross of $396,000.*

WAAM, Baltimore PROGRAM: Dream House Time

## PICNIC COOLER

SPONSOR: Gettelman Brewing Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A $3.95 picnic cooler was offered via three announcements on* What's New, *a mid-afternoon participation program. Cost: $75 per participation. The picnic cooler, an insulated box with handle, used to carry iced beer or food, sold well. Six hundred coolers for a gross of $2,370 is the company's conservative estimate for the $225 expenditure. And this despite poor distribution of the coolers.*

WTMJ-TV, Milwaukee PROGRAM: What's New

## KITCHEN SLICER

SPONSOR: Libby Furniture Co. AGENCY: Rocklin-Irving

CAPSULE CASE HISTORY: *The Libby Furniture Company of Chicago ran an eight-minute film on one of their many products, a kitchen slicer. A demonstration of the slicer was telecast at 10:30 p.m. Wednesday. The advertiser received 649 orders from a phone-answering service plus 31 mail orders for the $1 gadget—a return of $680 on their $100 air advertising investment. TV was the sole medium for the sales pitch.*

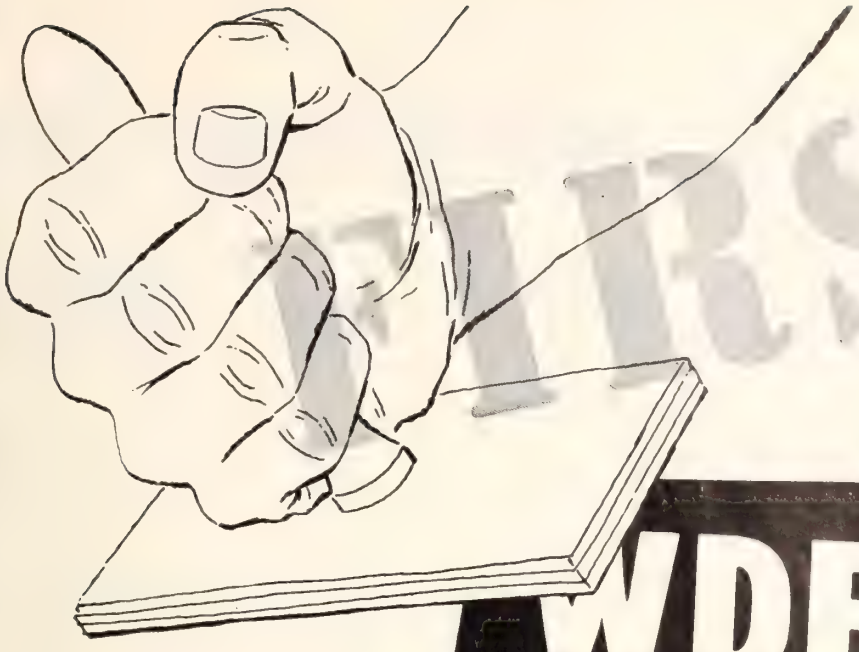
WTVJ, Miami PROGRAM: Film demonstration

## MAGAZINE

SPONSOR: TV Guide AGENCY: H. C. Morris & Co.

CAPSULE CASE HISTORY: Television Guide *scheduled a one-minute announcement daily for three days as a test. No other media were used four days preceding and following the video campaign. For $270, the magazine plugged subscriptions with two announcements at the close of evening programing (Saturday and Monday) and the third at noon Sunday. The immediate reaction: 2,197 subscriptions for a sales gross of $6,591.*

WNBT, New York PROGRAM: Announcements



# WDEL-TV

CHANNEL 7

WILMINGTON, DEL.

**THIS MARKET IS FIRST IN RETAIL STORE PURCHASES, HAS THE HIGHEST PER CAPITA EXPENDITURE OF ANY STATE.**

Standard metropolitan Wilmington, Delaware area showed following increases in the ten years, 1940 to 1950.

| | INCREASE |
|---|---|
| Population | 20% |
| Dollar volume retail sales | 178% |
| Dollar volume wholesale sales | 209% |
| Dollar volume service trades | 154% |

In the nine year period, 1939 to 1948, employment rose 34¾%.

Data from 1950 Census of Population and 1948 Census of Business, figures released December 1950.

**WDEL-TV** is the only television station located in this market which is first in the nation—and growing all the time.

**WDEL-TV** effectively reaches this richest market with NBC and Du Mont network shows, many popular local daytime and evening programs.

**WDEL-TV**—the TV must on your schedule.

NBC
TV-Affiliate

*Represented by*

**ROBERT MEEKER Associates** · NEW YORK · LOS ANGELES · SAN FRANCISCO · CHICAGO

# "our field salesmen hav
# stron

WHEC
INCORPORATED
40 FRANKLIN STREET ROCHESTER 4, N. Y.
AFFILIATE
COLUMBIA BROADCASTING SYSTEM
BAKER 6740

GUNNAR O WIIG
GENERAL MANAGER

DECEMBER 20, 1950

MR. NORMAN KNIGHT
VICE PRESIDENT
SPONSOR MAGAZINE
510 MADISON AVENUE
NEW YORK 22, NEW YORK

DEAR NORM:

TODAY WE HAVE BEEN CONFERRING WITH OUR ADVERTISING AGENCY REGARDING OUR ADVERTISING PROGRAM FOR 1951.

I THINK YOU WOULD HAVE ENJOYED SITTING IN ON THIS CONFERENCE. THERE WAS NO QUESTION ABOUT "SPONSOR". IT WAS OUR NUMBER ONE CHOICE - UNANIMOUSLY! THAT MEANS THIS OFFICE AND OUR FIELD SALESMEN HAVE NOTED PARTICULARLY THE STRONG IMPACT OF SPONSOR BOTH UPON WHEC'S PRESENT AND PROSPECTIVE CUSTOMERS.

WE LIKE SPONSOR BECAUSE IT RINGS THE CASH REGISTER!

NOSTALGICALLY, WE THINK WHEC WAS ONE OF SPONSOR'S FIRST ADVERTISERS. WE LIKED THE FORMAT OF YOUR PUBLICATION - TOOK A GAMBLE - AND IT PAID OFF!

BUT WHAT I STARTED TO SAY IS THAT WITHIN THE NEXT FEW DAYS, YOU WILL RECEIVE FROM THE HART-CONWAY ADVERTISING AGENCY A 1951 CONTRACT COVERING 26 WHEC INSERTIONS -- A STEP-UP FROM THIS PAST YEAR.

CORDIALLY,

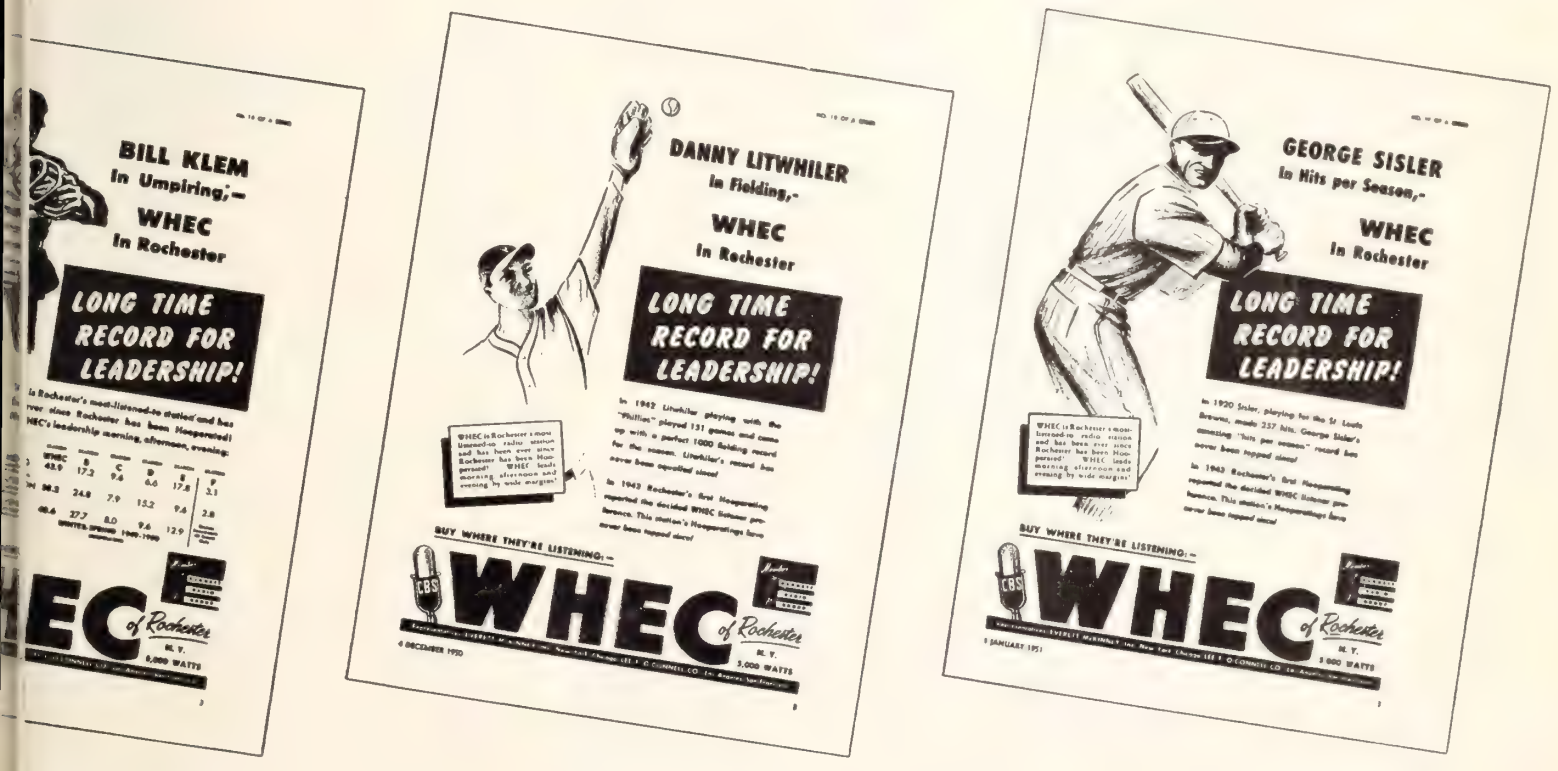
GUNNAR O. WIIG
GENERAL MANAGER

GOW:MIS

NATIONAL REPRESENTATIVES: J. P. McKINNEY & SON
NEW YORK CHICAGO SAN FRANCISCO

# oted particularly the mpact of SPONSOR"

*says—Gunnar O. Wiig*
*Gen. Mgr. WHEC*




Ask yourself this question: "Which publication has greatest **use-value** for buyers of radio and television advertising?" Only one answer is possible—SPONSOR.

Ask another: "Which publication is edited 100 per cent for the buyer of radio and television?" Again only one answer—SPONSOR.

That is why SPONSOR has more **paid** advertiser-agency readership than any other broadcast trade publication.

That's why smart broadcast trade paper buyers like Gunnar Wiig of WHEC (agency: Hart-Conway, Rochester) pick SPONSOR as their number one choice.

# SPONSOR

**shortest distance between buyer and seller**



# Mr. Sponsor asks...

***How can an advertiser faced with conflicting reports on audience ratings resolve this confusion?***

**Felix W. Coste** | Vice president in charge of advertising Coca-Cola Company, New York

## The picked panel answers Mr. Coste



Mr. Kurie

There are three jobs which the advertiser must perform. The first and most important is to determine what he needs in audience measurement. He has to decide whether he is interested in the sets tuned in, the people who are listening, or the people who remembered listening. He must know whether or not he needs information on the income, age, and sex classification of his listeners. Other factors, such as audience turnover, accumulated audience and so forth, may be important. He may discover that more than one rating service may be necessary in order to give him the information he needs.

Second, the advertiser should have a good working understanding of the various rating services and the method by which the information is collected. In other words, if it is a diary survey, for example, he needs to know if the reported listening is deflated below the true level of listening because of memory loss. If it is coincidental, he is interested in knowing the percent of the housewives who were within hearing range of the radio at the time it was tuned in. Some factors are insignificant and some are important in determining the reported rating, but the advertiser must be aware of their existence and of the degree of their influence. Sample sizes also must be adequate.

Third, the advertiser must take the information covered above and add to it a knowledge of the correlation between the rating services. He must, in other words, understand how far it is safe to go in combining the services in order to arrive at a complete description of the audience he is reaching or intends to reach. For example, in the case of radio he may combine BMB coverage with Hooper audience and Pulse composition of audience; for TV it might be NBC sets, Videodex audience, and audience composition.

We would like to suggest that the various rating services volunteer their cooperation with some central group like the Radio and Television Research Council to help resolve this problem and give the already overworked agency a hand. It will work to the advantage of services, networks, and advertisers.

JOHN F. KURIE
*Director of Research*
*Sherman & Marquette*
*New York*



Mr. Werner

An advertiser can use one or more of many rating services now available. In order to choose the service that best serves his purpose, he must make a thorough study of the research methods used and the size of the sample upon which ratings are based. If he does this he will, to a degree, "resolve this confusion." In most cases of conflicting ratings, he will find that he is comparing ratings that are not comparable.

Several methods are used in compiling data upon which ratings are based. The advantages and shortcomings of each should be understood in making an intelligent appraisal of its worth. One of the better-known methods, the telephone coincidental, limits its sample to telephone homes, and to only those homes in which a respondent answers a telephone. The diary method and the recall method have obvious limitations on complete accuracy due to human memory factors, which can either inflate or deflate the results. The measurement system that is most nearly free from error is the electronic recorder which is placed in radio and television sets. Data based on such recorders is factually accurate in measuring whether or not receivers are turned on. It cannot tell, however, whether or not members of the household are actually listening to or viewing a program. In appraising the worth of any measurement service, regardless of the method used, the advertiser would do well to consult with competent research personnel as to the accuracy and representativeness of the sample used.

A common mistake that is made is that of comparing ratings on a particular show on which the field work was done on different days, and therefore measures different performances perhaps as much as a week apart.

In order to reconcile conflicting audience reports, the advertiser must ask: Was the same method used? Was the sample size adequate in each case? Was the sample a true cross section of radio or of television homes in the areas sampled? Were the same areas

sampled? Did each sample contain the proper number of radio or television homes in the urban, suburban and rural areas in direct proportion to actual set ownership? If the answer is "yes," there should be no appreciable variation in the ratings.

RICHARD G. WERNER
*Research Department Manager*
*Kudner Agency Inc.*
*New York*



Mr. Deckinger

We regard the resolution of this problem as the most pressing single question question on the radio and TV research agenda. If it is not resolved, ratings in general will suffer undeserved disapprobation because of all the confusion—and a great disservice will be done the entire industry. An industry group is in the process of recommending a three-part industry study and experiment. It is our view that the greatest single contribution a sincere advertiser can make is to lend his support and encouragement to this project.

Confusion on ratings spring from two principal causes:

1. *Difference in kinds of rating information which different ratings services supply.* (Though all are called "ratings" they can be quite *different* "ratings.") Essentially, three pairs of types of ratings exist: (a) *Individual vs. family*: If you are selling a universal product like candy, you want an *individual* rating. If you are selling washing machines, perhaps you should have a *family* rating. (b) *Total vs. average*: If you are computing homes per dollar, perhaps you want some measurement of *total* homes reached through the duration of the program. If you're trying to compare the size of audience to a 15-minute show to that of a 30-minute show, often the best figure is an "average instantaneous" rating, frequently called a "coincidental" rating. (c) *Local vs. national*: Use of each is obvious by its nature.

2. *Differences in technique to get the same information.* Differences due to different purposes could exist even if the services reporting them were each perfect. Within any one class, the

(*Please turn to page* 78)





DEALER CALLS

*Personal Calls on New Orleans Retailers Result in Greater Sales!




• WDSU's alert sales staff makes regular service calls on leading local retailers. This "plus" provides important merchandising assistance which results in greater sales for WDSU advertisers.

ANOTHER PROMOTION "PLUS" FOR WDSU SPONSORS!

• Write, wire or phone your JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS





# They're buying a new product

The show is sponsored by a new brand of toothpaste. And tomorrow, the housewife will be asking her druggist for it. So will thousands like her. We know. We planned it that way.

Radio Sales TV analyzed this advertiser's sales and distribution problems in a major metropolitan market. Recommended a homey, live-talent show on the Radio Sales-represented TV station. A show built to hit home with children and adults alike.

So well did we fill the bill for this sponsor that he wrote, "We have had phenomenal success with the sale of the toothpaste. In checking drug stores, we have found many instances in which customers asked for the toothpaste 'mentioned on the program.' "

By getting an early start in television... by getting to know the medium from every angle, Radio Sales TV has learned all the ins and outs of selling all kinds of products ...yours included. As you will see when *you* call...

## Radio Sales

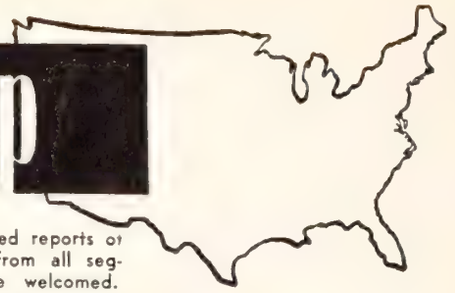
*Radio and Television Stations Representative...CBS*

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTSL, Los Angeles; WTOP-TV, Washington; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; CPN and the leading (the CBS) radio station in 13 major markets.



NORFOLK'S MOST POWERFUL INDEPENDENT
THE 1000-WATT VOICE OF
WGAY
ROUND-THE-CLOCK SERVICE
REACHES NIGHT SHIFTS, TOO
CLEAR CHANNEL SERVICE
AT 850 K.C.
National Representative: The Bolling Company

# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Radio/TV spearhead campaign for new bank drive-in*

One bank is usually indistinguishable from another. Not so the new offices of the Central National Bank of Cleveland. Located in the heart of the city, its main feature is a drive-in arrangement for motorist depositors. To acquaint would-be depositors with the new offices, bank officials spearheaded their promotional campaign with radio and TV.



TV catches motorist-depositor at office opening

Nearly half of a $20,000 ad budget was allotted for broadcast advertising, with the remainder spent on newspaper linage, billboards, carboards, car cards, direct mail, display posters and brochures.

For the radio barrage, the bank used 78 announcements on six Cleveland stations. Highlights of the radio campaign included street interviews and dramatized office scene dialogue. Two local radio personalities on each of the six stations aired comments designed to focus attention on the new office. (Stations were WJMO, WHK, WJW, WSRS, WDOK and WERE.)

Video-wise, Central National scattered 36 announcements on WNBK and WXEL in addition to their regular Monday to Friday TV show, *Around the House* on WNBK.

Now, William C. Kirkwood, manager of the new office, reports an increasing flow of new depositors. And the 17-foot, two-lane driveway, built to accommodate 500 automobile customers daily, is kept full of motorized depositors including one depositor (his account is in six figures ) who advised that he learned of the drive-in service through a radio commercial. ★ ★ ★

## *Cocker spaniel sells dog food for KDAL advertiser*

Animals can sell effectively on radio. On the network level, Lassie and the American Radio Warblers (canaries) are prime examples. But animals can also succeed on the local level and regional advertisers would do well to investigate the possibilities. A four-legged salesman is proving his worth on an early morning disk jockey show over KDAL, Duluth.

He's Ripples, a cocker spaniel. His specialty is selling dog food for his owner and sponsor, Itsy Gotkin. The sales pitch is built around Ripples . . . bursting with health as a result of eating a certain brand of dog food . . . lording it over his listless, rundown rivals for a lady dog's affections. Ripples amuses a lot of listeners. And, what is more important, Ripples sells a lot of dog food.

KDAL's Trav Bayly aids Ripples with his vocal chores. ★ ★ ★




Ripples gives own sales pitch: pet owners buy

### *Sales soar after Hawaiian "Queen for a Day" show*

Everybody's Super Market is located in Honolulu, a city of polyglot population. This food store wanted to increase customership through a promotion that would appeal to all the people of the city—Japanese, Hawaiian, Chinese, Korean, Puerto Rican, and whites.

Radio was the medium that could reach all of them. The promotion: a five-day International Food Festival topped by Hawaii's own *Queen for a Day* show over KPOA, Honolulu MBS affiliate.

For five days, throngs were entertained under a big top, with music, contests, and fun. The big attraction was the *Queen for a Day* contest. For the first four broadcasts a queen was chosen daily; the winner got some 20 prizes worth about $400. The fifth broadcast marked the finale, with a grand queen chosen from the previous winners. For the winner of the last contest, Mrs. Emma Santiago of Oahu, there were more prizes plus an all-expense trip to Hollywood.

For Everybody's Market, the sponsorship meant an immediate increase in business. Dorothy and Fred Strombeck, market managers, say their radio campaign added some 500 new customers. Even at a $10 per person weekly expenditure for food, the store is realizing a business increase of $5,000. ★ ★ ★



"Queen" beams after winning Hollywood trip

### *Realtor's return is $1,000 on $7.20 WTMA expenditure*

George Hamrick, a Charleston real estate and insurance man, invested $7.20 in radio advertising and got back a thousand dollars.

No sleight-of-hand but a one-time five-minute newscast did the trick. Hamrick sponsored a WTMA newscast at 8:00 a.m. on Sunday. By Monday morning his air advertising began to pay off.

A woman who wanted to sell her house phoned and asked Hamrick to handle it. She said she hadn't thought of him until hearing his sponsorship of the newscast.

He called on her and, while they were discussing the deal, the woman's mother-in-law entered. She also had a house to sell. Hamrick was authorized to sell both their houses and by Wednesday he had completed the two transactions.

The final tally, for sale of both houses: $20,000; Hamrick's 5% commission: $1,000. His radio expenditure: $7.20 for a quickly resultful 5-minute sponsorship. ★ ★ ★

### *Briefly . . .*

The role of the cotton industry in the nation's economy was the theme of a recent guest on U. S. Steel's *Theatre Guild on the Air*. During a coast-to-coast broadcast of "The Fortune Hunter" starring Jeanne Crain and John Lund, the "Maid of Cotton"—Miss Jeannine Holland—presented a miniature cotton bale to U. S. Steel's J. Carlisle MacDonald (see picture above).



* * *

Something new in station identification is offered by WDRC, Hartford. A metronome starts ticking at about 6:15 a.m.—15 minutes before the station officially signs on. Early morning listeners hearing the tick-tock, know they're tuned to WDRC.







M. S. KELLNER of Katz NY reminds time buyers that WGBS covers the million-plus South Florida population at lowest cost per thousand. The dollar you spend on the 2nd-place station, says Kel, is worth $1.46 on WGBS. "I've got the proof!"

*From the desk of M. S. KELLNER:*

Temperatures are different but South Florida has this in common with Minneapolis-St. Paul: well over a billion $ of retail sales. To sell the booming Florida market, tell the WGBS audience . . . the top audience morning, afternoon, night.

WGBS
50,000 WATTS CBS
A FORT INDUSTRY STATION
MIAMI FLORIDA

**REPORT TO SPONSORS for 26 February 1951**

(Continued from page 2)

in recent fight history. Early estimate was that 8 out of 10 TV sets tuned in; sportscasts were aired over both CBS, CBS-TV; fight was also carried overseas via Voice of America, and armed forces network.

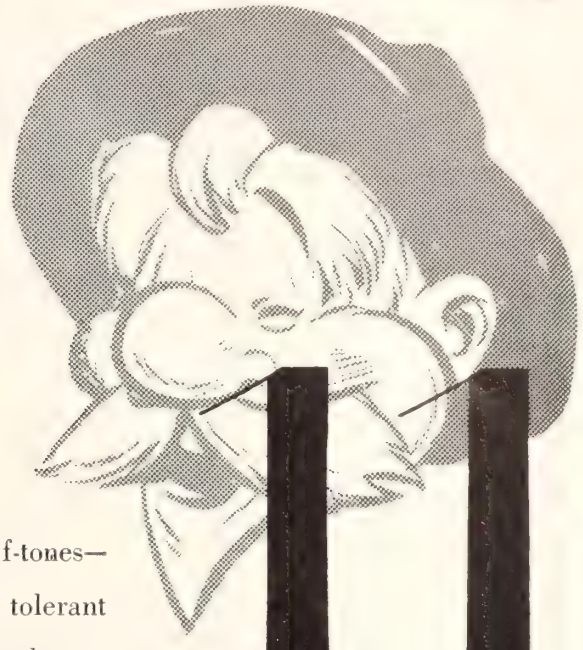
***LIBERTY BROADCASTING SYSTEM SIGNING FALSTAFF***—Falstaff Brewing Corp., at press time, was planning to buy 150 stations of Liberty Broadcasting System for baseball game of the day. Stations are in area west of Mississippi and south of Ohio. Falstaff hoped to persuade local distributors to buy second half of each game; otherwise stations will sell announcements in this time. If finally consummated, deal would be close to record for baseball broadcasting and big feather in cap for fledgling network.

***PITTSBURGH DEBATE STILL HOT***—ANPA has followed up its newspaper ad assault on radio with film strips which play down worth of media other than newspapers, based on Pittsburgh newspaper strike and department store use of radio. BAB has countered by urging wider distribution to advertisers of factual rebuttal prepared by BAB Director Hugh Higgins. (For story on department store use of radio, see page 33.) SPONSOR published pro and con debate on Pittsburgh strike effect in 29 January issue.

***BAB GETS SOLID BACKING FROM WHOLE RADIO INDUSTRY***—BAB Board of Directors (approx. 25 members) will have representatives from all branches of industry; includes four networks, representatives, stations, transcription firms, even talent. Board is just one more indication that BAB intends to build with active cooperation of all phases of radio.

***RECORD AUDIENCE FOR ROBINSON-LAMOTTA FIGHT***—Pabst beer-sponsored middleweight championship bout between Ray Robinson, Jake LaMotta had largest audience in recent fight history. Early estimate was that 8 out of 10 TV sets tuned in; sportscasts were aired over both CBS, CBS-TV; fight was also carried overseas via Voice of America, and armed forces network.

# tall stories make a tall rating...



White lies . . . black lies . . . half-tones—Panhandle Pete tells 'em all to a tolerant Jennifer on the television show that charms 1,370,000 kids each day. And *truth* is: *Panhandle Pete and Jennifer* has just won the Motion Picture Daily Award as *the most outstanding children's TV program.* At what cost? An unbeatable four-tenths of a cent per child viewer . . . lowest in its time period! That's substantially lower than a half page in a leading Comic Weekly. Better throw a rope on it before it gets away—ask us for full information.

1.1.1.*

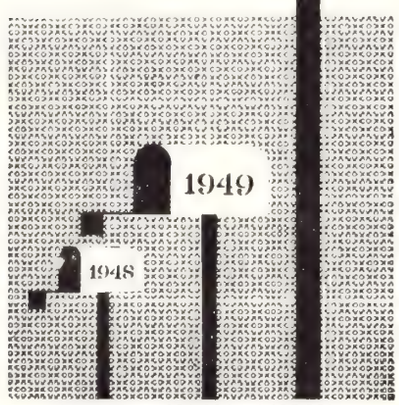
for panhandle pete & jennifer

*ARB National, Tuesday and Thursday rating, January, 1951

**NBC TELEVISION**




Over 11,000 letters a day, 365 days a year! CKAC's huge increase in mail returns proves a point: month after month, French Canada listens to CKAC more and more faithfully in the half million radio homes it reaches. No wonder CKAC yields such amazing returns for your advertising dollar!




800,585 letters | 1,330,804 letters | 4,135,329 letters

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL

730 on the dial • 10 kilowatts

Representatives:
Adam J. Young Jr. - New York, Chicago
William Wright - Toronto


## MEN, MONEY & MOTIVES

(*Continued from page 6*)

Take note with what intelligent care and wariness Blatz the sponsor, Weintraub the agency, and Byoir the public relations counsel are approaching the upcoming television version of the 23-year-old institution, *Amos 'n' Andy*. To avoid "blackface" with its overtones of "minstrelsy" (the stereotype of the white man making "good-natured" sport of the black man), an all-Negro cast will be used. Actually, most Negroes seem to enjoy *Amos 'n' Andy*. Blatz naturally wants to keep it that way.

* * *

*The Goldbergs* is an instance of great tact and skill in keeping Jewish characters warm, lovable, and unstereotyped. Any insight-seeking sponsor can detect in *The Goldbergs* the kind of sheer professional finesse and know-how necessary to exploit group background for humor and pathos without tumbling into the embarrassments implicit, partly thanks to Hitler, in "dialect." ★ ★ ★

## 23 YEARS WITH SAME SHOW

(*Continued from page 27*)

There are some who claim the film was still wet when it was shoved into the projector, and the quality wasn't exceptional. But NBC and Firestone executives watching it over five TV sets at a Plaza Hotel party that night thought it miraculous since the whole job took only 24 hours.

Television had captured Firestone's imagination. Beginning the very next week, the company initiated a regular weekly 15-minute film program called *Firestone Tele-Views*. It usually followed their *Voice of Firestone* broadcast at 9:00 p.m., with occasional last-minute shifts to 9:15 p.m. if the New York-Philadelphia network had time clearance problems. Burton Holmes' set of 35 or 40 vocational films, which were the show's staple, eventually ran out on 20 January 1947 and the company dropped TV for over a year.

Then, 22 March 1948, the Firestone brass had another impulse. On the previous night Toscanini had broadcast his first program on NBC-TV. When the Firestone crew walked in at 3:30 Monday afternoon for rehearsal, the studio was completely rigged with lights left over from the Toscanini program. There were significant glances, some quick deciding, and at 4:00 p.m. the same day startled NBC officials were notified that the *Voice of Firestone* show would be simulcast that evening. Permission came through from the American Federation of Musicians at 7:00 and at 8:30 the first commercial musical simulcast in history took the air. (Toscanini's the night before had been the first sustaining musical simulcast.)

This initial *Voice of Firestone* simulcast was strictly one-shot. Company officials thought that repeating the TV version week after week would become deadly. So they cast about for other TV fare and in April 1948 picked up the NBC package *Americana*. This was a quiz based on American history. Ben Grauer m.c.'d a regular panel of five high school students and visiting contestants. Visual appeal came from having many of the questions acted out by costumed actors. Guest celebrities who were important in current events appeared.

For over a year, Firestone bankrolled the program on NBC-TV. From April 1948 until December 1948 it filled the 8:30 to 9:00 p.m. slot—opposite the *Voice of Firestone* radio show. This put Firestone in the awkward position of competing with itself in the two broadcast media. In December 1948, however, the time was shifted to 9:30 to 10:00 p.m. Despite determined doctoring, the show pulled low ratings. Nothing seemed to help, so in August 1949 the company dropped *Americana*. A company official's analysis of the situation: "It seemed that people didn't want education, they wanted entertainment. It may be that the trend has changed since those earlier days; several educational programs are making a success of things lately. But in '48 and '49 people seemed to want entertainment most, and we had tough entertainment competition."

Although Firestone was disappointed in *Americana's* reception, that didn't sour them on television in general. Board Chairman Harvey S. Firestone, Jr., had a personal conviction that TV was a good medium for the company to be in. Continued searching for another television vehicle failed to uncover one that was satisfactory. But NBC had been notified that the company would resume telecasting on 5 September 1949, which led to a simulcast of *Voice of Firestone* as a stopgap. After several weeks of simulcasting the

# AFTERNOON TV IS Big IN HOUSTON

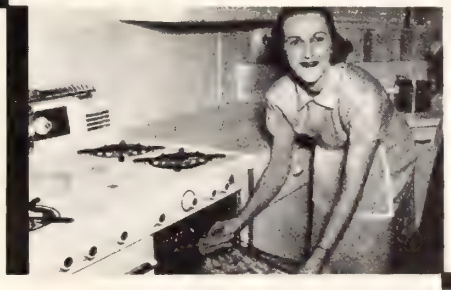


KPRC-TV's afternoon program schedule is the biggest thing in Houston. All 65,000 sets in the greater Houston market are tuned to Houston's only TV station, KPRC-TV, with a daily audience of 318,000 potential customers. A galaxy of top national shows plus star-studded local shows assure afternoon TV advertisers of top notch TV coverage.

**Get the Complete Facts from Your Petry Man**



MATINEE WITH DICK GOTTLIEB brings one of Houston's top TV personalities to afternoon viewers. Matinee is relaxed, informal and entertaining. Paige Thompson adds color and feminine charm.



TV KITCHEN, conducted by Jane Christopher, home economist, features new, economical dishes, shows the foods actually being prepared. A "must" for Houston housewives.

BEST FOOT FORWARD, conducted by gracious and beautiful Mary Beth McDonald, features fashion news and make-up demonstrations, plus practical ideas on time and worry savers about the house.





Stokely's LAUGH WITH THE LADIES is an audience participation program sparked by popular Bill Bryan. A top local radio show transplanted to TV.



Foley's TV SHOPPER did a terrific job in the bus strike emergency, and is now a daily feature. "Shopper" Jane Grey and store personnel cover the store.

**KPRC TV**

**CHANNEL 2 HOUSTON**

*FIRST in Radio and Television*

**TOP NETWORK SHOWS TOO:**

★ ***Kate Smith*** ★ ***Gary Moore***

★ ***First Hundred Years***

**Jack Harris, General Manager**
Represented Nationally by
Edward Petry & Co.

general reaction was good and TV ratings climbed steadily. Since then success of the program on TV has brought a red flush to the cheeks of some network seers who had predicted failure for a musical simulcast. It has also vindicated the judgment of Harvey S. Firestone, Jr., in keeping the program on the air.

There is no question about the simulcast's success. Only six months ago Firestone hired the Psychological Corporation for a special survey of 10,000 people to find out how well it was doing. Speaking of this survey, a company official says: "It is probably the most accurate report of a radio and television program that has ever been made. It showed that 19.2% of all radio and television (combined) homes in the country tuned in the *Voice of Firestone* regularly, that is at least once every two weeks. Another 35.6% tuned in occasionally, which means once every two months."

The survey was conducted in 26 areas of the country and was scientifically apportioned among different income and social groups. The company points out that the survey was made between 28 July and 8 August 1950 when listening takes a dip. They believe that present listening plus viewing tops 25% among regular listener-viewers, and hits a 50% occasional audience.

The Psychological Corporation survey is backed up by a steady climb in the program's Nielsen. The TV half of the *Voice* has risen from a modest 9.7 in March 1950 to a substantial 25.0 in November, while its competition (*Arthur Godfrey's Talent Scouts*) has dropped from 40.8 to 37.8 in the same period. Firestone observers cite this as evidence that their show is picking up more viewers, partly at the expense of the *Talent Scout* program.

On radio, too, the rating has climbed since TV was added. This is explained, says the company, by the fact that non-TV set-owners probably watch the visual version of the *Voice of Firestone* at a neighbor's home and like it well enough to tune in on radio for subsequent broadcasts. Firestone's increases in radio audience cut further into *Godfrey's Talent Scouts*, since the Godfrey show is also a simulcast.

Resultwise the company is well satisfied, though it's hard to trace specific sales to the simulcast, even harder to separate the impacts of radio and TV. Firestone does find, however, that results are "much better" in cities where TV has been added to radio. Company executives have this to say in comparing the broadcast media: "We feel that television is a much more direct and much more productive selling medium and the results we have obtained from it are excellent as compared with radio." They add, however, that separating radio and TV results derived from a simulcast are almost impossible when cities carry both versions.

Besides the added impact of TV, there are other obvious advantages of a simulcast. Radio alone now costs Firestone close to $1,000,000 a year, up about $100,000 since 1940. Adding television boosted the yearly budget another $500,000, with this year's cost increases expected to make it $700,000. That brings the Firestone broadcast bill to approximately $1,700,000 per year.

Firestone estimates that simulcasting saves them 25 to 33% of what they would have to pay for separate radio and television shows on at different times. The same artists appear on both, keeping the talent cost down. Duplication of rehearsal time and use




# SUCCESSFUL ADVERTISERS

## USE

WHIM

## PROVIDENCE

And more use it all the time, because the evidence keeps mounting — Providence's best radio buy is WHIM. Below are accounts currently running and/or which ran in 1950.

Adam Hats
Anacin
Autocrat Coffee
Barcolene
Bay State Raceway
Bon Ami
Bond Bread
Borden's
Borden's Instant Coffee
Boston Herald Traveler
Boston Post
Brocton Fair
Chase & Sanborn Coffee
Chase & Sanborn Instant Coffee
Coca Cola
Colonial Club Plan
D'Arrigo Brothers Andy Boy Vegetables
Eclipse Foods
Feenamint
Fritos
Garfield Seidlitz
Habitant Soups
Hanley's Ale
Haviland Chocolates
Hills' Cold Tablets
Histoplus
Hood's Ice Cream
Hycrest Greeting Cards
Icade Mayonnaise
Inhiston
Ivory Soap
Kirkman's Soap
Kool Cigarettes
Ladies Home Journal
La France Blueing
Life Magazine
Lipton Tea
Lydia Pinkham
MGM Pictures
Modern Coffee
Musterole
Narragansett Racing Association
N.E. Pretzel Co.
Nucoa Margarine
One-Pie Mix
Plymouth Motors
Pinex
Quintone Shoe Polish
RKO Pictures
Raleigh Cigarettes
Red Cap Refresher
Reddi-Wip
Rem
Resistab
Rumford Baking Powder
Schaefer Beer
Selznick International Pictures
Surf
Sutra Sun Lotion
Swansdown
Tenderleaf Tea
Tide
Thayer's Throat Lozenges
Westinghouse Appliances
Wise Potato Chips
Whitings Milk
Willow Wash
Zarek




HEADLEY-REED
REPRESENTED

of studio facilities is also cut considerably; and production staffs needn't be doubled.

Simulcasting, unfortunately, is not an unmixed blessing. While costs remain lower than for sparate programs, programing for both media is not easy. An obvious pitfall, which Firestone has successfully sidestepped, is to "photograph" a radio program. This was probably what skeptics had in mind when they said the simulcast of a musical show would flop.

The *Voice of Firestone* strikes a careful balance, leaving no "dead air" for the radio audience, no static video for the televiewers. As in the earlier radio-only version, each broadcast is built largely around a singing guest star—usually an opera singer. Eleanor Steber, Bidu Sayao, Lauritz Melchior, and others have guested in the past year. Since the simulcast became permanent, no star has appeared more than five times in a year. The company feels a variety of faces are necessary for television.

Production numbers and a variety of camera effects are musts to keep the action moving for viewers. Three sets flank the large stand on the center theatre stage where Howard Barlow's orchestra plays. Two or three production numbers fill out each half-hour show; as many as 10 actors and actresses often appear in each. Two pedestal and two dolly cameras plus three boom microphones shuttle around constantly covering the production numbers, interspersing long shots with close-ups of the orchestra and "background shots." One pedestal camera glides between the rows of musicians for an occasional head-on view of Howard Barlow wielding his baton.

"Background shots" have become a *Voice of Firestone* specialty. Rear-projection movie screens are used to provide moving pictorial backgrounds. Sequences of film are also used for the opening identification, and about half the time for commercials. Slides are projected on another screen for use as a background in production numbers. Photographs are another handy introduction to some of these numbers—in a recent broadcast a long photographic strip was slowly "panned" to give a movie-like effect.

With the complex staging necessary for television, rehearsal time has lengthened radically. This is the usual schedule for one week's half-hour show.

(1) Saturday, positioning all the performers: three hours. (2) Sunday, dry run of the entire broadcast: five or six hours. (3) Monday, camera crew and orchestra rehearsal: about eight hours.

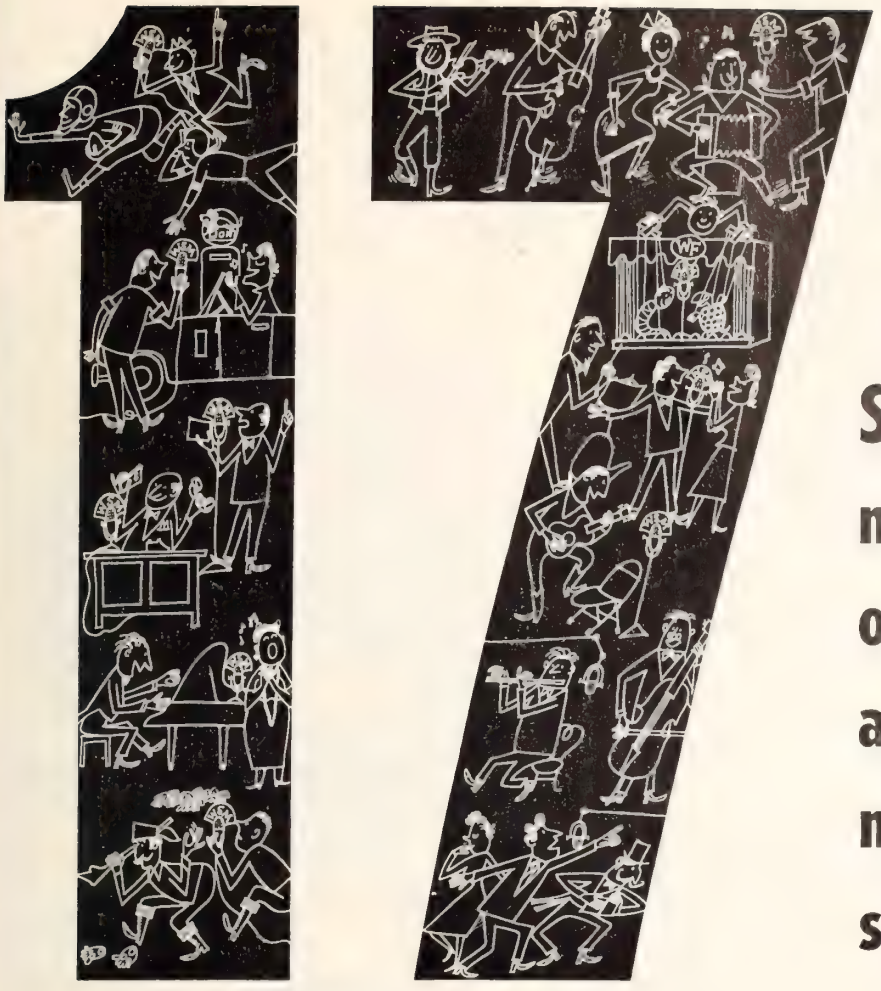
Take the orchestra rehearsal as an example. For radio alone, practice was limited to about 90 minutes. Simulcasts require about four and a half hours. And musicians' salaries have gone up in the past year. Rehearsal time for the orchestra runs to $12.00 an hour per musician, while broadcast time costs $18.00 for radio and $15.00 for TV. (The new AFM proposals would add to the TV figure). One Firestone official estimates that in the past six months cost of the 47-man orchestra has doubled. This is exclusive of the other 49 people involved in the simulcast.

Commercials for the simulcast have brought their problems, as well. Two commercials are scheduled during the half-hour broadcast, one two minutes long, the other one minute. The one-minute period is always done on film (each film is repeated about a half-dozen times a year, costs between $2,500 and $3,000). Occasionally, the two-minute commercial is also a film, though usually it's a live presentation with announcer Hugh James delivering the pitch.

Simulcasting posed another difficulty for national advertising manager A. J. McGinness. He says, "Writing commercials for the *Voice of Firestone* is like walking a tight-rope. On radio alone we did an institutional job mainly—'a high-grade company with high-grade products' but on TV we can put a little more 'sell' into the commercial. The problem is to get the 'sell' into the TV and not overdo it for the radio audience. I do it by writing the commercial essentially for radio, then I illustrate the points in the radio copy with drawings, pictures, film segments and so on. It's the illustrations that carry the 'sell' for the television audience."

Most of the Firestone commercials plug tires, since about two-thirds of the company's output is still in that product. Rubber aerators (they take the splash out of water faucets), foam rubber mattresses, "Velon" plastic fabric, and dozens of products made for Firestone and sold at their 700 stores or 70,000 dealers are rotated. Fire-



# Seventeen network originations a week must mean something...

If you want to sell the Central South most effectively and at the smallest cost, these facts warrant your careful consideration:

- WSM is currently originating seventeen network shows in addition to regular station business.
- These shows range from a delightful children's fantasy called Wormwood Forest to a hard hitting folk music show designed to move men's work shoes from dealer's shelves.
- They make use of every type of program material from comedy to serious music.
- They feature talent which is not only network quality but top network quality . . . *talent that comes from WSM'S own staff of more than 200 people.*

No other single station in America can match this production know-how nor offer talent of this quality and in this quantity. And this explains, better than market figures or cold coverage data, why you cannot adequately sell the Central South without WSM.

WSM
NASHVILLE

# $655,390,000

*that ain't hay, mister*

# OR IS IT?



**When the crops were laid by, Arkansas farmers grossed over $655,390,-000. That represents a lot of cotton, rice, fruits, vegetables, dairy products . . . yes, and hay, too. It *could* represent a lot of sales for you!**

**Loyal Arkansas farmers listen to and believe in KVLC. Your sales message, given KVLC's sock-sell will reap big dividends for you. We can prove it. Ask our National Representative or write us for factual information about KVLC's rich farmer audience.**

1050 KC
KVLC
Little Rock, Ark.
National Representatives
RADIO REPRESENTATIVES INC.


stone-owned retail stores get a boost every March when the commercial offers free packets of flower seeds to everyone asking for them at a Firestone store. Usually, more than 2,500,-000 packets are given away each year.

Although Firestone is already making a considerable number of military weapons and supplies, it does not anticipate a severe shortage which would justify dropping their broadcast. This is how a company official describes the present situation:

"At the moment, it does not appear that tire rationing will be necessary. After the synthetic rubber plants get into full operation in April, they should be able to keep up with the demand for both civilian and military needs. We feel that by the end of the year the Government stockpile will be large enough to permit the release of more rubber for civilian use and we do not anticipate a severe tire shortage unless we have a third World War and only then if it occurs within the next few years.

"At present, it would appear that during the defense period we will stress the one line of tires which the Government restrictions permits us to make, plus recapping and retreading, plus whatever home and auto supplies are available in sufficient quantity to justify advertising. Unless the situation changes materially from the present, we are planning to keep on very much as we have in the past with our commercials. This means keying the selection of merchandise to products not in short supply."

During the last war, Firestone continued its program right through, emphasizing retreading, recapping, and the services which their dealers and retailers could provide to lengthen tire life.

Comparatively, firms in the tire and rubber industry are medium-sized enterprises. Firestone was second last year with a profit of $33,267,561, half of which was made by overseas subsidiaries. The rubber industry ranks fortieth in earning power per sales dollar, making an average of 4.1% profit after taxes in 1948.

Although about 75% of the rubber used in this country goes into vehicle tires, there are over 30,000 rubber articles being manufactured today. Firestone is still primarily a tire manufacturer (two-thirds of its output goes to tires), despite several jumps in foam-rubber production facilities in the past year. The company retains its very lucrative arrangement to supply the greater share of original tires for Ford cars. Harvey S. Firestone and Henry Ford became close friends when both fought vigorously for industrial independence.

This production pattern is not standard for the industry. Goodyear Tire & Rubber Comapny is heavily involved in industrial applications of rubber; U. S. Rubber moulds only half of its raw rubber into tires.

Aside from a fondness for musical programs, the other three of the "big four" have not followed any uniform broadcast advertising policies. Number one in the industry, Goodyear Tire & Rubber Company, has set some kind of record for low-pressure selling with its radio show *The Greatest Story Ever Told*. Since January 1945, this series of dramatized Bible stories has carried no commercial. It is merely introduced with this phrase: The Goodyear Tire & Rubber Company presents. . . ." Yet this simple announcement (required by FCC regulations), plus a similar tag at the end, persistently pulls heavy listener mail, proves out in sponsor-identification surveys. Goodyear's public-service program has won every radio award, was recently expanded to the full ABC radio network.

Recently, Goodyear added a TV show to its broadcast advertising. The *Paul Whiteman Goodyear Revue* first went before the cameras 6 November 1949 on the ABC-TV network. A half-hour musical (Sundays at 7:00 p.m.), it features an orchestra under conductor Paul Whiteman, a vocal chorus, dance group, permanent and guest vocalists.

U. S. Rubber, number three presently, used to pick up the tab for an hour-and-a-half Sunday afternoon radio broadcast of the New York Philharmonic Orchestra (from May 1943 to April 1947). More recently, on television, U. S. Rubber sponsored one-shot newsreels of events like the Soap Box Derby, Cleveland Air Races, Tam-O-Shanter Golf Tournament, and the like on WABD during 1945 and 1946. From 1946 to 1948, also on WABD, U. S. Rubber teamed up with the Encyclopedia Brittanica for a half-hour, once-a-week show called *Serving Through Science*. Its latest TV venture was a quarter-hour segment of *Lucky Pup* on CBS from March 1949 until November 1949. *Lucky Pup*, a top-rated kid-

**"CAR" DIOGRAPH**

This driver points to something you may have overlooked. In WGAR's home county, 52,957 passenger cars *with auto radios* are in use between 7:30 and 8:00 AM, and 75,831 between 5:00 and 5:30 PM! In WGAR's entire coverage area there is an estimated potential audience of more than a half million cars with auto radios! Get these plus factors in the new WGAR car radio study.





**SALUTE TO WGAR**

For its splendid services in the interest of the fighting forces, veterans and veterans' organizations, Carl George (right), WGAR general manager, accepts an American Legion citation of the national organization from Milton R. Norris (center), Commander 13th Ohio District. Don Hyde (left) conducts one of many WGAR service-slanted shows.

*in Northern Ohio..*

# WGAR

**the SPOT for SPOT RADIO**



FREE SPEECH MIKE



**BLUEPRINT FOR SUCCESS**

Marvin Helf, Cleveland builder with a 200-a-year home building record, has set a solid foundation in the real estate business. At 31, he is a member of the Home Builders Association and on the Board of Trustees of the Cleveland Real Estate Board. His young ideas and modern planning, appeals to young moderns. He goes right into the homes of his prospects through WGAR.



**TAKES THE CAKE**

Dick Grahl, chief media buyer of Wm. Esty Co., Inc., New York, takes his cake from George Backus of Edward Petry & Company. By remote control, more than a thousand persons throughout the nation joined WGAR's 20th Anniversary celebration on December 15. They received specially-baked birthday cakes symbolizing WGAR's progress and service.

**RADIO . . . *AMERICA'S GREATEST ADVERTISING MEDIUM***

**WGAR . . . Cleveland . . . 50,000 watts . . . CBS • Represented Nationally by Edward Petry & Company**

die show, plugged Keds — sneakers worn by the younger generation.

Since this last sponsorship, U. S. Rubber has dropped completely out of radio and television. The company does not rule out future broadcast activity, but has no air plans this year.

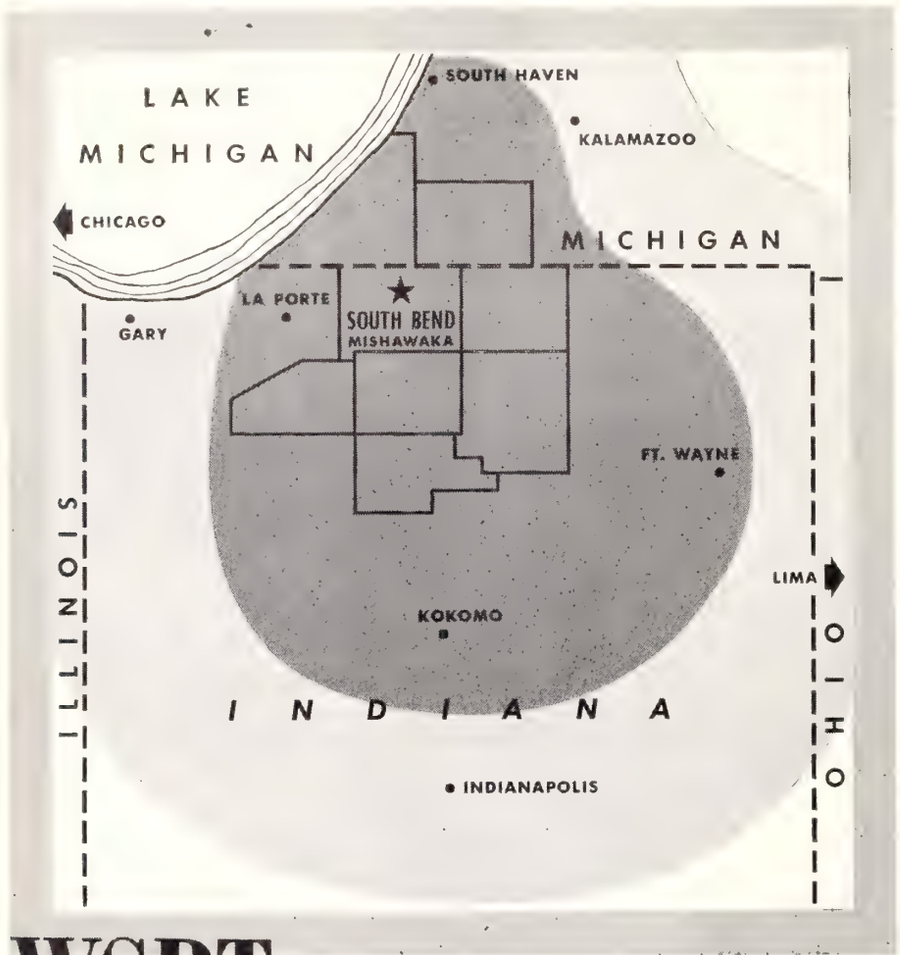
The B. F. Goodrich Company, smallest of the "big four," was first in network radio. That is, if the infant WEAF hookup in 1924 can be termed a real network. At that time it reached a few cities on the Eastern seaboard. The *Goodrich Silvertown Orchestra* first went out over WEAF in December 1924, continued until August 1928.

Goodrich jumped into TV only last April with *Goodrich Celebrity Time* over CBS-TV. *Celebrity Time* (Sunday, 10:00-10:30 p.m.) pits two well-known guests against two regulars in a comedy quiz. M.C. Conrad Nagle keeps the atmosphere informal as regulars Herman Hickman—300-pound Yale football coach—and pretty singer Kyle MacDonnell vie with guests like Ilka Chase, Phil Silvers, etc. For live commercials, a "dealer's store" is used

On one thing all the major rubber companies are agreed: with television they can put real "sell" into their commercials. Radio will probably continue to do an excellent public relations job for them, build up the institutional story of "quality." But TV has opened up new advertising possibilities for selling their heavier products like tires, mattresses, and appliances. Short of all-out war and consequent scarcities, rubber companies appear to be in television to stay.

This, of course, applies to Firestone as one of the big four. There is good reason to believe that Firestone will also retain its radio broadcast come what may. No one in the company forgets for a moment that the *Voice of Firestone* was founder Harvey S. Firestone's personal choice. His widow, Mrs. Idabelle Firestone, composed the program's closing music in 1932 and another of her compositions became the opening song in 1941. Oldest son, Harvey S. Firestone, Jr., has frequently shown a strong interest in the program, and most of the five Firestone brothers have appeared on it at one time or another.

With the Firestone family still very much in active control of the business Harvey Firestone founded in 1900, a program could hardly have a better guarantee of continued sponsorship. The truth is, even if there were no sentimental ties between the *Voice of Firestone* and the Firestone family, the broadcast has done what it set out to do in 1928. The radio show has not only sold the idea of Firestone as a synonym for quality, its TV version promises to sell very substantial quantities of Firestone products. ★ ★ ★


# WSBT IS THE BONUS BUY!

You get a big coverage bonus—and a rich one—with WSBT. In addition to the half-million people in the eight-county South Bend-Mishawaka trading area, there are a million *more* people in the primary area. This extra million spend nearly a billion dollars a year for retail purchases—*in addition to* the half-billion spent in the trading area alone. That's *bonus* coverage of *bonus* spending!

WSBT delivers bonus listenership, too. Every CBS show on WSBT enjoys a Hooper that's higher than the network average. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE


## TOP COMMERCIALS: SPOT

(*Continued from page* 24)

in impact. They prove that a spot announcement needn't contain a jingle to make good.

### 3. *Ajax Cleanser*

Ajax Cleanser is a comparatively new product (only four years of age) which has made a big dent in a highly competitive field. Backed by the resources of Colgate-Palmolive-Peet, Ajax began its foaming action with a big splash in radio and newspapers. Joe Rines, at that time Sherman & Marquette's radio director, knocked out a snappy jingle which is still playing a big part in Ajax expansion:

*Use Ajax, the foaming cleanser,*
*Floats the dirt right down the drain;*
*You'll stop paying the elbow tax,*

*When you start cleaning with Ajax.*
*So use Ajax, the foaming cleanser,*
*Floats the dirt right down the drain.*

This jingle goes out on an average of five times a week on 145 stations in 120 markets. When the radio spot campaign first took the air, it consumed about 75% of the Ajax budget; it now takes about half. Addition of TV has pared down the spot radio portion.

Colgate-Palmolive-Peet felt they had a very good product—a scented, foaming cleanser that didn't lay soggily in the sink after its work was supposed to be finished. It was spot radio that broke the ground for them. The combination of good product and spot radio advertising has zoomed Ajax into first place nationally. Ajax estimates its sales at about one-third of the total cleanser business.

Air strategy is to buy daytime spots adjacent to good women's programs. This snares the housewives, most logical customer for a cleanser. Although Ajax now uses comic strips, some newspapers, and TV, its original missionary work was done almost entirely with announcements. Half of its half-million-dollar budget stays in spot radio.

Success of the Ajax strategy has caused some anguished moments in the Bab-O company offices. Bab-O, unseated by Ajax as number-one cleanser, re-examined its advertising policies to see what could be done. The changes were nothing short of revolutionary. The cleanser company (B. T. Babbitt) switched their account to William H. Weintraub, dropped two soap operas costing $2,000,000 (*David Harum*, NBC; *Nona From Nowhere*, CBS). In a complete turnabout, Bab-O put $1,000,000 a year into five-minute news reports over 400 MBS stations—*The Bab-O Reporter* and *Glim Presents the News*. They also picked up a half-hour Saturday daytime drama on ABC-TV called *Ruth and Eileen*. Observers consider the Bab-O convulsions a tribute to canny air advertising by Ajax.

### 4. Bromo-Seltzer

Bromo-Seltzer is the most venerable of the half-dozen commercials in the top group. Although copy may vary, the "talking train" has been a tradition with this headache remedy for a decade. Through the articulation of a Sonovox operator, listeners hear: "Fight headache three ways . . . Bromo-Seltzer . . . Bromo-Seltzer . . . Bromo-Seltzer."





"Fastest Growing Area in the South"

**95th MARKET IN THE UNITED STATES**

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.

**TRADING AREA POPULATION OF OVER 600,000**

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.

**$133,890,000 CITY RETAIL SALES**

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were $5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

*Write, Wire or Phone for Availabilities!*

NBC **WSFA** Represented by Headley-Reed Co.

CBS **WCOV** Represented by The Taylor Co.

MONTGOMERY NETWORK STATIONS ASSOCIATION

MUTUAL **WJJJ** Represented by Weed & Co.

ABC **WAPX** Represented by The Walker Co.

Batten, Barton, Durstine, & Osborn has had the account since 1946, inherited it from McCann-Erickson, who in turn got it from Ruthrauff & Ryan. Ruthrauff & Ryan originated the "talking train" about 1941, when they also introduced the "BO foghorn" for Lifebuoy soap. Bromo-Seltzer's "talking train" has stuck right through agency shifts.

Emerson Drug Company, makers of the product, has bankrolled several network programs (*Inner Sanctum* and now *Hollywood Star Playhouse*). It maintains a three or four per week announcement schedule on about 45 stations in 26 markets as well. One minute and 20-second chain breaks in the evenings seek to convert adult users of headache remedies. Sports adjacencies are especially popular. Although Emerson spends less of its sales dollar for advertising than the three leading brands put out by drug "empires," its sales have gone up about 50% in 15 years. Bromo-Seltzer is a strong fourth in the $120,000,000-a-year headache-halting business.

Bromo-Seltzer has capitalized on familiarity and the long build-up in its spot radio advertising. Besides the Sonovox device, the voice of Norman Brokenshire, veteran announcer on Bromo-Seltzer network programs, carries the sales message. The six one-minute variations are changed on an average of twice a year.

After making a stir with the Bromo-Seltzer and Lifebuoy effects in 1941, Sonovox lapsed into relative silence. Hollywood used it for a few pictures and Free & Peters (radio representatives) has licensed it for use on a few scattered transcribed commercials. Free & Peters was chosen by inventor Gilbert Wright to handle all Sonovox radio business. In a recent unexplained resurgence, Sonovox sound effects are being used for Silver Star Blades (plucked piano strings), Super Pyro Anti-Freeze (automobile horn), an NBC promotion (chimes), and the Bromo-Seltzer train whistle.

Sonovox, by the way, might be used more extensively if there were more sounds which could be formed into words. But a sound has to be continuous, of moderate frequency, and must have good "presence"—loud enough so as not to require amplification. These are the mechanical problems, artistically the sound must be easily identifiable to be effective.

When Emerson Drug added TV recently, the Sonovox effect became even more effective. In the announcement, a Bromo-Seltzer bottle flops on its side, sprouts locomotive features, and lets out the traditional steam whistle message. The Free & Peters contact man for Sonovox, Edward C. Redding, expects more business in TV because the picture identifies sounds, clears up ambiguity.

### 5. *Flamingo Orange Juice*

Flamingo Orange Juice is a recently-introduced product of the Leigh Foods Company. It's Douglas Leigh's first venture into the food field. (He is better known for "spectaculars" and adlighted dirigibles.) Leigh got the idea for a calypso tune for Flamingo while honeymooning in Bermuda. The flamingo being a tropical bird, the orange a tropical fruit (semi-tropical, at least), and calypso being a Caribbean song style, they all fitted well together.

Practically the whole of each spot announcement is sung in calypso. One announcement goes, in part:

*GROUP*: "*Flamingo*"
*SOLO*: "*Frozen Orange Juice!*"
*GROUP*: "*Flamingo*"
*SOLO*: "*Frozen Orange Juice!*
*If you want the very best.*
*Remember the woman who lived in the shoe.*
*Who squeezed orange juice 'till her face was blue,*
*A thing like that shouldn't happen to you,*
*For you can always buy,*
*GROUP*: "*Flamingo*"
*SOLO*: "*Frozen Orange Juice!*"
*GROUP*: "*Flamingo*"
*SOLO*: "*Frozen Orange Juice,*
*If you want the very best!*"

Wendell Adams of William Esty Company wrote the music, Barbara Bender of the same agency wrote lyrics. Vice president Stanley MacArthur of Leigh Foods has done two or three other variations since then.

Flamingo Orange Juice took off by blimp last August first—one of Leigh's advertising blimps, that is. Then it became immortalized in blinding light on a Broadway spectacular, finally wound up on the radio with the calypso jingle. Spectaculars in four or five cities, some magazines, and radio plus TV round out the present Flamingo drive. It's aimed frankly at forcing distribution, and has done a wonderful job too.


CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL




**CHIEF SAYS:**

"Chief sure mixum heap strong potion
Catchum plenty sales for you
Merchandising and Promotion—
Cleveland's strongest signal too!"

**GOOD MEDICINE FOR INCREASED SALES**

**Use WJW—Greater Cleveland's most merchandising-minded, promotion-minded station—for quick sales results!**

BILL O'NEIL PRESIDENT

**CLEVELAND'S *Chief* STATION**

**WJW**

**5000 W.** WJW BUILDING — **BASIC ABC** CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

Some 35 distributors now cover 26 states. Leigh's goal is 100 distributors to blanket the country. His 10 to 20 announcements per week on 50 radio stations will be intensified. On 1 January the company added television in New York, Philadelphia, Greensboro, N. C., Atlanta, and New Orleans.

Flamingo jingles are directed at housewives (who do the buying) and youngsters (who presumably do much of the orange juice drinking). Good kid show adjacencies in early evening are bought on radio and TV, as well as some evening chain breaks. The time periods sought are morning, around noon, and in early afternoon—before the Mrs. goes shopping. Similarly, Wednesday, Thursday, and Friday are preferred, with some Saturday and Sunday spots to catch the youngsters.

In a three-month continuing survey made for Leigh Foods, which ended in October 1950, Flamingo Orange Juice showed up number two with 44% recognition in a group of seven brands. With so many frozen orange juices already on the market, distributors needed another one as badly as a mass hunger strike. Yet Leigh salesmen, armed with the transcribed announcements and assurance that they would be broadcast heavily, cracked one distributor after another. The TV film, with the tune accompanied by animation, is doing even better.

Leigh Foods has done so well with orange juice, it introduced a grape juice mix in December 1950, frozen coffee in February. Douglas Leigh took a look at the phenomenal success of the Chiquita Banana calypso series before he got serious with his. Leigh reasoned that his Flamingo jingle would catch on as effectively—and it did.

### 6. *Spud Cigarettes*

Spud Cigarettes had a completely different competitive problem from Flamingo. Far from being a newcomer, Spuds has been a junior member of the Philip Morris Company lineup for some time. Spuds and Kools (Brown & Williamson Tobacco Corporation) are the only mentholated cigarettes on the market nationally. Kool sales have leaped under the impact of heavy spot radio advertising (see SPONSOR 6 November 1950).

In April 1950, the Philip Morris people shook Spuds out of a temporary advertising lethargy, put some money





**Get Your Share of Drug Sales in the Norfolk Metropolitan Sales Area with WTAR and WTAR-TV**

Folks in the Norfolk Metropolitan Sales Area—Norfolk, Portsmouth and Newport News, Virginia—are big spenders in drug stores—$14,995,000* to be exact. These same Nor-folks listen most of the time to WTAR, the station that delivers you more listeners per dollar than any other station, or combination of local stations. Mr. Hoopereports prove this. And, when Nor-folks look at television, they must look at WTAR-TV, the *only* TV service in Virginia's First Market.

So, it's just smart for you to let the WTAR and WTAR-TV Combination sell your drug products in the Norfolk Metropolitan Market . . . to get your share and more of sales, at a profit, too. Call us, today, or your Petry man.

**Sales Management—Survey of Buying Power, May 10, 1950*

WTAR
WTAR-FM
WTAR-TV
CHANNEL 6

NBC Affiliate—5,000 Watts Day and Night.

NBC, CBS, ABC, and Dumont Television Network Affiliate

*Nationally Represented by Edward Petry & Co.*

the cost-per-listener

LEADER

in

WINSTON-SALEM

is

WAIR

OCT. 29-NOV. 4, 1950 CONLAN
ENTIRE SURVEY

| | |
|---|---|
| STATION A | 6.9 |
| **WAIR** | **30.4** |
| STATION B | 34.5 |
| STATION C | 19.0 |
| OTHERS | 4.5 |

QUARTER HOUR DAYTIME RATES

| | |
|---|---|
| STATION A | $20.00 |
| **WAIR** | **20.00** |
| STATION B | 35.00 |
| STATION C | 30.00 |

WAIR
WINSTON-SALEM
NORTH CAROLINA

National Rep.: The Walker Co.
American Broadcasting Company

REPRESENTED BY
THE WALKER COMPANY


in its pockets, and sent it forth to battle Kools. The Biow Company took hold of Spuds and fitted it out with a tricky, attention-getting jingle. It goes:
(Square-Dance, Clap-Hands Rhythm)

*Oh, listen to me lady!*
*Listen to me bud!*
*If you wanna be Mouth Happy,*
*Then you wanna smoke Spud . . .*
*Spud cigarettes are cooler than cool!*
*Smoke Spud Cigarettes—that's the Mouth Happy rule!*

In this jingle, which forms the introduction to the one-minute announcement, Spud gets in its Mouth Happy slogan. To the careless listener it also suggests that Spud cigarettes are cooler than you know what.

Ray Block wrote the music for this jingle, heard in 15, 20-second, and one-minute lengths. Biow wrote lyrics.

Since December 1950, when Spud went on TV, the spot radio schedule has been restricted to seven New York City stations — 122 announcements weekly. The effect of all this has been, according to agency account man John Rome, "a sales increase where spots have been used."

(As effective as the Spud commercial is, it has stiff competition from Kools. The Kool campaign, engineered jointly by Brown & Williamson and the Ted Bates agency, is proving highly successful. It has Willie the Penguin as a supporting star, undoubtedly has a heftier ad budget too.)

This, then, is SPONSOR's Winter 1950-51 Hall of Fame for spot radio commercials: Lustre-Creme, Life Savers, Ajax Cleanser, Bromo-Seltzer, Flamingo Orange Juice, and Spud Cigarettes—plus a half-dozen honorable mentions. Each has a slightly different problem, both as a product and as a brand within its own product field. The success achieved by these products is a credit to alert advertisers, resourceful ad men, and to spot radio. ★ ★ ★

## COLUMBIA WORKSHOP

(*Continued from page 29*)

bringing it to the threshold of the present television upswing.

In 1939, Douglas Coulter gathered 14 Columbia Workshop scripts into an anthology, he being by no means the first editor to remark that radio suffered from a leakage of professional pride due to the impermanence of its materials. Typically a radio script was aired once, then lost forever. So everybody thought it a fine thing that 14 Workshop scripts were for sale in the bookshops of the land. Ruth Lechlitner, reviewing the Coulter volume for the New York *Herald-Tribune*, considered that the radio plays "read well in printed form and should interest the general public as well as students of radio drama." She regretted some absences, thought that the 14 were too similar despite the Workshop's reputation for versatility and variety. Curiously, she passed over in silence the Norman Corwin script, *They Fly Through the Air*. Corwin was not then prominent.

The *piece de resistance* of the anthology was Archibald MacLeish's *Fall of the City*. This had been the highwater mark of the Reis regime. The dust-packet pictured the Seventh Regiment Armory on the night of the broadcast. Standing half-in, half-out of the makeshift control shed was Reis. Over in one corner by himself, oddly boyish in earphones was the voice of doom, Orson Welles.

Lead-off script in the book was *A Trip to Czardis* which seven years earlier had won the O. Henry Award as a magazine short story. Coulter praised the adaptation of James and Elizabeth Hart in expanding the Edwin Cranberry original to twice its length for radio. Making a short story long was, to Coulter, "creative work of the highest order."

In all this picking and choosing of "the best," the historian detects the beginnings of myth and legend. "The best" was not typical. Indeed the Workshop hit some all-time lows of concentrated ineptitude and fatuous fuss. An honest regard for the full truth demands this remark. One incident will hint at the type of clambake that did occur. Still employed at CBS is an executive who is down in the Workshop records as having directed a certain effusion, but he flatly denies having done so and totally disremembers the entire episode. Well he might. The fan mail and critical comments amounted to an angry roar. Letters poured in signed "Disgusted," or equivalent. The Workshop was accused of unbearable artistic pretension and lunatic detachment from common sense.

Of "artsy-craftsy" poseur stuff there was never short supply in the old Workshop. And worse than that, fatigue set in. CBS got bored at one

point and turned the series over to staff apprentices, mere boys literally just out of college. Thus for a time the vaunted laboratory for program "scientists" became a kindergarten for clumsy beginners. After a few months, CBS was shamed back to grace and restored the series to experienced craftsmen.

From the beginning, an argument raged between writers and directors as to which party contributed most. The writers charged that directors, lusting for personal glory, dreamed up half-baked schemes in their offices and brought the Workshop a cropper in consequence. Earle McGill, himself a director, spoke of the folly of experimental efforts which "established nothing but their own fraudulence." Writers made capital of the great desire of directors also to be known as writers.

Quite apart from the Workshop, American radio never decided between the writer-director and the director-writer. The first may be catalogued as a writer who feels he can never get his work properly produced unless he does it himself. His opposite number is the director who lives in his own sunlight and knows, as he knows his salary, that nobody else can possibly write up to his genius as a director. In passing, the writer-director, or director-writer, as you prefer, customarily collects two separate fees.

Charles Jackson, then a staff writer at CBS, later a best-selling novelist ("Lost Weekend," "The Fall of Valor," etc.) was one writer who felt the directors often spoiled good scripts in the studio. *Variety* reviewed the Workshop some 15 times through the years and divided its scoldings about equally between director and writer.

The final gesture of the Bill Lewis administration of the CBS program department was *26 By Corwin.* It represented Lewis' determined try to restore the mildewing reputation of the Workshop which too often had strayed from the ideal of adult, big-time radio and degenerated into amateur gambols. Actually the assignment overtaxed Corwin's stamina so that after some promising early scripts, what began to come through was Corwin's physical exhaustion more than Corwin's great talent. It was just too much for any one man—26 completely new or different shows in uninterrupted sequence.


# YOU MIGHT WALK A MILE IN 6½ MINUTES* - - -



# BUT . . .

## YOU NEED THE FETZER STATIONS TO PACE KALAMAZOO-GRAND RAPIDS!

**TV OR AM, the Fetzer stations are more than ever Western Michigan's best advertising values.**

**TV:** **WKZO-TV is Channel 3, official Basic CBS Outlet for Kalamazoo-Grand Rapids. It is a multiple-market station—delivers a *good picture* to more than 90,000 TV sets within a 50-mile radius. This area includes *five Western Michigan and Northern Indiana markets with a buying income of more than one and a half billion dollars!***

**AM:** **Used as a combination, WKZO, Kalamazoo, and WJEF, Grand Rapids, give unsurpassed urban and rural coverage of Western Michigan. WKZO-WJEF cost 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids—*yet delivers about 57% more listeners!* (In Grand Rapids alone, for example, they have an unduplicated coverage of 60,000 homes.) New BMB figures credit WKZO-WJEF with a 46.7% increase in their unduplicated daytime audience and a 52.8% increase at night!**

**Yes, by any standards you select, the Fetzer stations are the best buys in Western Michigan. Write direct or ask Avery-Knodel for *all* the facts.**

**Michael Pecora walked a mile in 6 minutes, 27-1/5 seconds in New York City on February 22, 1932.*

**WJEF** top 4 in GRAND RAPIDS AND KENT COUNTY (CBS)

**WKZO-TV** top 4 in WESTERN MICHIGAN AND NORTHERN INDIANA

**WKZO** top 4 in KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

The final chapter of the Workshop story begins after the war on 2 February 1946. It begins with an embarrassment. Peter Lyon, president of the Radio Writers Guild, denounced in open letters to the trade press Columbia's announced fee of $100 per Workshop script. This, said Lyon, was insulting to authors. It attempted to turn back the clock to before the war. Hadn't CBS heard about inflation? CBS' face was plenty red at that and although the script fee was later increased this was done quietly, to save feelings. The damage accomplished by the Lyon outburst remained all too apparent. The bulk of the scripts submitted in the mails was forever afterward either amateur in type or retrieved from 10-year storage in a bottom drawer. The Workshop of 1946 had to commission scripts.

Missing, too, in 1946 was the old eagerness of actors to work for scale, or long hours. One actor slipped into producer Landry's hand the following "triolet":

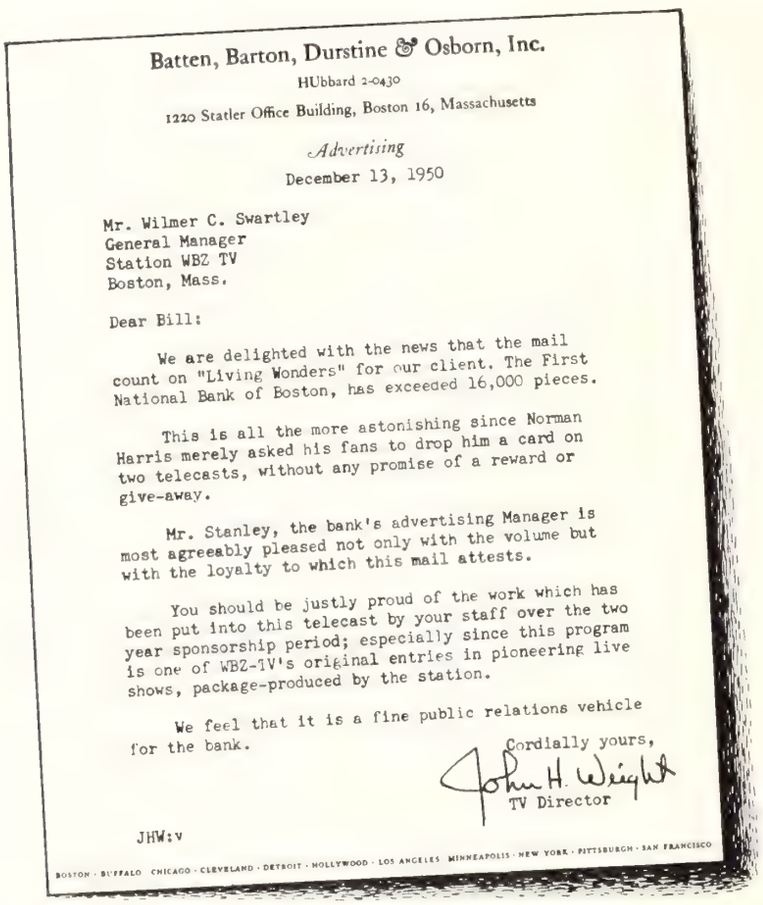
*On Workshop's high idyllic plane,*
*You work for art—*
*You do not work for earthly gain,*
*On Workshop's high idyllic plane,*
*Support the sound; do not disdain*
*To play your unimportant part.*
*On Workshop's high idyllic plane,*
*You work for art.*

There were subtle dangers in reanimating a happily remembered institution. Time had dusted the Workshop with a patina of nostalgia. Its grand moments were wrapped away in the lavender and old lace of myth and its prattfalls had never been photographed. Meanwhile, many of the Workshop's innovations of yesteryear were now old hat. Most of all the Workshop was revived in a world altered beyond recognition and distracted beyond the old attention. Mobilization, high wages, broken habits, intellectual confusion and now demobilization and painful readjustment had changed the picture. In passing, the indulgent and eloquent critics who had done so much to make the old Workshop's reputation were now dispersed.

Still, the revived Workshop of 1946 stirred up a respectable quota of controversy, discussion, and dyspeptic divisions of opinion. The revived series, like the original series, was handsomely serviced in the matter of candid observations by superiors and colleagues. This was all to the good. A Workshop is supposed to do just that. It is proof of vitality. One incident will suffice. Elwood C. Hoffman's *The Surreal Marriage* was acted out on three levels of consciousness, reality, sub-reality and sur-reality. It included, to quote Harriet Van Horne of the New York *World-Telegram*, "moments of rich, high-blown confusion" to which she sympathetically added, "but I'd rather hear a week of this than five minutes of soap opera." Not so sympathetic was CBS' famed news analyst, Edward R. Murrow. In a memorandum on asbestos, he declared the show had fouled the ozone, disgraced the network, mocked art, ridiculed science, achieved an immeasurable badness of taste. It was foolish, far-fetched, lame-brained, unconvincing, unwarranted, boyish, bilious, and stinko. In short, Edward R. Murrow just didn't like *The Surreal Marriage*.

The authentic and by none questioned artistic peak of the revived series of 1946 came on two successive Sunday afternoons when the Old Vic Repertory Company from London did their stuff for the Workshop. Led by Sir Laurence Olivier and Sir Ralph Richardson, 90-minute versions were presented of *Richard III* and *Peer Gynt*. CBS shot the bankroll for these, around $10,000. Some 22 hours of actor rehearsal each week, and 11 hours of special orchestral rehearsal were involved.

John Burrell, a deceptively quiet Briton, directed these two programs, with CBS staff director Richard Sanville by his side. Sanville was going privately nuts all the time. Once Burrell, in a very chi-chi Ivy Restaurant manner, pushed the playback and chided one of the British actors. "I



Batten, Barton, Durstine & Osborn, Inc.
HUbbard 2-0430
1220 Statler Office Building, Boston 16, Massachusetts
*Advertising*
December 13, 1950

Mr. Wilmer C. Swartley
General Manager
Station WBZ TV
Boston, Mass.

Dear Bill:

We are delighted with the news that the mail count on "Living Wonders" for our client, The First National Bank of Boston, has exceeded 16,000 pieces.

This is all the more astonishing since Norman Harris merely asked his fans to drop him a card on two telecasts, without any promise of a reward or give-away.

Mr. Stanley, the bank's advertising Manager is most agreeably pleased not only with the volume but with the loyalty to which this mail attests.

You should be justly proud of the work which has been put into this telecast by your staff over the two year sponsorship period; especially since this program is one of WBZ-TV's original entries in pioneering live shows, package-produced by the station.

We feel that it is a fine public relations vehicle for the bank.

Cordially yours,
John H. Wright
TV Director

JHW:v

BOSTON · BUFFALO · CHICAGO · CLEVELAND · DETROIT · HOLLYWOOD · LOS ANGELES · MINNEAPOLIS · NEW YORK · PITTSBURGH · SAN FRANCISCO

*From many of advertising's foremost leaders come the most complimentary statements about*

**WBZ-TV Boston**

CHANNEL 4
REPRESENTED BY NBC SPOT SALES

say, David, you are talking frightfully fast, you know. If I can't understand you, what will these poor Americans do?"

CBS censorship asked the deletion from *Richard III* of the opening line, "Fod God's sake, let us sit upon the ground and tell sad stories of the deaths of kings," but Sir Ralph Richardson rebelled at this "provincialism." Behind his back, Sanville borrowed Richardson's script and blacked out the naughty words. It also took much persuasion to get Olivier to revise "Cousin, thou wast not want to be dull: shall I be plain? I wish the bastards dead." He finally consented to say "the princes."

The fan mail for the Old Vic performances ran to some 700 pieces, many of them telegrams, many from names famous in the theatre and in Hollywood. The film colony relied upon radio for its sole taste of the famous British players. Some of the exiles, miserable beside their Beverly Hills swimming pools, practically wept on the long-distance telephone.

Well, enough of history.

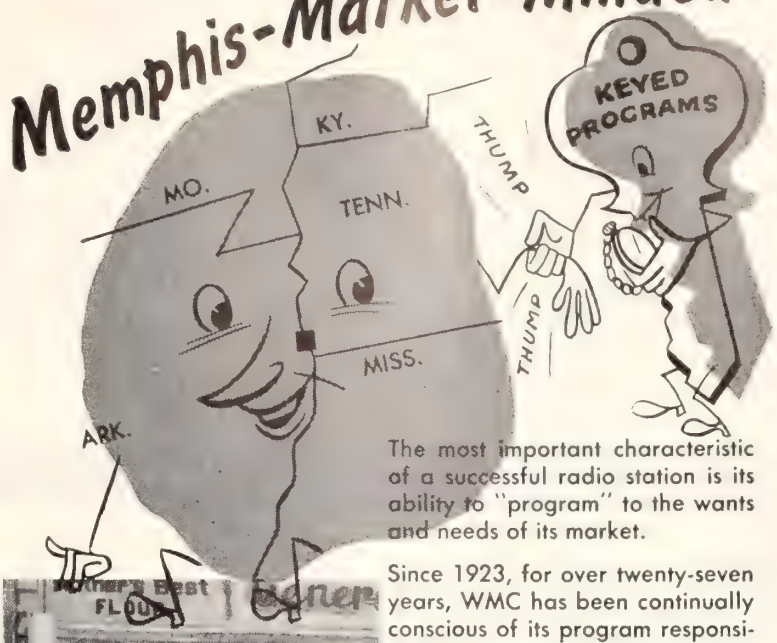
Let us now attempt to sum up what seems the net practical bread-and-butter facts with regard to the series, and to project such conclusions into the present television situation.

1. Granting that the Workshop must be unmistakably hooked up to the the economic conditions of its own era, and of radio, it follows that any Workshop intended to serve television must be planned to the dimensions of TV's day. This then is a first, obvious conclusion. One notes that there has been talk recently of CBS itself launchin a TV workshop (no concrete plans) and that meanwhile the CBS religious series, *Lamp Unto My Feet* consciously apes the Workshop spirit, using stereoptican backdrop effects, weird arty "wipes" and strange, arresting transitional devices from scene to scene. NBC, too, has experimented in the Workshop tradition on its sustaining *Cameo Theatre*. A year or so back, J. Walter Thompson also ventured into the new and novel with *The Crystal Ball*.

2. One organization, CBS, assumed the burden and collected the honors of the radio workshop. In the summer of 1936, the budget was a mere $400 a week, making the Workshop the cheapest publicity milch-cow, all other considerations apart, on record. By


WMC is

Memphis-Market-Minded!




The most important characteristic of a successful radio station is its ability to "program" to the wants and needs of its market.

Since 1923, for over twenty-seven years, WMC has been continually conscious of its program responsibilities in informing and entertaining the 796,450 radio homes that make up the great Memphis market.



**Mayor of Skunk Hollow**

*Here is a successful example of WMC's Memphis Market-Mindedness! Since 1943, Slim Rhodes and his Mother's Best Mountaineers have broadcast continuously over WMC five quarter-hour programs a week for an imposing total of 1,990 quarter hour periods.*



**—and here's what the sponsor thinks of it!**

*"Slim Rhodes and his Mother's Best Mountaineers have been a vital factor in making Mother's Best Flour a Mid-South favorite.*

*"The fine reception our program has enjoyed for nearly ten years is reflected in our sales figures for this area."*

(Signed) R. W. Vollmer
Southern Sales Manager
Nebraska Consolidated Mills

WMC
MEMPHIS

NBC—5000
WATTS—790

WMCF
WMCT

260 KW Simultaneously Duplicating AM Schedule

First TV Station in Memphis and the Mid-South

Owned and Operated by The Commercial Appeal

National Representatives, The Branham Company

the winter of 1946 when the series was revived, the publicity possibilities were drastically dehydrated, but the budget had jumped to around $1,900, broken down as follows:

| | |
|---|---|
| 18 musicians, 3 hrs. rehearsal | $550 |
| Conductor | 60 |
| Cue music | 75 |
| 10 actors, 6 hrs. rehearsal | 308 |
| Script | 200 |
| Rights | 150 |
| Coordination | 50 |
| Contingencies | 500 |

How much would a TV experimental series stand? Twice as much as 1946 radio? Four times as much? Eight? It is too "iffy" a question for confident reply. Suffice that it automatically suggests the possibility that a TV workshop would be too expensive for one organization and might have to be organized co-operatively.

3. It is assuredly true that the Columbia Workshop enriched radio as an entertainment and communication, and therefore an advertising, medium. It was valuable in many ways as a foe of mental laziness. The Columbia Workshop enlivened CBS and other networks and directly and indirectly quickened the imaginations of agencies and broadcasters. Ed Gardner's *Duffy's Tavern* was, indirectly, a chick of the Workshop coop. The roster of Workshop credits leaps with now-famous names like Orson Welles, Burgess Meredith, Fletcher Markle. Came the war and Norman Corwin stepped in one stride from the Workshop to Washington where, more than any one man, he set the basic program patterns for the wartime morale shows. William N. Robson went on to produce under sponsorship the stunningly successful wartime series by Ranald MacDougall, *The Man Behind the Gun*.

4. An experimental series carries its own peculiar predilections and these should be realistically understood. We have alluded to fatigue and lagging enthusiasm. Spotty performances and downright idiocy were by-products of a policy of having no policy. The discipline of ratings being absent, Workshoppers on occasion made a virtue of omitting all discipline. Instead of the razzle-dazzle hucksters developed in commercial radio, the Workshop encouraged the razzle-dazzle bohemians who returned from Caribbean cruises wearing beards. It was darling to effect tweedy jackets with leather elbow patches. Sobering up 36 hours before air, one staff genius would sit all day and night at a typewriter, fingers flying, chain smoking, living on coffee, hamburgers, and secretaries. Within hours of rehearsals, the staff genius would fall exhausted on a couch happy in the conviction, not necessarily true, that he had created a masterpiece.

5. The final question, which sponsors themselves must one day answer, is whether television with its enormous costs and risks can indefinitely continue on the present catch-as-catch-can. Certainly the methods of these hectic days are starkly "experimental" but under full-scale, non-cancellable contract commitment. The word "experiment" need not, therefore, have a repulsive ring. Sponsors know it well.

Reis' original argument that radio (and for radio, substitute television) ought to make regular financial provision for the testing and improving of program know-how echoes still. It always was an intelligent thesis. ★★★

*(This is the concluding half of a two-part article, the first half of which appeared in the* 12 *February issue.)*


SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

"PROOF OF THE PUDDING"

Because Local advertisers know that WDBJ excels in coverage, distribution and RESULTS in Roanoke and Southwestern Virginia*, 27 LOCAL accounts have maintained continuous advertising schedules from 5 to 15 years on WDBJ.

*Ask Free & Peters for the complete WDBJ story.

*WDBJ'S potential audience is over a million people who can spend almost a billion dollars yearly.*

WDBJ CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



## DEPT. STORES ON RADIO

(*Continued from page* 33)

tomer of yours has the ability to listen to a radio.

Other media compete with radio for a customer's leisure hours; how does radio stack up? Generally, we know from *Fortune* Magazine's survey that radio was predominantly named the number-one leisure time activity by both men and women—but let's get even more specific.

Let's examine the daily listening and reading time per adult in America today. We will not use magazine figures since only 25% of the population reads a magazine daily. In the case of both radio and newspapers, a daily circulation figure of 85% is attained. Newspaper reading accounts for 58 minutes daily in the average home — radio listening accounts for *four hours and 30 minutes.* Amazing?—that's just the *half* of it!

For the radio figures do *not* include out-of-home listening or secondary set listening within the home and the former alone, according to a recent survey increased listening figures by 25%. Point two is established — your customer not only has a radio, he spends *more* time *listening* to it than he devotes to any other activity.

Does radio *sell?*—often this is the basic point at dispute between radio stations and department stores. We will talk specifically about department stores in a minute but first, let's look at brand advertising in this country.

A test market survey conducted by Dun & Bradstreet proved radio's saleability beyond a doubt. The question asked of dealers was "In your opinion, which particular kind of national advertising has done the most to make your best-selling trademarked brands sell so well?"

Among grocers, 47% said radio, 26% said magazines, and newspapers brought up the rear with 17%.

Among druggists, 49% stated radio, 22% answered magazines, and again newspapers were last with 14%.

Among gas dealers, radio led again with 35%, this time newspapers were second with 15%, and magazines third with 13%.

And when asked what medium they would prefer to be used in a national advertising campaign to move merchandise, the following percentages resulted: 58% of the grocers named radio, 67% of the druggists said radio,




Let's Look At The VITAL STATISTICS



You'd like the statistics on
this Beauty it's true
but here are some,
more *vital* to you.

To *Sell* Northwestern Ohio
there's ONE BEST BUY.
It's Radio Station WSPD
and here is why.

For 28 years WSPD has been
growing bigger
until now the State Area
BMB shows 90% is
our figure.

So get Results in this market
if your client is needy.
Buy time that is proven . . .
buy spots on WSP (ee)D.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL - 13
Represented Nationally by KATZ

and 60% of the gas dealers agreed on radio! Point three established—radio is the greatest "*mover*" of brand name merchandise in the top advertising classifications!

Why then, today, are many department stores not convinced of radio's superiority as a sales-promotion medium?

First, many *are!* But we're concerned with those who still laugh it off as a toy—a game to be played with some excess advertising dollars not earmarked for newspapers, a handout to a station salesman a store manager likes personally, or as a necessity during an emergency when newspapers don't print.

We hesitate to talk theory at this point—all of you have heard the Joske story too often—department store laboratory experiments via the broadcast medium will be picked apart for weaknesses labeled "not applicable to *my* local store." So, for a few minutes allow me to recount honest-to-goodness success stories of radio advertising on a consistent basis, usually over a period of years by department stores with the *same* merchandising and selling problems as any in the Pittsburgh area.

ZCMI, Salt Lake City, sponsors Utah Symphony Hour over KSL, 8:00-9:00 p.m. Thursdays. No generalities, here are specific results achieved through radio. Notice the way they use radio to sell brand name merchandise—radio's superior dominance as illustrated earlier.

Magnavox — Line taken on just before plugging of same exclusively on radio. Soon afterwards Magnavox became, in sales, number one radio and TV set line.

Kuppenheimer Suits—ZCMI was exclusive dealer for years, but months after program comments were devoted to Kuppenheimer, people came in saying they just heard on KSL that ZCMI was the place to buy them. Sales of Kuppenheimer Suits well ahead of last year's, despite fact men's clothing sales for district were down.

Lenox China and Giftware—Lenox tells ZCMI they are one of biggest customers in nation—the symphony promotion largely responsible because large percentage of Lenox purchases mention the radio program when ordering.

Let's switch to another locale, Burlington, Vt. There Sears-Roebuck uses WCAX with a "Man On The Street" show at 12:45 p.m. Monday through Friday. The Sears manager said "Maybe we've underestimated radio by just buying five programs per week in the past. Recently a newspaper ad on a new catalog pulled some action, but not enough. Announcements the next day on radio depleted the catalog supply by mid-afternoon."

On the same station. Sears increased its sales of a vacuum cleaner by 28.7% with exclusive radio promotion.

Prime example, Rochester, New York. Sibley, Lindsay and Curr, using WHAM, reports that on one occasion, the buyer of daytime dresses reported 85 dresses advertised exclusively on a morning broadcast were sold by noon — that on the same program a commercial for bemberg sheers sold 120 of same, also by noon.

One more top-notch example—that of George Wyman & Company, over WSBT, South Bend, Ind., utilizing a daytime program. Here, we ask your indulgence in listening to the exact wording of a statement released by the store:

"Upon opening the Sunday newspaper we found no less than seven downtown stores advertising spring shoe clearances and our ads were not scheduled until the following Sunday . . . the entire script for Monday's program was changed to Wyman's Spring Shoe Clearance. Because of other schedules it was impossible for the display department to put in a window, or even have signs in the shoe department when the store opened at noon. Plans were to arrange displays and signs during the afternoon, but the high volume of customers made this impossible. More than 200 women were waiting when the doors opened, and at closing time Monday night, 90% of all the clearance shoes were sold. It was the most successful shoe clearance in the history of the department, and the cost was less than one-fourth of the planned expenditure."

The two best reasons for using radio were aptly summarized by Jim Kennan, advertising manager of Joske's in San Antonio, when he said that radio has two great advantages that sell merchandise — *instant accessibility* and *complete flexibility*.

There is *one* sample of department store radio-television co-ordination that has achieved remarkable sales results through the application of sound, cooperative ideas. I refer to the Adam, Meldrum and Anderson store in Buf-

falo, radio station WEBR and TV station WBEN-TV in that same city. The management of WEBR kindly consented to supply certain information for this discussion which I feel to be of equal importance to both broadcasters and department store executives present—for this game is not one-sided—the seller's attitude is just as important as the buyer's.

AM&A sponsors a variety of shows on WEBR and WBEN-TV—ranging from news to teenage appealers; a women's commentator called Amanda thrown in for good measure—ice hockey, too, for variety. WEBR employs a girl who is the Amanda on the women's show—she also writes the copy for all others. Her entire time and energy serves one purpose—sales results for AM&A.

Yes, the store has institutional programs but they're the frosting on the cake. In years of being WEBR's largest client, their objective has always been a preference for substantial sales over nebulous goodwill.

Here's the clincher though—the real facts that prove conclusively that a department store can work with a radio and/or television station to accomplish sales—every month a report to WEBR's manager is made by Amanda. It consists of sales reports from buyers and I'm going to read a random sample of them. I'll mix them up—different months, different days, sales days, normal days, etc.—but all are word for word as written:

5 January—When I talked to Mr. Ross today he said they were sold out of the gabardine storm coats. Mr. Faupel had asked me to put them on the air, as they would not be advertised in the paper. I did, and they were on *Noonday Revue* yesterday—now they're sold out!

9 January—George Smith had asked me to talk about a linen sale, so I did, and put it on Sunday at 12:30, too. When I came in Monday, the women were lined up three deep, the length of the counter, and they were jammed at that counter all day. Mr. Smith told me later he was very well satisfied with the results.

17 January — I talked about the Harriet Hubbard Ayer Hand Cream this morning and Mickey said she'd had a lot of phone orders. It was on *Noonday Revue* too, but there was NO ad.

19 January — I talked about $1.09 scarfs today, and they were piled three deep around the counter. The ad does not run until tomorrow.

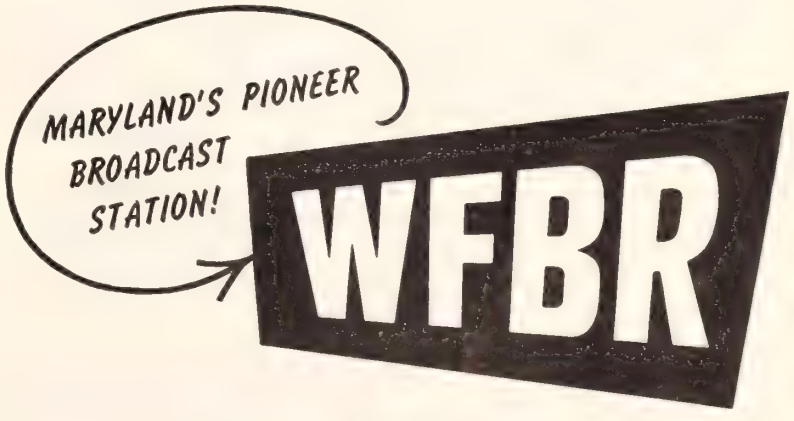

# MORE

## TOP-RATED or 2ND PLACE quarter hours between 6 A.M. and 8 P.M. than any other BALTIMORE RADIO STATION*

Again and again we've proved it—WFBR is *Baltimore's Best Buy* for sales-minded advertisers! The headline tells its own story. For amplification, explanation and demonstration, ask your John Blair man—or in Baltimore, call for a WFBR salesman!

Naturally, WFBR-built shows like *Club 1300, Morning in Maryland, It's Fun to Cook, Nelson Baker Show* and others have a lot to do with that ARB report. Ask about them, too!

**Monday thru Friday, Oct.-Nov. 1950 ARB Report*




ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY



## Modern Pied Piper Leads Listeners to Action

Over a year ago Fulton Lewis, Jr. was the driving force behind the spare-time community construction of a pipe organ for his home-town church. *Guideposts* magazine told the warming story in December, 1950. Copies of the issue were offered * to listeners of the Fulton Lewis, Jr. program. *Result:* More than 200,000 requests to date, and more arriving daily.

As Mr. A. H. Warne, president of Bohman-Warne, Inc. (Lewis sponsor on WJEJ, Hagerstown, Md.) wrote:

> "I've heard you called many names (complimentary and otherwise) during your years on the air, but not until I read *Guideposts* did I know you were 'The Modern Pied Piper.' We were overwhelmed by requests for the pipe organ story. We are proud to have the privilege of sponsoring your daily broadcast, and in so doing, connect our name with one so highly regarded by a listening public."

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

* *Your local MBS outlet will supply copies upon request.*

25 January—I put Tussy lipsticks on the air—NO other ads, and the girl said she'd had a marvelous response!

26 January—They told me today they had sold 450 *dozen* of the Simplicity frocks, reordered them, and the mail orders are still coming in.

27 January—This morning I talked about *Flair*, a brand new 50¢ magazine, and in one hour after I came off the air, AM&A's Book Shop was completely sold out of copies. No other ads.

1 February—I talked about the $3.99 dresses this morning. Mrs. Furdell had told me to make it "good," and I tried to oblige. Guess I did because they were really rushed, and once as I went through the department, one of the girls said, "Oh, Amanda, what a raft of phone orders!" These dresses were not advertised.

There will not be any Notes for February, as I went to the hospital. The Grand Opening at the Sheridan Plaza was a HUGE SUCCESS, and I think everyone was quite pleased. The radio broadcast was successful and there were certainly a lot of people there. The weather and the coal strike messed up the rest of the month.

1 March—Mickey asked me today if I put her Naylon lipstick on the air, and I said "Yes, on Saturday." She retorted—"I thought so, for I've had a definite rush on them and they weren't advertised."

2 March—Mr. Erickson said today that they'd sold *six gross* of the Hazel Bishop Lipsticks, and had reordered the same number again. He asked me to talk about it two days before an ad ran—which I did.

15 March—Miss Winter, the Coty girl, said she'd been kept quite busy by people buying the "powder and finger-tint" special. There have been NO ads on this as yet—just radio.

17 March—Miss Carr, the Perma-Lift representative, told me that the Corset Department went WAY over their figures on Thursday, and that was SUPER because the figures they had to beat were high. She said many people came in and mentioned having heard us on the air.

27 March—I talked about Calorie Counters this morning, then stopped in the Book Shop to get one myself. They told me they'd had a lot of calls for them this morning. No other ads—just me—on this one.

31 March—They're still selling those Calorie Counters like hot cakes—in

fact thay've moved some of them to the main floor so they're available in two places now.

10 April—Miss Leonard said as I passed the Candy Shop today, "Thank you, Amanda, you certainly helped to give us a BIG RUSH this Easter!"

12 April — Mrs. Gorman was delighted with the interview I did with Mr. Brown this morning. Right afterward a woman called in and ordered a $17 Ultra-sol treatment, and they had innumerable calls for hair appointments.

13 April — Mr. Brown, from the American Hair Design Institute, New York City, who trains the girls in their shops all over the country, said to me this morning, "Amanda, you must have a terrific listening audience! As soon as you went off the air (Thursday at 11) we started getting calls and they've been swamping the board ever since." Mrs. Gorman said—"It's been just the shot in the arm that we needed, for we couldn't get an ad."

18 April—The Photo Studio man, Mr. Hennessey, said he got the most wonderful results from the radio. He said people were constantly mentioning that they had heard Amanda talking about so and so, or "they heard it on the air," and he felt that newspaper advertising did not do him as much good as radio!!!

25 April—I put the $1.19 nylons on today, no other ads—and the girl at the switchboard said their phone lines were clogged completely, with orders. Later Mrs. Griffin said, "You certainly helped us out in our nylon sale, Amanda. Keep it up!"

26 April—Mrs. Furdell told me today that they had sold all but a few of the *105 dozen* dresses at $1.88 that I talked about. They were on *Noonday Revue, too.* She also told me that a nice little old lady came in and bought two of the dresses, because "she always listened to Amanda and Amanda said they were such nice dresses, she just had to get them."

Mr. Flanagan told me this story, which I thought you might enjoy. I was talking about cameras one morning, and the radio in a drugstore was tuned to *Amanda.* A girl was looking at cameras in the store when she heard me talking about them. She made some excuse, left the drugstore, came down to AM&A's Camera Shop and bought the camera she'd heard me talking about. SHE told Mr. Flanagan this story!

1 May—Mrs. Brown said she wanted me to put a group of $5.88 dresses on the air for her, that would not be advertised elsewhere. She said, "You know, Amanda, we get better results from your talking about things than from ads. So many women come in, and say they heard about it on *Amanda.*"

1 May—I went into the Men's Shop to get baseball copy, and the chap there said, "We almost had a riot over those $10.95 trousers. They were on the fights, and when the doors opened the next day, the customers made one dash. We sure sold them fast!" The ad didn't run till 2 days afterwards.

12 May—I put fur storage on the air—NO other ads, and Mr. Minter told me today that they got 154 coats in. Cleaning, repairing and remodeling is all additional.

12 May—Esther Desenroth said today that she'd had a fine response to my talk on the new Lentheric package. It's new—NO ads—and she said people came in and said—"I want the one I heard Amanda talking about," or "Oh, there's the one I heard about on the radio."

7 September—When I came in this morning, Mrs. Brown said, "Amanda, come and look at what you did!" Then she took me to the center square on the





WBNS
PLUS WELD-FM

Sales power in central Ohio means WBNS plus WELD-FM with 187,980 radio families. These are the folks who have the money to buy your product and their buying guide is WBNS.

Quick results at lower cost... that has been the record of WBNS for year after year.

ASK JOHN BLAIR

POWER 5000 • WELD 53,000 • CBS • COLUMBUS, OHIO

the only magazine

100% tuned

to broadcast-minded

national

advertisers and

advertising agencies

SPONSOR

Shortest Distance

between buyer

and seller

main floor where the women were scrambling, three deep all the way around. She said, "They have three girls working over there and there isn't room for another behind the counter." She said even Mr. Adam commented on the crowd. Mrs. Brown told me later that they had a $1,000 day. Only *Amanda* was used.

8 September—I just saw Mr. Martin, and he said do you ever put the boys' wear on the air? I answered, "Sure do! I put your boys' Balbriggan pajamas on the air just a few days ago." His answer—"So that's why we sold out completely the very first day!" There was an ad on this.

23 September—I talked about RISE. a new shaving cream, yesterday, and Isabel said they'd had a very brisk day of sales on it. Only radio on this.

13 December—The Roger & Gallet girl said that they were practically sold out of the 180 bottles of perfume I talked about. No other ads.

14 December—I talked about candy yesterday — particularly five - pound boxes, and today Miss Leonard, the buyer who had asked me to talk about it, because she had so much, said she had sold so many boxes she might have to reorder. No ads on this — just *Amanda.*

20 December—When I had my hair done today, Mrs. Gorman said — "Amanda, you've certainly helped the Beauty Shop! We've had so many calls for appointments we've had to turn them away. And facials! We've been rushed with them and they all talk about hearing the wonderful way you described them!" No other advertising on facials.

22 December—The salesman for trains in the Toy Department asked me to talk about trains on the air, and I did yesterday. NO other ads. Today he was all but completely sold out.

23 December—They completely sold out the $25 alligator bags which I talked about. There were no ads on them.

There's one quotation by Cy King, manager of WEBR that every radio and TV representative in this room should listen to carefully—I think that his quotation that follows is perhaps the key to a proper seller's attitude:

"There's one other thought: It always has been our policy to consider AM&A as a very good friend and, as such, never, *never* try to sell them something simply for the sake of a sale. We are extremely conscientious in this regard. I think I mentioned to you that on some occasions we have gone to the store and recommended that a certain radio activity be dropped because it was losing, not gaining, value. That (blank) program is a prime example. At first blush, it would seem poor business to chase business away, but I think the soundness of the policy has been proven by the record of increased AM&A billings over the years. For now, when we recommend they buy something, they do almost without hesitation—providing of course, the budget is in shape."

To department store executives present, I say this: In this area you boast some of the finest broadcast operations in the country—I personally know some of your station managers, sales managers and salesmen, and I know that we're on solid ground in offering this suggestion. Ask them for program ideas, for availabilities, for creative sales thinking. Work out permanent schedules with reasonable long-term expenditures just as you would with newspapers, and the results will astound you. For, being good sound radio executives, they must provide selling vehicles that produce concrete results to maintain your schedules—and your success in radio is as important to them as it is to you. Many stores now have programs on the air in this vicinity due to a temporary emergency—find ways to solidify these franchises permanently. The end result of such action will not be measured by research experts, graphs, charts or slide rules — your wisdom in such decisions will be seen in increased sales figures for the departments thus advertised. Before sitting down, I want to justify my attendance here by stating that all facts and material used in this discussion were taken from the files and issues of SPONSOR Publications, Inc., and I want to thank SPONSOR's editors for their help.

★ ★ ★

## RISING TV COSTS

(*Continued from page* 32)

### 3. What's responsible for rising TV talent costs?

***Ellis:*** "This brings us to the 64-million-dollar question—which is:

"Why does TV entertainment cost so much?

"I don't know for sure—but I can make some guesses.

"Maybe it is because they (the networks) haven't bothered to find out what prevailing prices are.

"Maybe they think like the movie industry—where the salary of a star seems to be considered a publicity asset.

"Maybe it is because they know they don't have to pay the bill—at least permanently. Sooner or later, their packages can be sold to a sponsor."

***Broadcasters:*** "The networks are not responsible for hiking up talent prices. The Television Authority's increase of the prevailing minimum scale rates this past December certainly cannot be brushed aside. For big variety shows alone it has meant a cost increase estimated at between 30 and 35%.

"The advertiser should also consider spiralling inflationary costs that prevail in the economy today. Just as many of the products which sponsors advertise on the TV screen have risen in cost, so it's natural for the wages of TV talent to rise over the past two years.

"You must remember, also, that the talent prices let slip by publicity agents into the hands of newspaper columnists are often doubled and tripled, in order to give the impression that CBS, NBC, and ABC are paying the top stars more than they really are getting paid. It's an old Hollywood trick, designed to give the general public—and potential sponsors—the impression that the stars are worth fabulous sums."

## 4. How have the networks deliberately been bidding up talent prices?

***Ellis:*** "A well-known radio and night club singer (Tony Martin) originally appeared on the Texaco program for $1,000. *One week later* a network paid him $2,500.

"A woman singer and comic (Beatrice Lillie) appeared on the Texaco program for $1,500. When she appeared on the Bob Hope show—a network package—she was paid $4,500.

"Another program which we pioneered was the *Broadway Revue.* On this show, the two highest-paid individual stars (Imogene Coca and Sid Caesar) were paid $350 and $900. The total cost of this show was originally budgeted at $21,000—and when network production costs hiked the week-




Should've Used

WREN
TOPEKA
ABC
5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

The Station With More Know How



KDYL-TV
NBC NETWORK
CHANNEL 4
Salt Lake City, Utah
National Representative: Blair-TV, Inc.



There isn't any doubt about the attentiveness of KQV listeners between 7 and 8 A.M. Recently, in a two week period, over 1,000 of them sent in letters or postcards with their answers to a Mystery Number. You can buy this large and responsive audience at a bargain price on KQV. Ask Weed & Co. for details.

KQV
Pittsburgh, Pa.
MBS — 5,000 Watts — 1410

*Mr. Dick Sachse*
*Foote, Cone, and Belding*
*Chicago, Illinois*
*Dear Dick:*

*Jest seen th' latest Hooper report fer th' Charleston, West Virginny area, an' here's sumpthin' yuh'll be glad ter know. On Thursday nights when th' HALLMARK PLAYHOUSE is on th' air, WCHS has 44.4% uv th' lissening audience twict near three times as much as th' next station, an' there's five stations in town! Now thet's purty good, ain't it Dick? Betcha more folks 'round here knows 'bout Hallmark then yuh kin shake a stick at! An' remember, Dick! Thet report is jest fer th' Metropolitan area. Hit don't include all thet bonus territory served almost exclusively by WCHS!*

*Yrs.*
*Algy*




**W C H S**
**Charleston, W. Va.**

**IT'S A FACT...**



**1.** ...that the 12:30 Market Report with Bob Riley on the KMBC-KFRM Team is one of the greatest buys in the Kansas City Primary Trade Area!

**2.** BECAUSE – Market Reports on The Team are a 3 *to* 1 *favorite* over *any other* radio market reporting in the Kansas City Primary Trade Area . . .

**3.** Further, the KMBC-KFRM Market Report time segment enjoys almost *twice* the rating of its closest competition regardless of opposing program.

**4.** "12:30 Market Report" with Bob Riley IS AVAILABLE FOR SPONSORSHIP.

**Call KMBC-KFRM or your nearest Free & Peters Colonel.**

**The KMBC**
**6th Oldest CBS Affiliate**
**KFRM Team**
**Programmed by KMBC**
**222 West Eleventh**
**KANSAS CITY, MO.**

ly price to $26,000, the sponsor decided it was getting too steep for him.

"The same talent and essentially the same show was later put on by a network (*Your Show of Shows*) on Saturday night—and the two stars received $1,500 and $4,000 a week. The total cost of the show had meanwhile gone from $26,000 to an estimated $75,000."

***Broadcasters:*** "Granted the night club singer and the woman comic did get higher salaries after appearing on the Texaco program. But it may well be that their appearance on the Texaco show was bought at a low price, because of the prestige value of appearing on the No. 1 TV program.

"The $75,000 estimation of *Your Show of Shows* is patently absurd. First, it is no longer the same show. Performers from the Metropolitan Opera have been added to the permanent cost, and the show has been expanded from 60 minutes to 90 minutes.

"The cost of this show is $18,000 per half hour—$55,000 for the full 90 minutes, and no advertiser is paying for the complete show.

"The networks are building shows which appeal to the middle group of national advertisers as well as the top few."

## 5. Are the networks foolishly bucking each other during choice time slots?

***Ellis:*** "This traces to network competition for ratings. Each wants the top-rating shows at any price. Along with this, they seem to want—if possible—to knock the props out from under the shows on competitive networks.

"John Crosby recently devoted a column to the subject. He said, 'Another thing that has always irritated the home audience, first in radio, now in television, is what I call audience-stealing. . . . Two programs which appeal substantially to the same audience, are on at the same hour on different networks. . . . In television, NBC has pitted the *Robert Montgomery Show* against CBS's *Studio One*. NBC has also put the last half-hour of its imposing *Big Show* up against Jack Benny on CBS—and its Wednesday night frolic of comedians (Danny Thomas, Jimmy Durante, etc.) up against Arthur Godfrey. The idea seems to be to kill off competition.'

"These shows which Crosby mentions are all network packages—and therefore reflect network policy. They pour out money to build something that will knock the spots off of competition—and then offer the packages to sponsors."

***Broadcasters:*** "The top networks are virtually sold out in the evening. Most of the open periods have been against unusually strong competing programs, quite naturally. So, to make these periods as salable as possible, the only effective way is to build and program with the strongest possible shows.

"The networks are not alone in this thinking. Here is a list of big-agency-produced shows which have sought to buck strong competition, with high-calibre casting:

"*Fred Waring* vs. *Philco Theatre*
"*Pulitzer Prize Plays* vs. *Ford Theatre*
"*Prudential Family Playhouse* vs. *Texaco Star Theatre*
"*Showtime USA* vs. *Aldrich Family*

"From the above, it is clear that the advertising agencies themselves are as active in this audience competition as the networks have been. It would be wrong, therefore, to hold up the networks as the villains. Actually, both the agencies and the nets are indulging in free competition."

## 6. Are the networks indulging in talent-stealing and discrimination against agency-produced packages?

***Ellis:*** "They (the networks) do more than offer packages to sponsors. With the present shortage of time, they give at least a broad hint that if you want to get on their networks, you'd better buy one of their shows.

"They go further than that.

"If you have an independent show with a high-rating, they try to sign up your stars, so you'll have to use their networks. What they offer, of course, goes away beyond your contract price. I speak from personal experience. In our case, the effort failed—we had airtight talent contracts.

"If the networks want to enter this competition, there's no objection. But I do object to their use of a time scar-

city to crowd agencies or independent packagers out of the picture. That, to me, is not a sound or public-minded policy. After all, we and our clients are the networks' customers.

"From all indications, we are heading toward network control of what might be called 'editorial content of the air.'"

***Broadcasters:*** "Just for the record, the networks have no record of discrimination against advertisers who want to put their own shows on the network. In the last few weeks, one network has added, for example, the following agency-produced programs to its schedule—Victor Borge, Henry Morgan, and Sheilah Graham.

"The nets will always try to get their facilities occupied by high circulation attractions, regardless of who the producer may be. Advertisers and agencies will continue to buy *values* regardless of who produces the programs.

"The fact is that *both* agency- and network-produced shows are today on TV with low talent costs and producing excellent results. Consider this list of the 10 8:00 to 10:00 p.m. evening shows delivering audiences at the lowest talent cost per family as compiled by the CBS research department:

| *Program* | *Packager* | *Talent Cost* (Via *Variety*) | *Cost per Rating Point* (Dec. Multi-Pulse) |
|---|---|---|---|
| *Quiz Kids*, NBC | Ind | $1,500 | $124 |
| *Goldbergs*, CBS | Net | $8,000 | $299 |
| *Stop the Music*, ABC | Net | $8,000 | $324 |
| *Big Town*, CBS | Ind | $8,500 | $344 |
| *Lux Video Theatre*, CBS | Ind | $9,000 | $360 |
| *Break the Bank*, NBC | Ind | $6,500 | $361 |
| *Suspense*, CBS | Net | $7,500 | $369 |
| *What's My Line*, CBS | Net | $5,000 | $375 |
| *Leave It to Girls*, NBC | Net | $4,000 | $374 |
| *Mama*, CBS | Net | $8,500 | $376 |

## 7. Are the networks seeking monopoly control of editorial content?

***Ellis:*** "A year ago, most of the shows on the air were produced by independent packagers or agencies.

"Today, 50% of the commercial shows on NBC are network-controlled —and the figure for CBS is 70%. All of which looks as if the major networks are headed for a monopoly of editorial content.

"Now, to make my position clear, let me point out that there is no reason why networks should completely keep out of this area.

"Some agencies do not have the facilities for producing shows—and to their clients, network packages are a service.

"Some sponsors want to see a show before they buy it—and the network can put a show on as a sustainer, and later sell it to such sponsors.

"But when the networks—in the process of building shows—bid up the talent costs for everybody—when they try to buy up talent on existing shows to keep them on their particular networks—when they use the scarcity of time as a lever to sell network packages—they do a disservice to existing customers—to the future of television —and to their own public relations."

***Broadcasters:*** "Those percentages 50% and 70% – are substantially correct (though CBS now only controls 63% of its commercial shows). But so is the general principle of editorial control. In recognition of their moral and legal responsibilities, networks seek to bring to the public the best possible entertainment. As John Crosby has said, 'It was always my contention that the broadcaster should





TWO TOP CBS STATIONS
TWO BIG SOUTHWEST MARKETS
ONE LOW COMBINATION RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

We like to be

ON THE SPOT

WDNC

- On the spot to Deliver CBS to one million people
- On the spot as Durham's Number One Station

HOOPERWISE
BMB-WISE

We'd like to be put

ON THE SPOT

SCHEDULE OF CLIENTS WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.


run his own shop, that the advertiser should support, but not control, the editorial content.'

"It has been our recent experience that two of the major independent packagers are anxious to get out of the business of producing shows in the full sense.

"They want to guide entertainment and book supporting acts. But they want to avoid the headaches and financial responsibilities that go with full production of major television shows.

"Likewise, we are increasingly aware of agencies requesting us to produce and develop shows for their clients. Apparently, the 15% commission can not always cover the expense of television production."

### 8. How does TV compare with other media?

***Ellis:*** "TV networks, so-called, cannot deliver a nation-wide chain of stations comparable to what you get in radio.

"There are currently 63 TV markets. Forty-seven of these are on the cable. Sixteen must be reached by kinescope. Of the 47 on the cable, there are nine cities with only two stations, and 29 with only one. If someone else has the cable for these cities, you can't get in. In other words, you have a problem of 'clearance.'

"The range of possibilities, when it comes to audience size, stretches from the top program in Nielsen ratings, which reaches 5,492,000 TV homes—to No. 178 in the order of popularity—which reaches only 56,000 homes. And yet both of these advertisers are quote—on television.

"Networks do not have 'circulations' in the same sense as magazines. And, again, getting into television isn't like going into magazines.

"You don't have to sponsor a story to get the attention of a magazine audience.

"You don't have to worry about what story or ad will precede or follow you.

"You don't have to wonder whether people will take the weekly issues of the *Post*, *Life*, and *Collier's*—lay the three side by side—pick up one and throw the other two away without opening them. But this happens every half-hour on television.

"You can figure that *Life* delivers 5,000,000 copies—the *Post* delivers 4,000,000 copies—*Collier's* delivers 3,000,000 copies. But there's nothing comparable in television. There are 10,000,000 set owners, and every station on the air in every TV city battles for its share of listeners, in every time period.

"The number of people you reach depends directly upon what you put in your time period. It had better be good, or your money is wasted, because you're in competition with what's in the same time period on other stations for a fair share of the audience.

"This situation—of course—has prevailed on radio. But the disturbing fact is that—within the three years since television really got under way—both time cost and talent cost have far outstripped anything in radio experience."

***Broadcasters:*** "True, radio with its 41,000,000 radio homes, has a much vaster audience than TV. But it's up to the sponsor to determine whether the impact provided by TV warrants his use of both media.

"With regard to magazines, the implication is made that all ads in a given magazine are seen by equal num-


BMI

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES

| | |
|---|---|
| Networks | 24 |
| AM | 2,184 |
| FM | 366 |
| TV | 101 |
| Short-Wave | 4 |
| Canada | 150 |

TOTAL BMI LICENSEES . . 2829*

You are assured of complete coverage when you program BMI-licensed music

*As of February 1951

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

bers of readers. Does not Starch find tremendous differences in ad readership? The advertiser using a double spread doesn't buy all that space because he has so much more to say than the little guy who buys only a few column inches. He's screaming for reader attention.

"*You don't have to sponsor a magazine story?* All advertisers in given magazines in effect sponsor the stories jointly. Editorial material is the identical audience lure as program content.

"*Ad positions in publications don't create worry?* Then why all the bickering and surveying about preferred positions?

"Competition between programs is not comparable to competition between magazines . . . it's comparable to competition between ads within a magazine. Our programs are the pages in our weekly schedule. You can't read two pages at the same time any more than you can watch two shows simultaneously.

"No advertiser in *Life* has his ad seen in every one of those 5,000,000 magazines. Fewer than 20% of all readers of *Life* see the average ad in that magazine, according to Starch noting data.

"Delivery of *Life* into the home, obviously, means nothing to the advertiser unless his ad is seen. Incidentally, last December 20.5% of all United States TV homes saw the average programs of one major network.

"The principle that what you put into your time period had better be good, or you won't get any results, applies equally to magazines.

"It is true that time and talent costs on TV have outstripped anything in the experience in radio. But actually, while TV rate costs have risen, the cost per thousand listeners has decreased with the increased TV audience. The increase procedure at both CBS and NBC has been, with a 100% increase of audience, a 50% increase in TV rates.

"It is true, too, that TV's cost per thousand homes is higher than that of radio. According to the most recent figures supplied by A. C. Nielsen, the top 10 radio shows have an average listenership of 4,982,000 and an average cost of $5.68 per 1,000 homes. In comparison, the top 10 TV shows have an average listenership of 2,903,000 and an average cost of $12.40 per 1,000 homes. But, obviously, the sponsor must always consider whether TV's visual power warrants the extra cost per 1,000, and he must be ready to pay for this additional selling impact."

## 9. Will multiple sponsorship alleviate soaring cost?

***Ellis:*** "If time and talent for a half-hour show costs $90,000, the network has to get back this money.

"On a half-hour show, three minutes can be devoted to commercials. If you sell each of these minutes to a different sponsor—that costs each sponsor $30,000 a minute.

"Psychologically, $30,000 for one minute on the air sounds like a lot more money than $90,000 for 30 minutes—which would be the cost to a sponsor taking over a whole show.

"This leads us into some imponderables, but from all indications, the sponsor of a popular show gets some benefit from the whole 30 minutes or hour that he's on the air. Apart from what he says on his commercials, the fact that he brings the show to the public creates good will with a cash register value. In other words, peo-

(*Please turn to page 75*)





HITCH YOUR PRODUCT TO A RADIO RANCH STAR



Webb Hunt

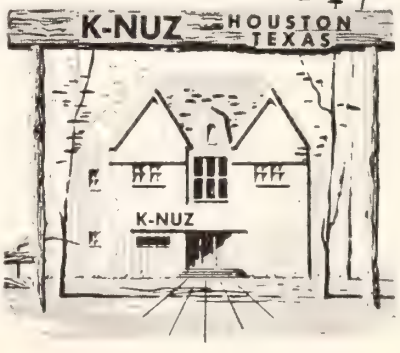
. . . and watch your sales soar as these Webb Hunt advertisers have done:

Alaga Syrup
B. C. Headache Powder
Dentyne Chewing Gum
Fairmaid Bread
Foremost Dairies
Ipana Tooth Paste
Kam Dog Food
Kool Cigarettes
Ladies Home Journal
Lone Star Beer
Musterole
O J Beauty Lotion
Pic Sweet Frozen Food
Red Arrow Drugs
Robert Hall Clothes
Shampoo Curl

*Plus a choice list of local advertisers.*

For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581

"RADIO RANCH"
P. O. BOX 2135



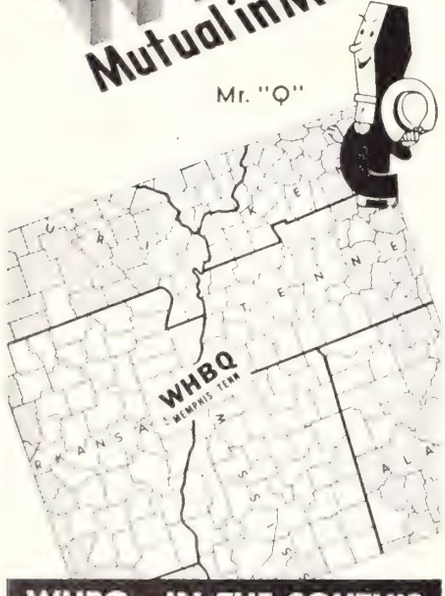
SEE WEED

THRIFTY COVERAGE

WHBQ

Mutual in Memphis

Mr. "Q"




WHBQ—IN THE SOUTH'S GREATEST MARKET

# Queries

Reader inquiries below were answered recently by SPONSOR's Research Dept. Answers are provided by phone or mail. Call MU. 8-2772; write 510 Madison Ave., New York 22, N. Y.

**Q· Can you give me any information on the use of radio and TV by banks and building and loan associations?** *Advertiser, Cincinnati*

**A·** The 2 January 1950 issue of SPONSOR carried a story called, "Louisville's Mr. Sponsor." It told, "how a radio-wise savings association boosted deposits from $25,000 to $31,000,000." "Banks on the air" appeared in the 6 November 1950 SPONSOR. An earlier picture story, "Boston bank buys TV film," appeared in the October 1948 issue.

**Q· What did Gillette pay for video rights to the 1948 World Series and for TV broadcasts of boxing matches that year?**
*Advertising agency, New York*

**A·** Reported figure for the World Series in 1948 was $175,000; radio/TV rights for the Joe Louis-Joe Walcott fight, $100,000; and rights to the weekly boxing contests, $200,000.

**Q· Who produces the Buddy Baer transcribed program?**
*Station representative, New York*

**A·** Producing firm is Kasper-Gordon, 140 Boylston Street, Boston.

**Q· Do you have the 1950 gross radio and television time charge figures of the networks?** *Advertising agency, Philadelphia*

**A·** Publishers Information Bureau gives the following figures for gross time charges: Radio: CBS—$70,744,669; NBC—$61,397,651; ABC—$35,124,625, and MBS—$16,091,977. Television: NBC—$21,185,812; CBS—$17,797,556; ABC—$6,470,510; (DuMont figures unavailable).

**Q· In the 29 January SPONSOR "p.s." to "The ad manager's book shelf" you mention the new 1951 "Books for the Advertising and Marketing Man." Where can we get a copy?**
*Broadcast advertiser, Schenectady*

**A·** The Advertising Federation of America, 330 West 42nd Street, New York 18, N. Y., has the book for $1 a copy. each.

**Q· What are the latest figures on estimated TV set ownership?**
*College student, Buffalo*

**A·** As of 1 January, there are 10,549,500 sets installed in the United States, by estimate of NBC-TV Sales Planning and Research. Here's the breakdown by cities: New York, 2,050,000; Chicago, 830,000; Los Angeles, 801,000; Philadelphia, 750,000; Boston, 642,000.

**Q· A new brokerage and statistical corporation opened recently in Dayton. Can you give us any information on the use of radio by businesses of this type?** *Radio station, Dayton*

**A·** "Broadcasting and the broker" in the 31 January 1949 SPONSOR should prove valuable.

## RISING TV COSTS

(*Continued from page 73*)

ple buy such things as gasoline or packaged goods partly because of the commercial—and partly to say 'thank you' for sponsoring the show.

"This plus is lost when you get into multiple sponsorship."

***Broadcasters:*** "How big a 'plus' is the 'thank you' element in television?

"The impact and persuasiveness of the commercials upon the audience attracted by the program is the real determinant.

"As evidence, consider results of a recent Advertest survey among 756 television owners. Product usage was compared between those who viewed the program carrying the product message and those who were not regular viewers:

| *Product* | *Program* | *% Using Product* *Viewers* | *Non-viewers* |
|---|---|---|---|
| Minute Maid | "Kate Smith" | 20.6 | 9.4 |
| Snow Crop | "Show of Shows | 14.0 | 6.6 |
| Soap A | Soap A program | 13.6 | 11.9 |
| Toothpaste A | Toothpaste A program | 9.1 | 8.9 |

"The first two represent participating advertisers; the second two had their programs to themselves. Yet sales performance was far stronger for those advertisers lacking exclusivity."

## 10. Conclusion: why not decentralize network control, give fresh TV talent a break?

***Ellis:*** "This brings us to the final fact, which is that the quality of what goes on the air should be better when the responsibility for selecting, rehearsing, and directing the show is spread around. (The networks have failed, too, to develop fresh TV talent, preferring instead to bid up the prices for Hollywood, Broadway and radio veterans.) As a matter of plain common sense, no network can hope to assemble enough top-flight talent to put on a good show in every time period seven days a week.

"With individual stars getting as much as $40,000 for a single performance (Bob Hope)—and with program costs running to $50,000, $60,000, or $75,000 an hour—a lot of the harm has been done.

It seems to me that in this inter-network battle for supremacy, one fact has been forgotten. That fact is—to





**CONFERENCE HELP FOR SPOT TIME BUYERS**

Says one agency Vice President: "When I go to client conferences, I take STANDARD RATE with me. It's not unusual for a client to bring up questions about this or that station. If there's a good ad in STANDARD RATE, an ad that gives me a clear picture of the facility, I can give the client a better answer."

Many buyers of spot time tell us they find that the Service-Ads in RADIO ADVERTISING RATES & DATA* and in CONSUMER MARKETS make their job of deciding *which stations* easier. Service-Ads like WKNK's shown here.

So—when you're checking RADIO ADVERTISING RATES & DATA* for station information and CONSUMER MARKETS for the market facts, check the Service-Ads as well as the listings.

*Formerly known as the Radio Section of SRDS.




Published by Standard Rate & Data Service, Inc. *Walter E. Botthof, Publisher*
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles

"The ELEANOR ROOSEVELT Program"

In New York on WNBC

In Los Angeles on KFWB

9:30 to 10:15 AM

Monday thru Friday

Participations available

Represented Nationally by WILLIAM G. RAMBEAU COMPANY

KFWB

IN HOLLYWOOD

980 on the dial




**5,000 Watts Full Time**

**John H. Phipps,** Owner
**L. Herschel Graves,** Gen'l Mgr.
**FLORIDA GROUP**
**Columbia Broadcasting System**

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute rip western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M.C.

OR

Custom-Built Transcribed Shows

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Blvd., Hollywood 46, Calif.

CRestview 67238 • BRadshaw 21447

WABB AM 5,000 Watts

ALABAMA'S BEST BUY

PROMOTION Plus!

WABB on your order list represents Alabama's Biggest Bonus! On WABB you are assured of consistent, planned promotion . . . immediate and continued acceptance of sponsor identification!

CHECK THESE FIGURES FOR A RECENT MONTH

- 32,858 Lines of Newspaper Advertising (Sponsors were identified in about half)
- 8,915 Lines of Newspaper Editorial Mention (The equal of about 4 full pages)
- Regular Air Promotional Announcements (Supplementing network build-ups)
- PLUS —Point of Sale Posters
- PLUS —Dealer letters galore
- PLUS —Personal contact on the local level

Add WABB to your "MUST" list now! Join the sponsors who are now receiving each month their WABB program promotion kits through their friendly Branham man.

AMERICAN BROADCASTING CO.

WABB FM 50,000 Watts

Owned and Operated by the Mobile Press Register

Nationally Represented by The Branham Company

paraphrase a famous department store slogan—*the customer has some rights*—and the best interests of sponsors and agencies have been pretty well ignored.

"At least, we can call a halt—give the ingenuity of independent sources a chance to find out if there isn't some way to bring in good programs without acting like the movie industry on talent costs."

***Broadcasters:*** "Television is show business of the most advanced type. It requires all the know-how of the best and most experienced writers, designers, directors, technicians, and performers. It is a new kind of cinema industry, and the gamble involved in developing new talent is great. When talents proven in other fields are teamed together, the hits-and-misses risk of show business is greatly reduced.

"Networks like NBC—with its capital investment of $35,000,000 to $40,000,000 in TV—are seeking to remove the risks for themselves and for advertisers. As it is, TV network operations are still running in the red—and even the new rate increase won't get them into the black.

"In the long run, the centralization of the networks' highly trained know-how will undoubtedly prove more economic and effective for all concerned, *including* advertisers." ★ ★ ★

## *Quotes on TV Costs*

(*Continued from page* 32)

*"It's also poor reasoning to suppose that the networks discriminate between packages. Our only criterion is: 'Is it a good package?' Not: 'Who owns the package?' Of course, the network will try to develop its own packages, because good packages will keep viewers tuned to that network."*

* * *

Hal Davis, vice president, Kenyon & Eckhardt Agency: *"You can't lay the blame of rising talent costs on the networks. It's not a black-and-white affair. It's a matter of supply and demand. The history of show business reveals that if an artist believes he can get more money, he'll ask for it; if he can't collect, he'll drop his rates. We're in a transition period today, and the veteran artists are trying to earn as much as they can from TV while the getting is good.*

*"Neither can you accuse TV broadcasters of not trying out new talent. On the* Toast of the Town, *we gave a start to Sam Levenson, and usually try at least three new acts on the show regularly. We've also tried a lot of new talent on* Ford Theatre, Toast of the Town, Space Cadet, *and the* Victor Borge Show."

* * *

Ben Duffy, president, Batten, Barton, Durstine & Osborn, Inc.: *"Gross costs of TV are rising so high that some sponsors can't even test the medium. In our agency, we've had prospective sponsors put out feelers about entering TV—but when they've heard about the costs, they've decided to try another medium.*

*"It is my opinion that the FCC has done the public, business, and the advertisers a great disservice. In freezing the television setup, as they have done, they have created a monopoly in the one-station markets.*

*"You can visualize the position in which these stations find themselves. They do not have the supply of time to fill the demand for time. Therefore, in the mind of the station-owner, an artificial value is placed on television time*



*cost, and, as a result, television time costs today are out of line.*

* * *

Commander Mortimer W. Loewi, director of DuMont Television Network: *"Costs for some programs are too high —so high, in fact, that they constitute a real danger to TV. They are leading sponsors to question the medium's value and come up with negative decisions.*

*"Our network has always believed in developing new low-cost production techniques and entertainers who got their start in TV alone. But some other networks and some agencies—noting the audience-building capacities of Broadway-Hollywood names—jointly bid up costs of imported talent for the sake of fashioning shows that would be assured at the start of relatively high ratings. I believe we, the broadcasters, rather than they, the advertisers, should initiate steps to eliminate the mad race for ratings.*

*"To take only a few examples, DuMont has fashioned* Hands of Mystery, *as a whodunit,* Broadway to Hollywood, *as a unique type of news show, and* Captain Video, *as the first of the TV adventure serials. All these programs have relatively high ratings, but a low-cost figure."*

* * *

George H. Frey, director of NBC-TV network sales: *"I'm extremely aware of the advertiser's problems, because they in turn become ours. You fellows are our lifeblood, and we rise or fall with you. Because of that, we've simply got to meet your needs, and if we don't, we're in for trouble.*

*"Actually, you don't have to get too big a rating to get a really bargain-rate cost per thousand. Kate Smith, in her early ratings of only 9.1 was almost $2 per thousand cheaper than leading women's magazines. Now she's doubled that rating and is providing advertisers with a ridiculously low cost per thousand. Some shows with a rating of only 5.0 can demonstrate a more-than-competitive cost per thousand.*

*"While I honestly think we can outstrip all others in cost per thousand, I do realize there's a major problem in the fact that many admen don't have the total* over-all *budget to buy full network shows. To meet this problem, we've devised top bracket shows like* Kate Smith (11 *sponsors*), Four Star Revue (3 *rotating sponsors*), Saturday Night Revue (9 *sponsors*), *the* Comedy Hour (2 *sponsors*)*—shows which give an advertiser high-cost talent at a very moderate fee."*

* * *

Agnes Kingsley, TV timebuyer, Victor van der Linde, Inc.: *"I agree that if TV prices go up any higher, they'll price several advertisers out of the market. My suggestion is that sponsors use daytime TV programs, which are less costly and give good value. In our own case, our client Farberware has good results with participation in* Josephine McCarthy's Cooking Program *(WNBT) and, so has You-all Brand Salad Dressing on* Mrs. Dionne Lucas Show *(WJZ-TV). With more advertisers using daytime TV, nighttime costs may become more rational."*

* * *

Spokesman, Music Corporation of America: *"The networks cannot be blamed for bidding up the price of talent. The show people themselves are bidding up prices of their own talent —and why not? In the early days—three years ago—show people went into TV just to get their feet wet. They wanted to test the new medium—and for absurd prices.*

*"But now they expect to get paid more, just as the audience has increased. Besides, they've become aware that TV in many cases is decreasing the novelty value of their talent. An acrobat artist could use the same act in vaudeville for 20 years. But after he appears on TV a few times, the novelty of his act has been lost. The only people ready to pay to see him next live in the hinterlands. So why shouldn't he demand more for his few TV appearances?"* ★ ★ ★


*I do not fear*
*The Ides of March*
*Or Alice's Mad March Hare*
*But I am afraid*
*Of the confusion made*
*By Stalin's Big Black Bear.*

*The Art Mosby Stations*



KGVO·KANA
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE
Know MONTANA
NOT ONE, BUT SEVEN MAJOR INDUSTRIES

**Helpful techniques and ideas for TV programs**



*This new book shows you how to use movies most effectively*

**MOVIES FOR TV**

*by J. H. Battison* is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

**SEE IT ON APPROVAL**

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of Movies for TV. I will either remit the full price of $4.25 or return the book in 10 days.

Signed_____

Address_____ S

**IN DANVILLE, VA.**
**BUY THE**
**OLD ESTABLISHED**
ESTABLISHED 1930
**HIGHLY RATED**
52.8
AVERAGE WINTER 1951
**ABC STATION**

**WBTM**

**HOLLINGBERY**



Gets Results

Nat D. Williams and **WDIA**'s many other stars are smashing sales records in Memphis in which 44% of the 394,000 city population is colored with 489,000 negroes in **WDIA**'s BMB counties. Admittedly **WDIA** completely covers this market.

GROCER STATES

Hill Avenue Grocery, Memphis, writes "All merchandise **WDIA** mentions is moving nicely, particularly Fels Naptha Soap. The public demands it." Yes, the negro market IS responsive. Such advertisers as Kellogg, Gold Medal Flour, Folger's Coffee and many others know it. Write for the facts on **WDIA**, America's #1 Negro Station.

**WDIA**

Memphis, Tenn.

John E. Pearson Co., Representatives



*Without The Selling Power of*

*The* **XL** *Stations*

You can't cover the scattered buying centers of

The Pacific Northwest


## MR. SPONSOR ASKS

(*Continued from page* 39)

advertiser's own best judgment of the soundness of the techniques and the research calibre of the service principals are all he has to go by in choosing between two services. The advertiser must know what the base is, the sample size, the method of sampling, and the interview techniques. Then, the decision comes like most other business decisions—after weighing pros and cons.

How much better off he would be if he had these all answered, and the methods experimentally analyzed and compared, as the Industry Committee will recommend! We most heartily congratulate SPONSOR for this typical example of important pioneering service to the Industry in bringing this question, at this time, before its distinguished readership.

E. L. DECKINGER
*Research Director*
*Biow Co. Inc.*
*New York*



Mr. Ule

The advertiser presented with apparently conflicting reports on radio and/or TV audience ratings should ask himself three questions, the answers to which can help him to resolve this confusion:

1. *Which of these ratings is talking about the people I want to reach?* There are several reasons why two conflicting reports might be talking about different groups of people. (a) The reports might cover different geographic areas. It is very possible, for example, that one rating covers only a central city, while the other report covers an approximately defined and much larger primary area. Even though the areas overlap, the difference in the areas covered (independent of measuring methods) may well explain a conflict between ratings reports. (b) The reports might cover different families (even in the same area). Telephone coincidental ratings, for example, report only on telephone families, usually in large cities. Generally there is little reason to expect that a rating obtained among this special group of families will agree with the rating obtained from a carefully selected sample of all families.

2. *Do these ratings tell me what I want to know about the people I reach?* Because of differences in techniques, different rating services answer different questions. Thus, telephone coincidental ratings give the percent of telephone families listening to the average instant of a program. Diary and recall ratings give the percent of families listening to any part of a program. Naturally, these would tend to be higher than a telephone coincidental. Mechanical methods tell us the percent of families with sets tuned in both during an average instant and for the total broadcast. They measure tune-ins, not necessarily listening.

3. *Are the conclusions justified by the evidenced presented?* All ratings are based on sampling methods. Because of that fact, they are subject to sampling variation. They should be looked on not as exact figures, but as being plus or minus a few points. Sometimes advertisers will be presented with claims based on one or two re-


IN NEW ORLEANS' GREAT NEGRO MARKET




**Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.**

600KC- "THE SEPIA STATION"

**WMRY**

NEW ORLEANS, LA.
JOHN E. PEARSON CO.
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

ports when the station or program just happened to have high ratings (because of the variation mentioned above). A more careful look at the rating history may show that these were statistical accidents and that the claims therefore are not substantial.

It is our opinion that no rating service can answer all of the questions we want answered, and that in many cases they answer our questions only in part. This therefore suggests that we take that rating which will answer our questions to the best of our specifications, after we are clear on our specifications and on the inherent mechanics of the rating methods.

G. Maxwell Ule
*Vice President*
*Kenyon & Eckhardt*
*New York*

## 510 MADISON

(*Continued from page* 20)

### PUBLIC-SERVICE TV

What constitutes public service in television, or in any field, is, to a degree, a matter of interpretation. However, it is obvious that there is constant and growing public service programing by television stations and networks. And, in this programing, there is a sizable proportion of sponsored time.

Information is always a public service, and news is perhaps the most direct and immediate form of information. WOR-TV, to name the station with whose operation I am most familiar, telecasts a daily TV newspaper, "Telefax News," for an hour-and-a-half. And there are at least three complete live newscasts daily and prompt bulletins on important news developments. We have programs dealing with weather, travel, educational films, public issues and a variety of other material which serves the public. Our facilities are frequently used to tell the stories of institutions and causes. We have explained current issues in such programs as *Mobilization Story*. These, I believe, are examples of public service by television—examples which, of course, are paralleled by many of our colleagues.

And I would say there is some reason to believe that TV is further ahead in this respect than radio was at the same stage of development.

Julius F. Seebach Jr.
*Vice President in Charge of Programs, WOR & WOR-TV*
*New York*

HEADACHE? Toss TV film spot problems to TELEFILM Inc.
Hollywood (28) Calif. since 1938

JOE ADAMS REACHES ALL NEGROES IN LOS ANGELES
KOWL 5000 WATTS CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A149** ***"Help Wanted,"*** Free & Peters, Inc., New York—describes seven radio saleswomen and their programs. The 16-page presentation lists the advertisers who have used them successfully.

**A150** ***"Guide to Layout and Reproduction of Art for Television,"*** KMTV, Omaha — is a four-page guide that lists "do's and dont's" in preparing artwork on TV.

**A151** ***"Report to Advertisers and Advertising Agencies,"*** WOAI-TV, San Antonio—is a summary of answers received from a postcard questionnaire mailed to 5,080 television set owners in the San Antonio area.

**A152** ***"The Pattern of Television Impact in Lexington, Kentucky, 1950,"*** University of Kentucky—is a 38-page research survey on the impact of television in areas remote from TV transmitters.

**A153** ***"WNAX Fact File,"*** Katz Agency, Inc., New York—contains all the principal basic information on the station: history, coverage, market facts, results, diary summary, mail response, talent, programs, etc.

**A154** ***"Primer for Time Buyers,"*** CKLW, Windsor—contains information on coverage, spot announcements, and radio homes in markets covered by CKLW.

**A155** ***"Marketing in a Defense Economy,"*** J. Walter Thompson Co., New York—gives interpretations and critical analyses pertaining to the nation's economy and the opportunities it holds for business.

**A156** ***"Why Are Listeners and Advertisers so in Love with Radio?"*** Pacific Northwest Broadcasters, Spokane, Washington—is a descriptive and pictorial report on "the easy, quick, productive way" to achieve results through radio.

**A157** ***"A Report on Lourenco Marques Radio and Its Audience in South Africa,"*** Pan American Broadcasting Co., New York—estimates listenership that an advertiser may expect in 1951.

**A158** ***"WKMH Reports on the Characteristics of the Working Population in Detroit,"*** Headley-Reed Co. — breakdowns on industrial and non-industrial workers show at what time they eat, dress, go to work, leave work, and go to bed. Valuable aid to advertiser who wishes to know the best time to reach a particular audience.

**A159** ***"Every Day is Ladies' Day with WJBK-TV."*** This folder prepared by the Katz Agency includes all pertinent information about the station's afternoon variety show, *Ladies' Day*. Featured is data on program format, talent, time and cost.

**SPONSOR**
**510 Madison Avenue, New York 22, N. Y.**

To obtain any of the tools listed, place check in boxes to right.

☐ A149 ☐ A155
☐ A150 ☐ A156
☐ A151 ☐ A157
☐ A152 ☐ A158
☐ A153 ☐ A159
☐ A154

NAME

COMPANY

ADDRESS

CITY & STATE




### What about education on TV?

Television did more than revive the silent movies and the cowboy heroes of a bygone era. It brought to life again the great debate between educators and broadcasters, complete with issues and arguments strangely reminiscent of radio's earliest years.

Sparked by FCC's able Commissioner Frieda Hennock, the educators' plea for channels for culture was exceedingly well-timed. Television broadcasters were at last beginning to show a profit. They had demonstrated that TV receivers could be placed into millions of homes and that advertisers could be persuaded to pay a fat fee for the privilege of reaching those homes. Where the television broadcaster fell short of the mark, was in programing —especially the kind of programing the educator considers necessary for the cultural upbringing of the American family.

No good purpose is served by dismissing the scolding television broadcasters were subjected to at the FCC hearings and in the press. Nobody claims that television is serving the public best in its present dress—that there is no abuse of good taste.

Nobody can say, however, that great strides have not been made in improving program quality.

But no degree of improvement will fully solve the educators' problem. Their plea for exclusive TV channels is based on reports such as the one cited by Miss Hennock: "Adult night school attendance dropped in 50 cities with television, while in cities without television adult education actually continued on the upswing."

The assumption is that those who stayed away from night school to look in on commercial television entertainment would just as soon tune in a TV night school program if it were available to them.

The educators' earlier experience with radio definitely fails to support such an assumption. And the cost to build, maintain and program a television station exclusively for educational purposes would be prohibitive.

This much is certain: stations and sponsors will gladly allocate more of the available time for educational purposes in the public interest. The WFIL-TV series of educational programs in cooperation with the Philadelphia Board of Education is a most recent and high-praised example. Another is KSL-TV's series in Salt Lake City under auspices of the University of Utah. Working with television broadcasters and sponsors, the educators can accomplish much of what they seek. And at far less cost.

## Applause

### AFA's objectives for 1951

We're impressed by the five-point set of objectives that the Advertising Federation of America has developed for 1951. So far as we're concerned, they're right down the alley for present-day fulfilment. We wish the AFA our best in the achievement of their goal, which we herewith submit:

1. To increase our (AFA) national campaign, now reaching over 75 millions, showing advertising's vital role in producing America's unmatched living standards.

2. To increase war morale and informational advertising, through Advertising Club cooperation, to speed the day of American victory.

3. To urge a careful study of each war advertising claim by media and sponsors, lest this nation and advertising repeat the mistakes of World War II.

4. To guard against the trend of legislators in this emergency to regard advertising as a ripe plum, ready for the plucking by tax collectors.

5. And to be doubly alert against those opponents of advertising who would use it as an entering wedge for their foreign economic theories.

### Point-of-sale

It was a billboard man who told us today that he is constantly appalled at how little some big advertisers know about cashing in on their advertising at point-of-sale.

For example, he pointed out that while soft drink companies like Coca-Cola and Pepsi-Cola are experts at point-of-sale infighting, some cigarette brands are notoriously remiss.

This is a subject that we have been thinking about with recurring frequency. The art of knowing how to make an impression on the purchaser is only half-realized until the impression has been turned into a sale.

In the radio field, several men are doing excellent work translating advertising impressions into sales. One of these is J. E. Murley, whose merchandising techniques have helped make two New England daytime participation shows (*Yankee Kitchen* and the *Marjorie Mills Hour*) eminently successful examples of their kind. It's quite an occasion when a commercial opening occurs on one of these programs.

Stanley Joseloff, whose FM Storecast system in half a dozen cities has made a hit with food advertisers, has coupled his point-of-sale broadcasts with a full-blown merchandising setup.

What radio men with a flair for merchandising can do for sponsors is plenty. Radio stations are constantly expanding their activities in this direction—WLW alone invests $250,000 yearly in its merchandising department.

Air advertising develops a strong buying urge; but, too often, the advertiser misses out on the next step—pushing across the sale. Point-of-sale minded radio men are worth their weight in gold.

# My Diary Isn't Banned in Boston but it makes "Red Hot" Reading!



Yes, a diary study recently conducted by Audience Survey, Inc., makes mighty interesting reading for every time-buyer.

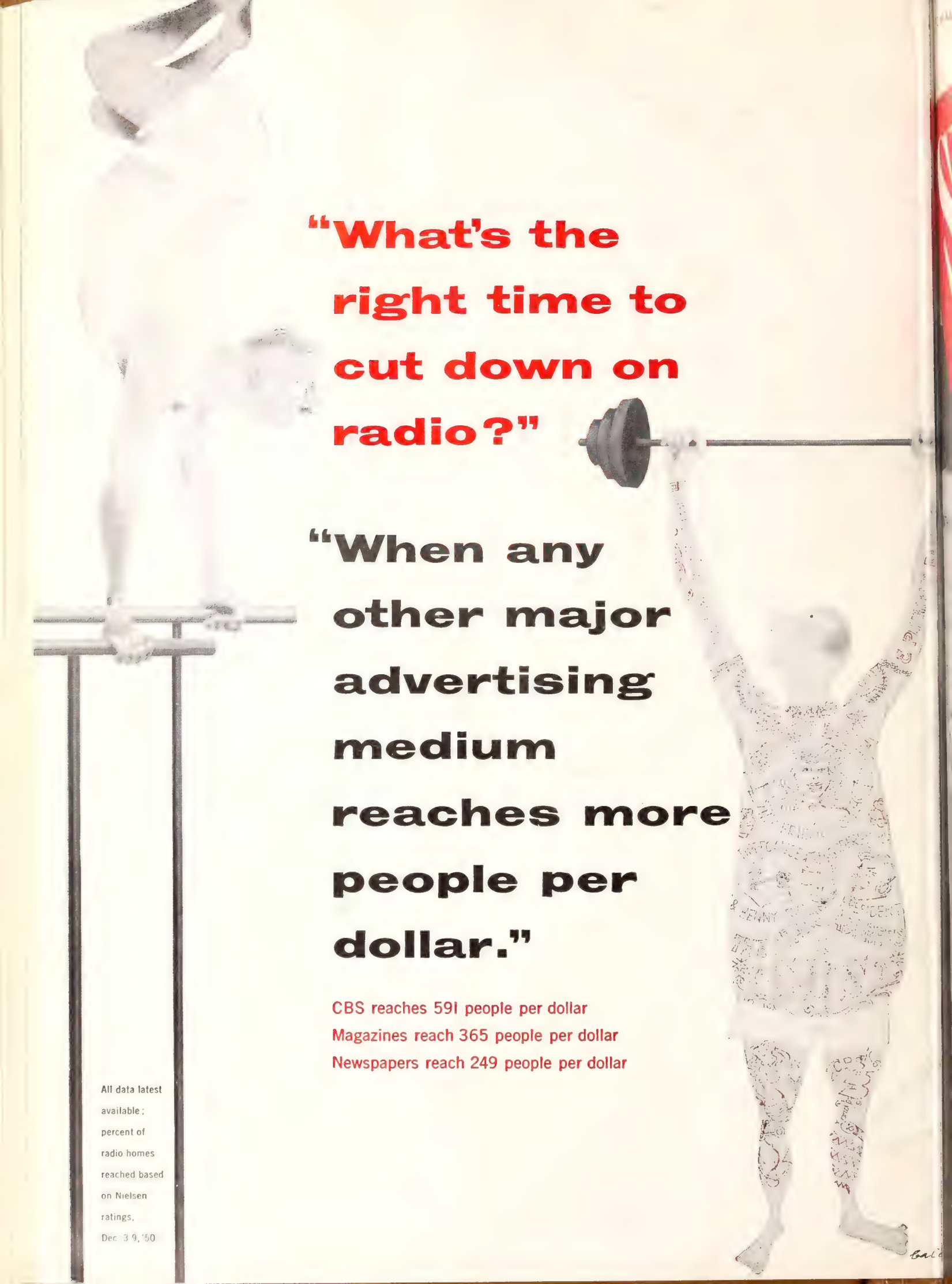
Of the 52 stations receiving mention in the diary study—WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of "wins" granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours.

The purchasing power of WNAX's 267 BMB-counties in Minnesota, the Dakotas, Nebraska and Iowa is $3.9-billion (after taxes) — greater than San Francisco, Philadelphia or Washington, D. C.

This area, known as Big Aggie Land, is overwhelmingly dominated by one, powerful radio station . . . WNAX. BMB shows that 405,210 families listen to WNAX —80% of them 3-7 times a week. Also, remember, in Big Aggie Land, T. V. means 'Tain't Visible!

WNAX has a list of sales success stories as long as your arm. Most likely there is one for your type of product or service. Ask your nearby Katz man about the diary study that proves WNAX alone can sell for you in Big Aggie Land.





# "What's the right time to cut down on radio?"

# "When any other major advertising medium reaches more people per dollar."

CBS reaches 591 people per dollar
Magazines reach 365 people per dollar
Newspapers reach 249 people per dollar

All data latest available; percent of radio homes reached based on Nielsen ratings, Dec. 3-9, '50

MARCH 1951 • 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

**Is there a way out of the rating muddle?—p. 32**

The trend to spot is accelerating




Mr. Sponsor and M...
Mr. Spon... G. M... Philpott page 16
How Not to Buy Time page 21
Mueller's Doubled Sales via Air page 24
Let's Standardize TV Data page 26
Top Commercials: Net Radio page 29
First Big Air User Among Lipsticks page 30
Can Muddle on Research be Cleared? page 32
Radio Results page 34
Mr. Sponsor Asks page 38
Roundup page 39
Tools for Readers page 71
Editorials page 72

RADIO'S EVER MAGIC TOUCH



**CHET RANDOLPH**
*Prairie Farmer Livestock Editor. Associate WLS Farm Editor. Handles many agricultural remote broadcasts.*

**ART PAGE**
*WLS Farm Editor. Conductor of DINNERBELL TIME, oldest farm service program in radio.*





**AL TIFFANY**
*Ace farm specialist—comments on all news affecting agriculture on the daily FARM WORLD TODAY program—served by WLS Field Staff and special wire services.*

**LARRY MC DONALD**
*Agricultural specialist on the early morning FARM BULLETIN BOARD program—served by WLS Field Staff and special wire services.*



# Agricultural Leadership is no Mere Accident



**GLADYS SKELLY**
*Prairie Farmer Homemaking Editor. Appears regularly on PRAIRIE FARMER AIR EDITION.*

The agricultural leadership enjoyed by WLS throughout the rich Midwest is no mere accident. Rather, it is the result of the proper application of radio's ever magic touch. WLS was established by the Sears Roebuck Agricultural Foundation for the sole purpose of serving agriculture. Owned since 1928 by Prairie Farmer, America's oldest farm publication, it is only natural that the station's interest should be toward agriculture.

WLS farm programs are planned and presented by men and women who have spent a lifetime studying the problems of agriculture—know just what times are best for reaching the market—know just what types of programs are needed and wanted. A few of these specialists are pictured on this page—all exclusively WLS broadcasters.

Thru years of service to the vast agricultural industry by these and other station-specialists, WLS by proper application of radio's ever magic touch has emerged as the undisputed agricultural leader in the Midwest. No mere accident—but the result of planned programming and service by the largest informed agricultural staff in radio.

**DAVE SWANSON**
*Agricultural market specialist. Broadcasts market summaries from U.S. Stock Yards.*

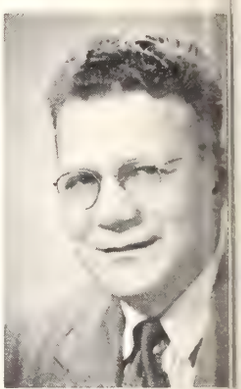




**BILL MORRISSEY**
*Livestock market expert. Broadcasts daily market reports.*



**F. C. BISSON**
*Grain market specialist. Broadcasts daily from the studios of WLS.*



**PAUL JOHNSON**
*Prairie Farmer Editor Commentator on PRAIRIE FARMER AIR EDITION.*

## ... and in terms of Sales Results

This agricultural leadership has solid commercial value. The over 3½ billion dollar cash farm income (11½% of the nation's total) in the WLS effective coverage area (*) can be most profitably tapped by the 50,000 watt voice of WLS. That is why leading national and regional advertisers have consistently used WLS to sell the 1,738,370 (*) radio families whose economy is so greatly dependent upon agriculture.

When thinking of the Midwest, think of WLS and radio's ever magic touch for effective coverage of this important agricultural market. Your John Blair man has details—or write WLS direct for additional proof.

*

1950 SURVEY OF BUYING POWER
WLS-BMB, 1949, 25-100% daytime
Radio Families in towns 25,000
and under, within WLS-BMB area.

WLS CHICAGO 7
The PRAIRIE FARMER STATION

CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, ABC NETWORK—REPRESENTED BY JOHN BLAIR & COMPANY




***GULF RUMORED TURNING TO SPOT RADIO***—Gulf Oil officials will deny it flatly, but indications are that firm is planning switch from network radio/TV to spot. Gulf now on NBC with "Counterspy" (Thursday 9:30 to 10:00 p.m.) and "We the People" (TV Friday 8:30 to 9:00 p.m.).

***FORREST WHAN PROPOSES NEW CIRCULATION MEASUREMENT***—Dr. Forrest L. Whan, of University of Wichita, has plan for impartial, nation-wide radio circulation measurement. He has proposed that NARTB provide $500,000 fund for surveys by university students throughout nation. Advantage of this approach would be objectivity, Dr. Whan says; he's been using college students in surveys for WIBW, Topeka, and WHO, Des Moines.

***HOW BAB GETS NEW RADIO BUSINESS***—Last fall BAB made pitch to trade associations on value of radio. As result, Paper, Stationery and Tablet Manufacturers Assoc. invested $2,100 in e.t.'s. On local scene, school supply dealers bought $40,000 time on 160 stations to use e.t.'s which plugged products of association members.

***RADIO PULSE ENTERS NATIONAL RATING PICTURE***—Multi-market Radio Pulse will compete with Nielsen in national rating sweepstakes, starting this month with weighted average of 14 markets representing some 10,000,000 homes. Dr. Sydney Roslow expects to build up to 19 markets within few months; points out that all markets included are important ones. Rating picture covered in this issue (page 32).

***ROBERT HALL, FIRM BUILT BY SATURATION USE OF AIR, OPENS 100TH STORE***—New Robert Hall outlet opened this month in New York City is firm's 100th store. With budget of over $1,500,000 annually, 60% of it going to spot radio, retail clothing firm's rise is attributable in large part to direct-sell influence of saturation radio coverage. Spot TV is still minor consideration to Robert Hall; gets only 10% of budget.

***WASHINGTON D. C. INDIES FIND WAY TO APPEAL TO NATIONAL SPONSORS***—Individually too weak ratingwise to attract much national spot, 5 Washington D. C. indies have joined hands in "Metropolitan Network" with national representative (Jack Koste's IMS) and commercial manager J. Douglas Freeman. Collectively, 5 stations in group (WARL, WBCC, WFAX, WGAY, WPIK) have Pulse study to show second best share of audience in Washington. Astute WTOP, top station, sent out booklets advertising Metropolitan Network's concept and rating statistics.

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## REPORT TO SPONSORS for 12 March 1951

**$5,000 RADIO TIME SELLS $85,000 THEATRICAL STOCK**—New sales use of commercial radio proved successful when Smith & Bull, Los Angeles agency for civic musical comedy "My L.A." went over the top with $85,000 stock issue to back show. Hundreds of "angels" bought stock after hearing transcriptions and participations over independent stations KFAC, KFVD, KOWL, KFWB, KRKD, KXLA. Oversubscription was achieved at less than $5,000 cost.

**SPOT IMPETUS AIDED BY LOW-COST LIBRARY PROGRAMING**—Handful of national advertisers have learned that biggest bargain in radio programing is high-rating, low-cost library shows available through stations. Falstaff Brewing uses varied library services on numerous stations; relies on stations with excellent results. Michigan Bell Telephone uses World series over Michigan group of 10 or more stations keying from WWJ. Weldon Cafeteria, Houston (largest cafeteria in Southwest) typical of local advertisers using library programs. Langworth's "Cote Glee Club" broadcast over KPRC and KXYZ for fourth year. RCA Recording, Capitol, MacGregor, Associated, Standard, Sesac are among library services featuring low-cost, high-quality programing.

**ACTIVE LOWRY CRITES BECOMES MORE ACTIVE**—Seeing ever-moving General Mills' Lowry Crites come and go has given representatives and others, including GM's 5 agencies, impression he couldn't possibly do more. But with departure of E. G. Smith to agency field, Crites has added role of radio/TV director to duties as media director and broadcasts comptroller.

**DUMONT RECEIVERS BUY SECOND RUN FILM SERIES FOR $500,000**—Second run of P&G's "Fireside Theatre" (owned by Crosby Enterprises, TV Division and retitled "Royal Playhouse") was sold 1 March to Allen B. DuMont Receiver Division by United Television Programs. Sale, consummated in one week and involving about half million in film cost, involves 52 half-hour films to be played via DuMont Network in 18 major cities. Paradox is fact that UTP was set up as national spot program clearing house, has made its biggest sale for network broadcast. Gerald King represented UTP; Douglas Day and Harry Geyelin DuMont. Allen DuMont personally okayed film.

**WHY SNOW CROP PREFERS SPOT TV**—Snow Crop, bowing out as sponsor of first half hour of "Show of Shows" (NBC-TV, Saturday 9:00 to 9:30 p.m.), will buy half hours locally in some 50 markets for filmed daytime dramas. First starts 19 March. Shows will be scheduled during week days to catch housewife before shopping lists are made. Saturday night, though productive of audience, was too far removed from normal shopping time to get maximum sales impact, company feels. Clincher: spot campaign will cost 25% less than $32,000 weekly tab for "Show of Shows."

**BAB, ARBI CLOSE TO DEAL**—So impressed was BAB with Advertising Research Bureau Inc.'s recent retail surveys that it began negotiations to exploit surveys nationally. ARBI discloses existence of two separate markets, one composed of radio-influenced consumers, other consisting of consumers who say newspaper advertisements exert strongest pull on them. Implication of ARBI studies is that retail advertising in newspaper alone loses out on substantial "radio-minded" market.

# "GIMME THE ONE WITH THE .9 LENS!"



Regardless of what consumer index you use, you know that our Red River Valley hayseeds are one of the most prosperous "markets" in America.

And WDAY covers them like a tent.

(1) For the period Dec. '49—Apr. '50, WDAY got a Share of Audience more than three times as great as Station B, Mornings, Afternoons and Evenings—*actually got the highest Hoopers among all NBC stations in the nation for the second year running!*

(2) BMB Report No. 2 credits WDAY with a Daytime Audience of 201,550 families. *77.7% are average daily listeners!*

(3) According to a recent 22-county survey by students of North Dakota Agricultural College, WDAY leaves all competition far behind —*gets a 78.6% family preference against a mere 4.4% for the next best station!*

Complete, fabulous facts, from us or Free & Peters!

WDAY

**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

# SPONSOR

VOLUME 5 NUMBER 6

**DIGEST FOR 12 MARCH 1951**


## ARTICLES


***How not to buy time***

With spot radio booming, timebuying techniques are more important than ever before. Here are some common mistakes to avoid — **21**

***How Mueller's doubled its sales in nine years***

This old spaghetti, macaroni and egg-noodle firm, which started using spot radio nine years ago, has profited through local news sponsorship — **24**

***Let's standardize TV data now***

TV timebuyers and station reps seek more uniform program, market, rate, contract, coverage data. SPONSOR presents both buyer and seller views — **26**

***Today's top commercials: network radio***

SPONSOR turns the spotlight on eight outstanding commercials used in network radio in this second article of a series — **28**

***The lipstick that defied tradition***

Cosmetic moguls ruled out radio and TV for lipstick promotion. But Hazel Bishop, via use of broadcast media, jumped to No. 2 spot nationally — **30**

***Is there a way out of the research muddle?***

Sponsors, ad agencies, broadcasters, researchers examine Dr. Baker committee report as possible avenue out of measurement confusion — **32**


## COMING


***The Carnation Milk story***

How network radio (now supplemented by TV) developed Carnation Milk to a colossus in the food industry — **26 Mar.**

***Beer on the air***

A SPONSOR roundup bringing to light how brewers around the country are using the broadcast media to sell their brew — **26 Mar.**

***Today's top commercials: network TV***

Third article of series describes and backgrounds a few of the most fetching and resultful commercials on the network TV screen — **26 Mar.**


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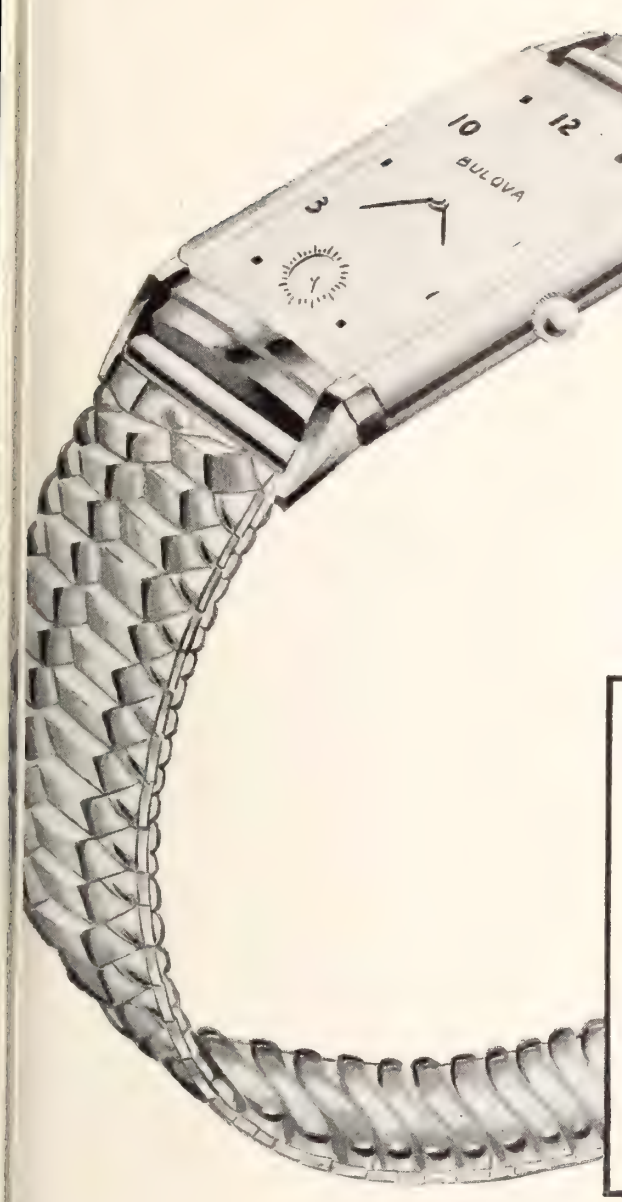
**COVER:** National spot is booming. Billings last year hit $120,000,000, 10% over previous year. Robert D. C. Meeker, president of Robert Meeker Associates and president of rep association (NARSR) points to where spot rose from. L. to r. beside chart are Wells H. Barnett, Jr., sales development manager John Blair & Company, chairman NARSR promotion committee; Joseph F. Timlin, manager New York office The Branham Company, treasurer of NARSR; Max Everett, president Everett-McKinney, Inc., vice president NARSR. Absent officer is Eugene Katz, executive vice president The Katz Agency, NARSR secretary.


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# IT'S EASY, WHEN YOU KNOW HOW!

**BULOVA WRIST WATCHES WITH SPEIDEL BANDS, at $37.95 each**

| | |
|---|---|
| **TOTAL ORDERS** | **589** |
| **TOTAL SALES** | **$22,352.55** |
| **TOTAL COST OF STATION TIME** | **$145.00** |
| **COST PER ORDER** | **$.247** |

Here's spectacular proof that KWKH Know-How pays off in our rich tri-State area — *a case history that speaks for itself!*

Early in October, 1950, Freund's Jewelry Store of St. Louis, bought time on KWKH through their agency, Westheimer and Block, to sell men's and women's wrist watches. Here was the offer:

A BULOVA WRIST WATCH AND SPEIDEL BAND . . .
A DOLLAR A WEEK FOR 38 WEEKS!

KWKH plugged this offer with five-minute spots for five successive weekdays—Monday, October 9 through Friday, October 13—from 7:45 to 7:50 a.m. Three weeks later the amazing results at the right were tabulated. *Over $22,000 of orders at a total sales cost of less than 7/10 of 1%!*

If you go for this kind of *result* story, let The Branham Company give you all the KWKH facts!

# KWKH

50,000 Watts · CBS ·

SHREVEPORT
Texas
LOUISIANA
Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*




**BATON ROUGE...**

***that's what you like about the South!***

***First in the nation in percentage of population increase*** (cities over 100,000, 1950 over 1940)

DOMINATED BY * WJBO WBRL (FM) the 5,000 watt NBC AFFILIATE Baton Rouge, La.

* For proof see our National Representatives, Affiliated with State-Times and Morning Advocate

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

*by*
*Robert J. Landry*

We open today by quoting from the Glad Book of 1950, reading, with rolling O's, as follows, excerpt, quote: $5,600,000,000! This cool, tidy, imposing and incomprehensible sum is the aggregate of all expenditures for all forms of advertising in the United States last year. As if it were not sufficiently dazzling, the figure is likely to be exceeded in 1951, 1952, and 1953, to stop there. On such volume radio is reprieved of all serious worries and television is assured of continued healthy growth. But while everybody stands around in little knots wringing one another's paws in hearty self-congratulation, let one disenchanting truth be registered. These heaps and mountains of advertising dollars amount to less, proportionate to national income, than in 1934. Then, at the deep of the depression, advertising spent at about 3% of national income. Today, advertising spends only about 1½% of national income.

* * *

Advertising agencies and media both urge business, as such, to raise appropriations, percentage-wise of national income, on the plea that it is unfair to ask advertising to cope with added burdens of service and more population without more to spend. But business tends not to hear these pleadings. Unkindest cut of all, Frederic Schneller of Lever Brothers, said the other day that advertising wasn't commensurately as effective as in 1934 and that its craftsmen were depending too much on what he termed a "gift of gab," or razzle dazzle, approach.

* * *

The moral is not obscure. It means that the who-gets-what free-for-all of consumer franchise merchandising is getting more complicated, even in boom times. Advertising performance is judged with a more scientific eye than 15 years ago. Business counts advertising one tool, one skill, one priesthood in the service of sales management, but it has fewer and fewer romantic illusions. Once it was enough to be just a salesman or just a showman. Now, on top of that, it's a good idea to be an expert in the logistics of drug and grocery distribution.

* * *

Television programs these days credit producer, director, writer, and stars. Sometimes the gowns, too. But the guy who is entitled to much more credit—and much more blame—is the cameraman. He is usually not named. Only a matter of time until some sponsor starts keeping box score on bum camera switchovers, wobbly frames, decapitations of heads, left-side amputations, right-side amputations, not to mention those too-soons and too-lates.

* * *

For sheer sloppy salesmanship, the afternoon grocery frolics on TV strain kindness to breaking. Have you seen the nice pan of grease, an inch thick, used to demonstrate how Wham-O, the magic cleanser, cuts goo? It's positively revolting. Then there was the

(*Please turn to page 52*)

# where there's smoke . . . .

. . . you find people using the products of the Carolinas' mammoth tobacco industry. Prosperous tobacco farmers and tobacco workers are among the 3,000,000 Carolinians whose loyalty to WBT makes it the biggest single advertising medium in the two states.






WBT CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
REPRESENTED NATIONALLY BY RADIO SALES

# the TOUR TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**

## .....in the OREGON MARKET



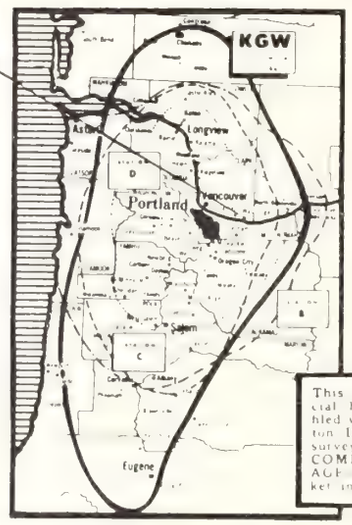



In the heart of KGW's COMPREHENSIVE COVERAGE area are the twin cities of Camas and Washougal, Washington. Camas, with the largest specialty paper mill in the world, and Washougal with its giant woolen mills, are stable, high-payroll communities. Both offer important contributions to the region's economy. A recent KGW Tour-Test, conducted in cooperation with the Oregon State Motor Association, proved KGW's COMPREHENSIVE COVERAGE of this rich, important market. The Tour-Test was witnessed by Mr. Clyde Brown, Camas Chamber of Commerce secretary, shown above with "Miss KGW". Only through KGW's COMPREHENSIVE COVERAGE can you be sure of maximum results in Camas and Washougal and the rest of the great Oregon market.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
**(From 1949 BMB Survey)**




This chart compiled from official half millivolt contour maps filed with the FCC in Washington, D.C. or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest growing market in the nation.

| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

KGW

AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

# New and renew

SPONSOR
12 MARCH 1951

## 1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Block Drug Co | Cecil & Presbrey | NBC 13 | Elmer Peterson and the News: Sat 5:45-6 pm: 3 Mar; 52 wks |
| Harrison Products Inc | Sidney Garfield & Associates | MBS 150 | Cecil Brown: Sat 10:45-11 am: 3 Mar: 52 wks |
| Miles Laboratories Inc | Wade | NBC | News of the World: M-F 7:30-45 pm; 2 Apr: 52 wks |
| Philip Morris & Co | Biow | CBS 149 | Philip Morris Playhouse: Th 10-10:30 pm: 15 Mar; 52 wks |
| Sterling Drug Inc | Dancer-Fitzgerald-Sample | ABC 216 | News of Tomorrow: M-Th 10:30-45 pm: 26 Feb; 52 wks |
| Vitamin Corp of America | Harry B. Cohen | MBS | Gabriel Heatter: Th 7:30-45 pm: 29 Mar: 52 wks |

## 2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Animal Foundation Inc | Moser & Cotins | CBS 64 | Bill Shadel and the News: Sun 11:30-35 am: 25 Mar; 13 wks |
| Burrus Mill & Elevator Co | Tracy-Locke | MBS 165 | Light Crust Doughboys: M, W, F 12:45-1 pm: 26 Feb; 52 wks |
| Lever Brothers Co | Ruthrauff & Ryan | CBS 98 | Aunt Jenny: M-F 12:15-30 pm: 19 Mar: 52 wks |
| Phillips Petroleum Co | Lambert & Feasley | CBS 66 | Rex Allen Show: F 10-10:30 pm: 16 Mar: 52 wks |

## 3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|---|---|---|---|---|
| American Safety Razor Co | Silver Star blades | McCann-Erickson (N. Y.) | 25 mkts | Annemts; 29 Mar: 7-25 wks |
| Continental Oil Co | Conoco Super motor oil | Geyer, Newell & Ganger (N. Y.) | 58 stns; Midwest, Southwest | Annemts; 1 Mar: 13 wks |
| Procter & Gamble Co | Cheer | Young & Rubicam (N. Y.) | 32 mkts | Annemts; 12 Mar |
| Procter & Gamble Co | Spic and Span | Biow (N. Y.) | 30 mkts | Annemts; 19 Mar; 12 wks |
| U. S. Army Recruiting | Fifth Army | Schoenfeld, Huber & Green (Chi.) | 13 midwestern states | Annemts; 1 Mar: 52 wks |

## 4. National Broadcast Sales Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| George Baker | Hughes-Peters Inc, Cinc., gen mgr | WLW-T, Cinc., adm asst in charge hard goods sls |
| Robert F. Bender | WKRC-FM, Cinc., sls mgr | Same, gen mgr |
| Robert Carlton | WMBD, Peoria, prog dir | WEWS, Cleve., sls staff |
| Guy Cunningham | WEEI, Boston, dir natl spot sls | Same, sls mgr |
| Michael Dann | NBC, N. Y., trade news editor | Same, tv sls dept, coordinator for prog package sls |
| MacGregor Eadie | NBC, L.A., asst mgr continuity acceptance dept | KNBH, L. A., acct exec |
| Robert M. Flanigan | NBC, Chi., sls | Same, mgr natl radio spot sls dept |
| Norman W. Glenn | NBC, N. Y., presentation writer | Same, sls prom superv |
| Leo A. Gutman | Ziv Television Programs, Cinc., adv dir | Frederic W. Ziv, Cinc., adv dir of all Ziv affiliated companies (Ziv Radio Productions; Ziv Television Programs; World Broadcasting System; Cisco Kid Pictures and Cisco Kid Products) |
| Roy W. Hall | CBS Radio Sales, N. Y., acct exec | Same, tv acct exec |
| Fred S. Heywood | WBAL, Balto., adv, prom, pub mgr | WCCO, Mnpls., sls prom mgr |
| Roy Holmes | NBC, N. Y., sls | WINS, N. Y., sls mgr |



Numbers after names refer to category in New and Renew

Robert F. Bender (4)
Leo A. Gutman (4)
Fred S. Heywood (4)
Robert Lambe (4)
William Lauten (4)

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes











Numbers after names refer to category in New and Renew

William Lemmon (4)
John F. Noone (4)
David Taft (4)
Forrest L. Fraser (5)
John H. Tatigian (5)

## 4. National Broadcast Sales Executives (continued)

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Walter Kingsley | Ziv Television Programs Inc, N. Y., acct exec | Same, N. Y. C. sls mgr |
| Robert Lambe | WFMY-TV, Greensboro, N. C., comml mgr | WTAR, Norfolk, gen sls mgr |
| William Lauten | NBC, N. Y., press dept | Same, trade news editor |
| William Lemmon | Ohio Music Co, Cleve., vp, gen mgr | WJW, Cleve., vp, gen mgr |
| Lewis M. Marcy | Advertising Research Foundation, N. Y. | NBC-TV, N. Y., superv sls planning div |
| Walter Miles | W. S. Grant Co, L.A. | Pacific Regional Network, L.A., acct exec |
| John F. Noone | E. T. Meredith Publishing Co, Des Moines, sls, prom asst | WPIX, N. Y., sls dir |
| Norman J. Ostby | Don Lee Broadcasting System, Hlywd., sls svc mgr | Same, also dir stn relations |
| Joseph A. Page | WKAP, Allentown, sls | WNAR, Norristown, mgr |
| Richard R. Rawls | ABC, N. Y., regional mgr tv stns dept | Same, mgr tv stns dept |
| Sidney Rich | WLOL, Mnpls., acct exec | WDGY, Mnpls., sls mgr |
| Glen Rinker | KAFY, Bakersfield, Cal., comml mgr | Same, stn mgr |
| Jack W. Rogers | WBAP, Ft. Worth, prom, pub dir | Same, regional sls mgr |
| Morton Sidley | KXOA, Sacramento, sls mgr | Lincoln Dellar stns (KXOA, Sacramento; KXOB, Stockton; KXOC, Chico), sls dir |
| Edward G. Smith | General Mills, Mnpls., dir radio, tv prod | ABC, Chi., mgr prog sls dept |
| David Taft | Radio Cincinnati Inc, Cinc., member board dir | Same, mng dir |
| William Wylie | ABC, N. Y., regional mgr radio stns dept | Same, mgr radio stns dept |

## 5. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Lawrence W. Bruff | Liggett & Myers Tobacco Co, N.Y., adv exec | Same, adv mgr |
| Lowry H. Crites | General Mills Inc, Mnpls., media dir | Same, also dir radio, tv prog |
| Forrest L. Fraser | Kroger Co, Cinc., dir grocery merchandising | Pabst Sales Co, Chi., exec vp (eff about 1 Apr) |
| Charles R. Schatten | Laurel Process Co, N.Y. | Pal Blade Co, Personna Blade Co, N.Y., adv mgr |
| George Shamlian | Peter Paul Inc, Naugatuck, pres | Same, chairman of board |
| J. Truman Stone | Nash-Kelvinator Corp (Leonard div) Detroit, adv mgr | Nash-Kelvinator Corp (Kelvinator div) Detroit, sls prom mgr |
| M. A. Straub | Borg-Warner Corp (Norge heat div), Chi., assit sls mgr | Same, sls mgr |
| John H. Tatigian | Peter Paul Inc, Naugatuck, vp, gen mgr | Same, pres |

## 6. New Agency Appointments

| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---|---|
| Austin Motors (Canada) Ltd, Toronto | Automobiles | Harold F. Stanfield Ltd, Toronto |
| O. P. Bauer Confectionery Co, Denver | Candy | Arthur G. Rippey & Co, Denver |
| Brantwood Products, Buffalo | D-G hand cleaner | Harold Warner Co, Buffalo |
| Brock & Co, L.A. | Jewelers | Abbott Kimball Co, L.A. |
| Cooledge Paint Stores Inc, Atlanta | Paint stores | Freitag, Atlanta |
| Crescent Chemical Co, L.A. | Gre-Sol cleanser | Hal Stebbins Co, L.A. |
| Dictograph Products Inc | Acousticon hearing aids | McCreery, Quick & McElroy, N.Y. |
| Elgin National Watch Co, Elgin, Ill. | Elgin watches | Young & Rubicam, Chi. |
| Fisher Brothers Co, Cleve. | Fisher foods | Griswold-Eshleman Co, Cleve. |
| S. M. Frank & Co Inc, N.Y. | Pipe, cigarette holders | E. T. Howard Co, N.Y. |
| Glenwood Range Co, Taunton, Mass. | Ranges | John C. Dowd, Boston |
| Hachmeister Inc, Pittsb. | Wall tile | James A. Stewart Co, Carnegie, Pa. |
| Lee Pharmacal Co, Beverly Hills | Spray-A-Wave hair liquid | McCann-Erickson, N.Y., L.A. |
| Leona Lingerie Inc, N.Y. | Lingerie | Dunay Co, N.Y. |
| Leonid De Lescinskis Inc, N.Y. | Perfume | William Wilbur, N.Y. |
| Lever Brothers Co, N.Y. | Pepsodent toothpaste | Cecil & Presbrey, N.Y. |
| Lever Brothers Co, N.Y. | Rayve home permanent | Cecil & Presbrey, N.Y. |
| Liberty Bell Mutual Insurance Co, Phila. | Insurance | Harry Feigenbaum, Phila. |
| Littletree Co, Winter Park, Fla. | Outdoor furniture | David H. Obermeyer, Orlando |
| Mars Television Inc, N.Y. | TV sets | Moselle & Eisen, N.Y. |
| Mauvel Ltd, N.Y. | Nu-Lips, Parfums Renoir | Doyle Dane Bernbach, N.Y. |
| Meyenberg Milk Products Co, S.F. | Evaporated milk | Mayer Co, L.A. |
| Missouri Meerschaum Co, Washington, Mo. | Corncob pipes | Ohio Advertising, Cleve. |
| National Textile & Chemical Co, Illiopolis, Ill. | Perma Starch | Henri, Hurst & McDonald, Chi. |
| Louis F. Neuweiler's Sons, Allentown, Pa. | Beer and ale | Harry Feigenbaum, Phila. |
| Peerless Ice Cream Co, Ft. Pierce, Fla. | Velda Diced ice cream | Newman, Lynde & Assoc, Miami |
| Platt Luggage Inc, Chi. | Luggage | H. M. Gross Co, Chi. |
| Quality Importers Inc, N.Y. | Welch's wine | Al Paul Lefton Co, N.Y. |
| Reeves Soundcraft Corp, N.Y. | TV tubes | Hilton & Riggio, N.Y. |
| Jacob Schmidt Brewing Co, St. Paul | Brewery | Ruthrauff & Ryan, Chi. |
| Sun-Dew Corp, Long Island City | Orange drink | Charles H. Rogers, Jamaica, N.Y. |
| Vermouth Industries of America Inc, N.Y. | Tribune sweet and dry vermouth | Cowan & Dengler, N.Y. |
| Wadsworth Watch Case Co, Dayton, Ky. | Jewelry products | Young & Rubicam, Chi. |

*Again This Year*

# WKMH

IS

# FIRST FOR BASEBALL

IN THE

# DETROIT

MARKET

- FIRST IN POWER
- FIRST ON THE DIAL
- FIRST IN MORE GAMES

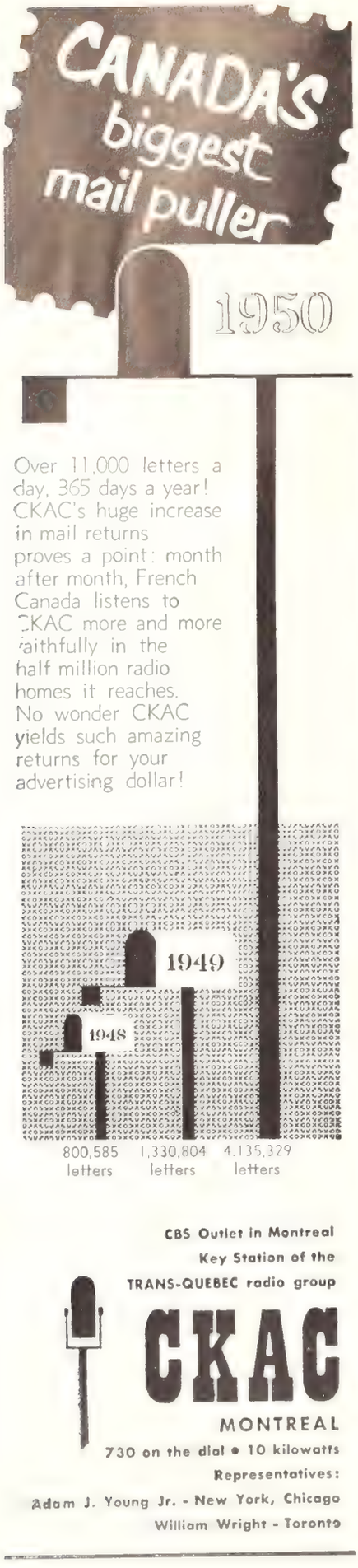
*FIRST WKMH play-by-play exhibition game, March 10, 1951. Complete Detroit Tiger exhibition and regular schedule PLUS simultaneous play-by-play recreations of other top games.*

# WKMH

*"THE NATION'S NUMBER ONE SPORT STATION"*

*Represented By Headley-Reed*

**DETROITLAND'S KEY STATION for the LIBERTY BROADCASTING SYSTEM**




# 510 Madison

## BIG SHOW REPORT

I read with great interest your story on our *Big Show* in the 12 February SPONSOR. It was an excellent reportorial job and certainly caught the mood of what we are trying to do here.

We are very proud of the recognition the *Big Show* has been achieving of late and this additional recognition from SPONSOR helps prove the effectiveness and the importance of "big time" radio.

CHARLES C. BARRY
*Vice President*
*NBC*
*New York*

## HOLLAR DOLLAR STORY

I was very much interested in your article, "Grocery stores on the air," in the 23 October issue. There is undoubtedly a big story to be told about grocery merchandising, and I'm wondering if you would be interested in an article on one phase of it as it has existed and does now exist here in Cincinnati.

This agency handles the advertising for Parkview Markets Inc., a cooperative group of slightly more than 200 independent groceries in Greater Cincinnati. At the present time we are using five half-hours a week on WLW-T in a program called *Hollar Dollar* that is, in my opinion, one of the most explosive merchandising vehicles ever tried out in this area.

For the past three years Parkview has persistently pursued a course of extremely aggressive advertising, first on radio and now on television.

ARTHUR A. RADKEY
*Keelor & Stites Co.*
*Cincinnati*

• *Hollar Dollar* is more fully described in this issue's Roundup section on page 39.

## ALKA-SELTZER STORY

Just finished my second reading of SPONSOR's "The Alka-Seltzer story," and want to tell you how well done we all thought it was. Beside being interesting reading, the article brought back many fond memories of our close association with Miles Laboratory and Wade Agency.

However, Uncle Ezra stopped by my desk the other day and wanted to make it perfectly clear that it isn't his general habit to carry on long conversations with horses (as pictured on your 15 January cover)!

WARREN MIDDLETON
*Sales Promotion Manager*
*WLS*
*Chicago*

Your Alka-Seltzer radio history was so complete and embodied so much research that this writer (a cautious soul) has purposely delayed in expressing an opinion of it. He wanted to see first how many friends of Miles Laboratories would dispute various statements.

Happily no one as yet has registered protest so it appears that your Mr. Dann, who we believe prepared the material, did an excellent job. Our best thanks for such carefully prepared recognition.

OLIVER B. CAPELLE
*Sales Promotion Manager*
*Miles Laboratories, Inc.*
*Elkhart, Indiana*

I read with great interest SPONSOR's two-installment article on the Alka-Seltzer story. I believe you have succeeded in getting an authentic story which many another publisher attempted and failed.

When I was working with Mike Dann making the proper contacts for you at the Wade Agency and Miles Laboratories, I had no idea that I would soon be working for and with them. My resignation from NBC became effective 1 March.

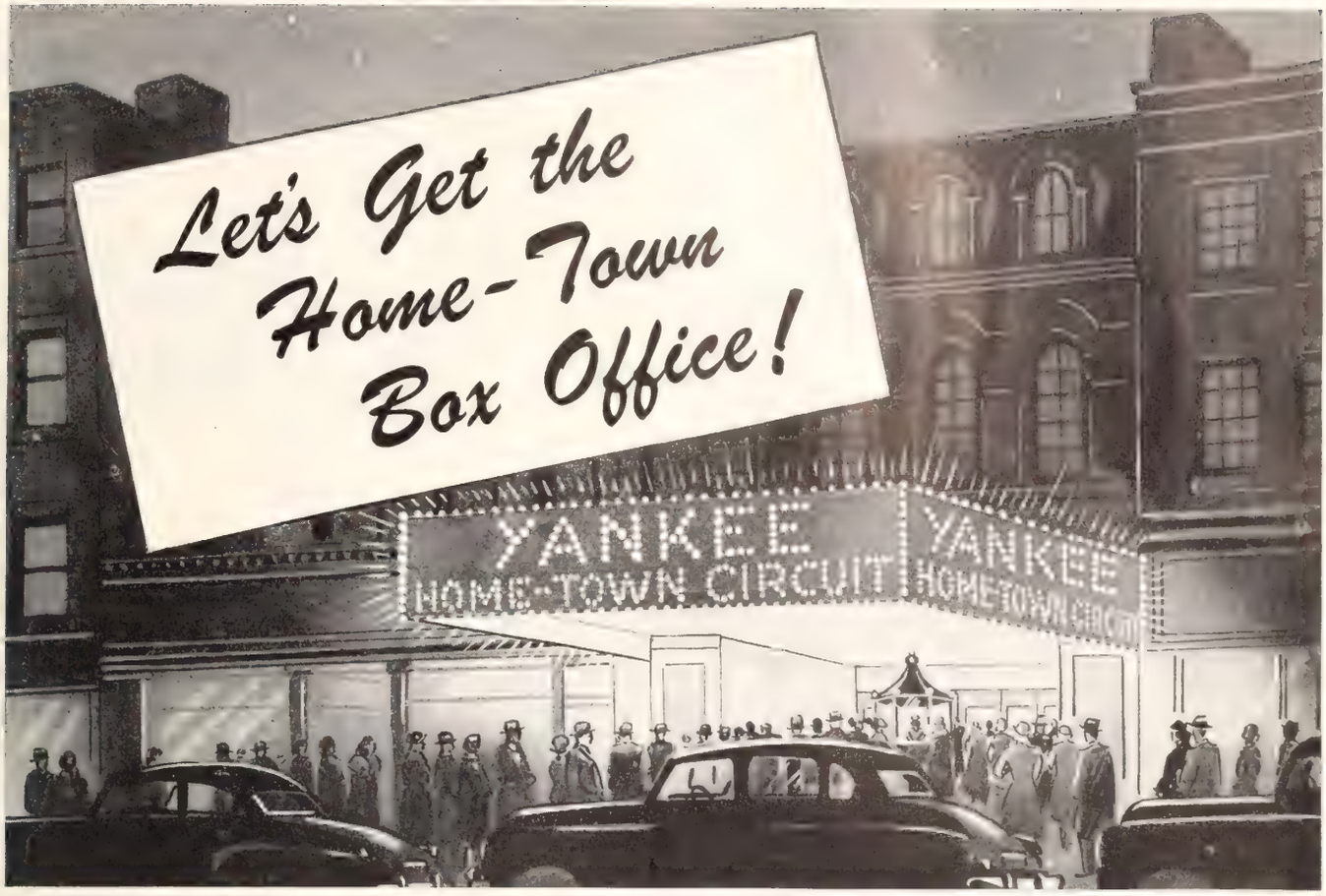
The untimely death of Walter Wade was a great shock to all his friends and I think you handled the situation very adequately in the box which appeared in the second installment.

PAUL MCCLUER
*Assistant General Manager*
*Wade Advertising*
*Chicago*

## NEWS STORY DRAWS COMMENTS

Please accept my sincere congratulations on your excellent article in the 29 January issue, "Are you getting the most out of your news sponsorship?"

(*Please turn to page 77*)




# Play to New England's Largest Audience on the Yankee Home-town Circuit

Actually the Yankee Network covers more territory than any other New England regional network. It is your medium for reaching New England's largest audience.

Every Yankee home-town station offers you two tangibles — a ready-made, dependable audience for Yankee and Mutual programs and the greater effectiveness of local, saturating coverage as compared with thin coverage from outside.

With Yankee's 29 home-town stations and their network audience, you get this saturating coverage throughout the Yankee six-state market. It is an incomparable combination for selling New England and keeping it sold.

*Acceptance is* THE YANKEE NETWORK'S *Foundation*

## THE YANKEE NETWORK, INC.

*Member of the Mutual Broadcasting System*

21 BROOKLINE AVENUE, BOSTON 15, MASS.

Represented Nationally by EDWARD PETRY & CO., INC.



# daytime i

## These advertisers make hay while the sun shines

**Colgate-Palmolive-Peet Co.**
with Susan Peters in "Miss Susan"

**General Foods Corp.**
with The Bert Parks Show

**Procter & Gamble Co.**
**Corn Products Refining Co.**
**Chesebrough Mfg. Co.**
**Hunt Foods, Inc.**
**Simmons Co.**
**Andrew Jergens Co.**
**Durkee Famous Foods**
**American Home Products Corp.**
**Minute Maid Corp.**
**Hazel Bishop, Inc.**
with The Kate Smith Show

**Standard Brands, Inc.**
with NBC Comics

**Lever Brothers Co.**
with Hawkins Falls
*(scheduled for early Spring start)*

**Quaker Oats Co.**
with Gabby Hayes

**Colgate-Palmolive-Peet Co.**
**Mars, Inc.**
**Kellogg Co.**
**International Shoe Co.**
**Welch Grape Juice Co.**
**Wander Co.**
with Howdy Doody

# igtime on NBC television

*the market is big* – with 11,100,000 sets installed as of February 1, 1951.

*the audience is big* – with 6,142,500 viewers reached *each day* by television's top daytime show. (NBC 4 to 5 pm)

*the ratings are big* – one show hits *25.0* . . . another, 11.4 in the 3:30 to 5:00 period.

*the results are big* – daytime is *sales* time, and success stories are the order of the day.

*and costs are low* – *competitively* low. Time charges are one-half of evening rates. Talent costs are lower, too. Result: Daytime TV is showing its heels to other visual media on a cost-per-thousand basis. *Ask about select daytime availabilities.*

Data sources: ARB, February weekly averages.

# NBC television

*A service of Radio Corporation of America*

# WAPI

WAPI commands a bigger average audience, 6 a.m. to midnight, seven days a week, than any other station in bustling Birmingham. (Pulse: November-December 1950.)

# leads

Leads by far in *local* programming, too. Of the thirty-four locally-produced quarter-hours on "The Voice of Alabama" each day, WAPI is first in thirty-two.

# all

All major categories of local programs show WAPI on top. The top-rated disc jockey, news, sports, farm, musical, serial and women's programs are all on WAPI.

# week

Week after week, WAPI shows are Birmingham's best. Pulse gives WAPI 10 of the Top 10 and 17 of the Top 20 locally-produced quarter-hours, Monday thru Friday.

# long

Long accustomed to being Birmingham's most listened-to station, WAPI is also Birmingham's best buy for your product. For details call Radio Sales or...

# WAPI

**"The Voice of Alabama"**
**CBS in Birmingham**
**Represented by Radio Sales**




Mr. Sponsor

## *Gordon M. Philpott*

Vice president in charge of advertising
Ralston Purina Company, St. Louis

If radio farm directors were polled as to their favorite sponsors, Gordon Philpott's name would rank high in the balloting. For Ralston Purina's vice president in charge of advertising puts his faith and a large portion of his ad budget into radio and farm shows. His aim: to reach the man on the farm with someone who speaks their language. His firm's eminence in the feed industry is testimony to the success of his air philosophy.

Almost since Philpott joined the company some 31 years ago as a copywriter, radio has been the mainstay of advertising policy. Ralston recently finished a heavy radio announcement campaign with an eight-week schedule in major markets. In New York, for example, WOR, WMGM and WINS ran six to eight announcements daily. Similar schedules run, from time to time, on stations like KVOO, Tulsa; WSM, Nashville; WLS, Chicago; WLW, Cincinnati. (Ralston agencies are Gardner Advertising, St. Louis, and Brown Radio Productions, Nashville.)

On the network side, Ralston Purina bankrolled the weekly *Checkerboard Jamboree* on MBS from 1946 to September 1950. In addition to this Eddy Arnold funfest, Ralston lassoed sales with the aid of Tom Mix on MBS from June 1944 to June 1950.

Experience has convinced Philpott that only consistent broadcast advertising is profitable. Proof of radio's value to Ralston is furnished by the Southern sales picture where consistent air advertising keeps it one of the company's best sales territories.

Philpott's latest strategy includes TV. This week marks the first of 52 broadcasts for the company's new show, *Your Pet Parade*. The Sunday 4:30 to 5:00 p.m. show is carried over 68 ABC-TV stations. TV announcements were also used last summer and fall.

But despite the interest in video and the $1,250,000 expenditure for the network TV stanza, the Canadian-born advertising director maintains his faith in radio. In a speech last November at the Radio Farm Directors National Convention in Chicago he said: "I believe radio executives are just starting to wake up to their most important asset, their most potent hedge against television—the farm audience."

Meanwhile, Philpott, a fire ranger during his college days, scans his sales territories for any tell tale wisps of trouble with the same zeal with which he watched Northern Ontario timber reservations.

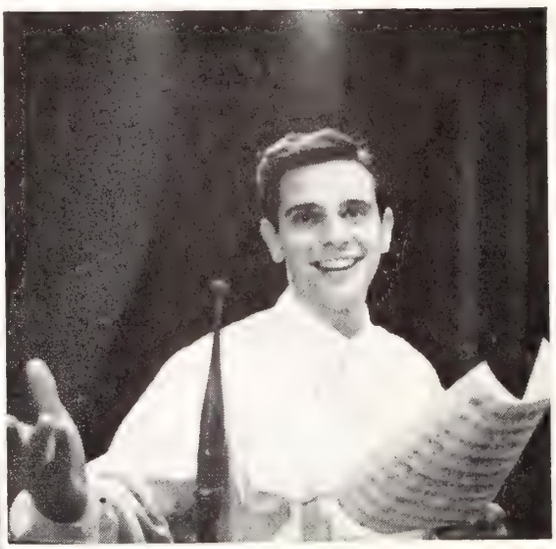

ARTHUR GODFREY'S
TALENT SCOUTS
sponsored by Lipton's, a
CBS Package Program...
and one of the greatest.
To see another good buy,
please turn the page.

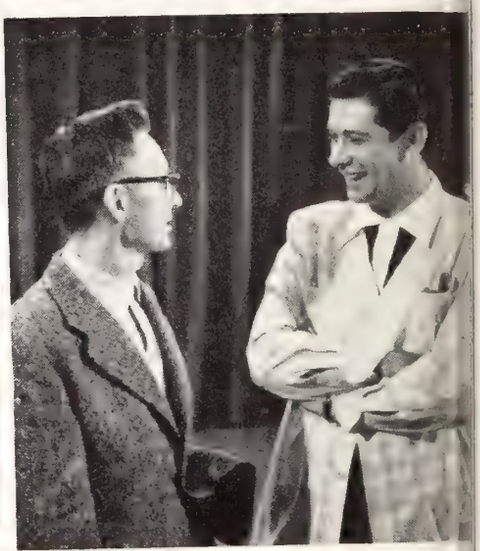








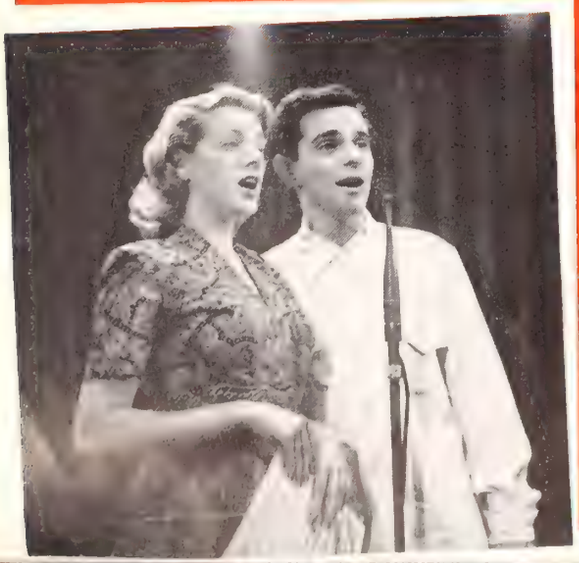


**SONGS FOR SALE**

**Jan Murray supervises this laugh-filled and tuneful CBS Package Program to get the wide-awake audience that sponsors are always looking for.**



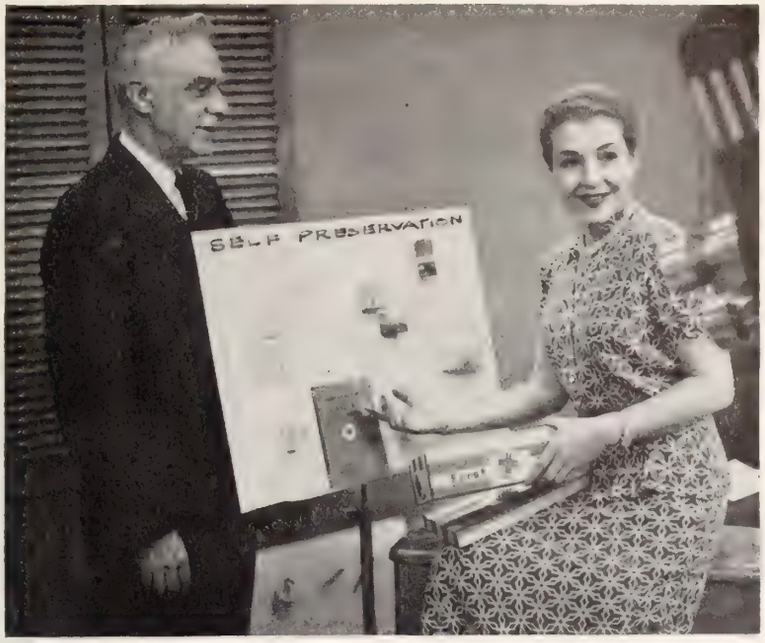


**Variety uses such language as "topflight entertainment values...slick professional framework...a brightly-spangled line of gags..." and Radio Daily says "red hot... highly entertaining."**



## *New developments on SPONSOR stories*




As public service, sponsors could take tip from civil defense program on WCBS-TV

P.S.

**See:** "M-day for sponsors"

**Issue:** 18 December, 1950, p. 26

**Subject:** What sponsored programs can do to aid mobilization

Public service with a "how to" twist in the atomic age is being offered by WCBS-TV in its 15-lesson daytime series, *Course in Self-Preservation.* The TV presentation (12 noon, Monday through Friday) is offered by CBS in New York in co-operation with the American Red Cross and the Office of Civilian Defense.

The 10-minute programs, m.c.'d by Margaret Arlen, enable housewives to become versed in needs of civilian defense without leaving their homes. Sponsors, who wish to capitalize on TV's educational potential yet provide practical programing, could well follow suit.

P.S.

**See:** "It happens every spring"

**Issue:** 10 April 1950, p. 32

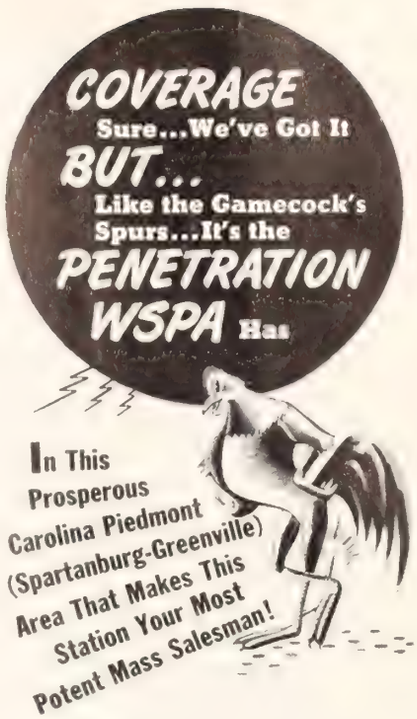
**Subject:** Radio sells Moore paint

The northbound birds have nothing on Moore paints when it comes to taking to the air in the spring.

Basically, Benjamin Moore & Company will again use the same broadcast set-up SPONSOR described in "It happens every spring," 10 April 1950. But the 1951 schedule, begun last week, is more streamlined and on a larger scale than ever before.

Last year the company used 350 stations on the Mutual network, and the year before, 385. This year it has jumped to about 475 in 46 states and the District of Columbia. It will sponsor 13 broadcasts in all, 3 March to 26 May.

"Here comes color" is a new theme added to the company's Saturday program, *Your Home Beautiful.* Idea is to tie in decorating advice given during each broadcast with a colored picture of the room described. In order to do this, the company has distributed to all its dealers for free handout to their customers a booklet entitled "Here Comes Color," with pictures of the rooms described on the air.


BMB Report No. 2 Shows WSPA With The *Largest Audience Of Any Station In The Area!*

AND...This Hooper Report Shows How WSPA *Dominates This Area!*

| HOOPER RATING -- Winter 1949 | |
|---|---|
| 8:00 AM -- 12:00 N | 63.2 |
| 12:00 N -- 6:00 PM | 53.6 |
| (Monday thru Friday) | |
| 6:00 PM -- 10:00 PM | 67.6 |
| (Sunday thru Saturday) | |

GIVE YOUR SALES A POTENT PERMANENT HYPO




*Represented By:*
John Blair & Co.
Harry E. Cummings
*Southeastern Representative*
Roger A. Shaffer
*Managing Director*
Guy Vaughan, Jr., *Sales Manager*



# WEED

*and company*

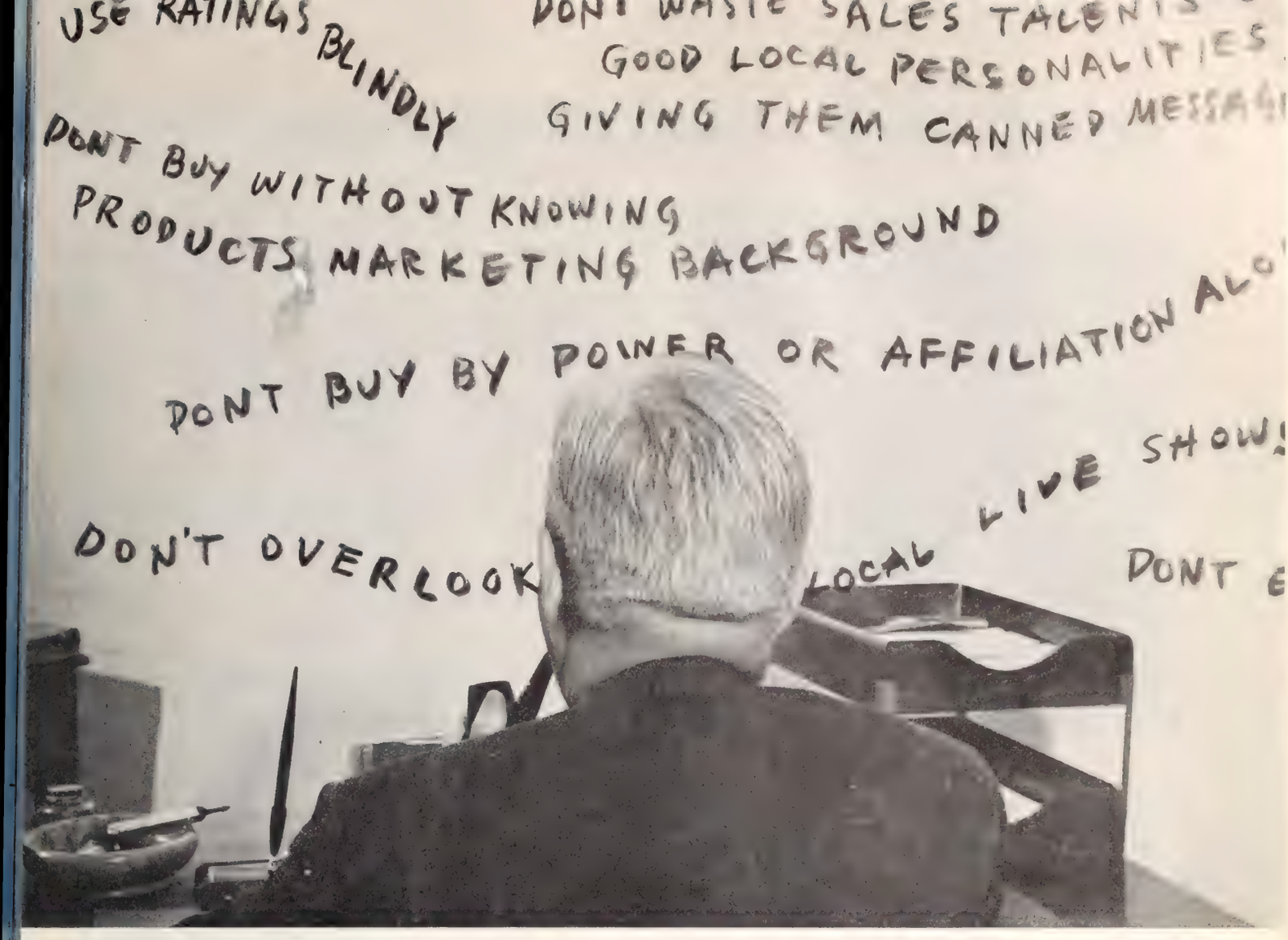


**RADIO AND TELEVISION STATION REPRESENTATIVES**

NEW YORK • BOSTON • CHICAGO

DETROIT • SAN FRANCISCO

ATLANTA • HOLLYWOOD




TIMEBUYING "DON'TS" SHOWN ABOVE ARE EXAMPLES OF MANY UNCOVERED IN SURVEY ON WHICH ARTICLE BELOW IS BASED

# HOW NOT TO BUY TIME

**With spot radio booming, buying strategy is more important than ever before. Here are common mistakes to watch out for**

More than ever before in the history of broadcast advertising, spot radio is of key importance to national advertisers. In 1950, spot broke all records with a whopping $120,000,000 in total billings. In 1951, all signs point to an even bigger gross. (Estimate by several representatives: $132,000,000.) For this reason, timebuying technique emerges in 1951 as one of the most vital single considerations in the strategy of advertising over the air.

Recognizing this, SPONSOR recently surveyed timebuyers, advertisers, and national representatives for their advice on how to avoid mistakes in the often dizzyingly complex business of buying time. Out of these conversations with men on the firing line emerged a list of a dozen or more timebuying cautions or *don'ts*. But before you read the "cautions" on timebuying technique, here's one caution on articles about timebuying:

No article, no summary of viewpoints, can possibly stand alone as a bible of what to do or what not to do in a field as beset by spur-of-the-moment problems as timebuying. Instead, each of this article's commandments must be approached with a practical attitude; for each of these points is only as valuable as any other bit of shop lore you might gather at the lunch table. And that's exactly what's intended here—a summary of the best in shop talk by veterans for other veterans and novices alike to ponder over, agree with, or disagree with violently. . . . For the dissenters, SPONSOR's mail box and columns are open always.

## Don't overlook flexibility: in commercials, ratings, program buys



*"A good timebuyer considers himself part of the selling team. He is in many ways analogous to the sales manager, with his the job of picking air salesmen. For top efficiency, timebuyers should give good local talent the chance to sell personally. It's often much more effective to use the local salesman than to handicap him with an e.t. out of keeping with his program personality."*

**GEORGE CASTLEMAN, *radio director***
**Bermingham, Castleman & Pierce**



*"One of my pet peeves is this business of worshipping ratings. A rating is no absolute yardstick for a good buy. There are many other factors which should be considered in picking a program. Despite this to me obvious and common-sense point, I know that every day people bow down to ratings blindly and lose out on maximum return for their money thereby."*

**REGGIE SCHUEBEL, *partner***
**Wyatt and Schuebel**



*"When there aren't enough top-rated availabilities around, I buy a greater number of low-rated shows for Robert Hall. We make up in frequency for the low ratings and come out ahead in the long run. That's why I feel setting some arbitrary limit on ratings to be bought prevents you from making wise, common-sense buys. Spot radio is a flexible medium and the approach should be flexible."*

**JERRY BESS, *vice president***
**Frank B. Sawdon Company, Inc.**

Openness of mind and flexibility of operation, as a matter of fact, are the primary rules of good conduct in timebuying, most of those queried said. But here's what's said to have happened a few summers back when a big national advertiser laid down a strict timebuying rule for its top-ranking agency to follow.

The rule said that all local programs of adjacencies bought for this huge company were to have a minimum rating of let's say 10. A novice timebuyer came upon this regulation in the memoranda handed down to him as guidance and proceeded to take it as gospel. He inspected the summertime ratings and found many that weren't up to this theoretical par (mainly because of seasonal shifts in listening and summertime replacement programing). And then he proceeded to drop these delinquent time periods, forgetting that in the fall they would again be highly prized slots, some of them next to the best shows on the air.

This example is, of course, the extreme of extremes. But, apocryphal or not, arising out of inter-agency jealousy or not, it suggests this basic operating caution: *in buying a medium which is outstanding for its flexibility, inflexible rules may be self-defeating, even foolhardy.*

Unanimously, a round dozen of those interviewed spoke disparagingly of buying procedures which were hemmed about by strict "rating floors" or cost-per-thousand requirements.

Typical were these comments:

"A rating is no measure of what a show will sell for a client. A low-rated program may attract more potential customers all told than a high-rated program. But if you buy according to some arbitrary regulation, you have to pass up these low-rated shows that may sell well in favor of shows that look good on paper." (Veteran timebuyer noted for his buying travels around the nation.)

"Buying by cost-per-thousand makes no sense to me at all. What you're doing is taking inaccurate figures to begin with, multiplying them against one another, and coming up with a still more inaccurate third figure. You may call this figure a cost-per-thousand but to me it's just another number." (Timebuyer in agency among top 10 in radio billings.)

Usually, those who pounded on their desks and said "don't set rating or cost-per-thousand limitations" mentioned Procter & Gamble and its agencies as standing the opposite extreme from their own views.

To get the other side of the story, therefore, SPONSOR spoke to a timebuyer in one of the P & G agencies. The gist of his rebuttal went as follows:

"Such yardsticks as ratings and cost-per-thousand are the very things which enable us to function on a flexible basis. By setting rating floors, we then get permission to buy without delaying to seek client approval. . . . While it may be true that a lower-rated show will sometimes sell better than a high-rated one, this is more a figment of salesmanship than a common occurrence. . . . And as for criticism of cost-per-thousand figures: they're the best comparative value yardstick there is and if they're wrong, at least we can probably figure that they're wrong to the same degree all over the country. . . ."

But the majority view was basically antagonistic to ratings, cost-per-thousand, in fact figures of any kind, as *single* determining factors in choice of time. (P & G agencies, too, are opposed to any single-figure standard in buying, but, said our spokesman, "We can place more reliance on figures because we have more research and facilities for interpreting them than the average agency.")

Still on the subject of figures, here are several additional operating cautions involving ratings and BMB percentages.

*Don't take rating fluctuations at face value.* Where the rating of an hour show shows a sharp decline midway with no logical explanation for it; or where a show that's had a good rating for years declines suddenly one month, suspect a freak in measurement. In support of this conservative attitude toward ratings, a vice president and partner in one of Manhattan's oldest agencies told SPONSOR about a local news program which had lost its rating at the time of the Korea crisis. "It defied all logic," he said, "going from an 8 to a 3.2 last summer at the height of

(*Please turn to page 73*)

## Check list of timebuying cautions

- ☐ Don't compare ratings without considering the percentage-of-error factor. That may be the sole basis for one show besting another.
- ☐ Don't use BMB figures blindly. They are a valuable yardstick but must be applied against knowledge of the local scene.
- ☐ Don't fail to consider a station's standing in its own community. A reputation for integrity carries over to advertised products.
- ☐ Don't overlook local live programs. Frequently they have enthusiastic, sales-active followings.
- ☐ Don't waste talents of local personalities. Give them chance to do commercials in their own style.
- ☐ Don't fail to supervise local shows carefully. Over-enthusiastic talent can go beyond copy claims you authorize, cause FTC trouble.
- ☐ Don't buy on the basis of power or affiliation alone. These important characteristics of station shouldn't blind buyer to other factors.
- ☐ Don't buy, as a matter of fact, on basis of any one or two factors. Good buys are based on study of all the facts.
- ☐ Don't fail to supply the timebuyer (if you're an advertiser or a.e.) with all marketing and other strategic information available.
- ☐ Don't tie timebuyer's hands (if your're a client), by insisting on approval of each buy. In interim, good buys may be snapped up.








**Mueller mainstay has been quality** ever since a German baker, Christian F. Mueller (above left), sold egg noodles from door to door in 1867. This standard was continued when he opened the first Mueller-owned plant in Jersey City (above right). Today his grandson, C. Frederick Mueller, executive vice president of the C. F. Mueller Company, interrupts important administrative problems for taste test (left) of day's batch of egg noodles, macaroni, and spaghetti. Quality is upheld despite production of more than 2,000,000 pounds weekly. Fred Mueller, who was advertising manager before he was upped to his present post in 1947, played large part in developing spot radio campaign that has made sales zoom. Youthful, 43-year-old executive has leading role in his industry as president of the National Macaroni Manufacturers Association

# How Mueller's doubled its sales in nine years

## Spot radio, mostly news programs, did trick for venerable N.J. firm

spot

In 1867, Christian F. Mueller plodded from house to house carrying a large basket filled with home-made egg noodles packed in brown paper bags. Up to that time, Jersey City housewives had to make their own noodles and so they kept their doors open to listen to the carefully phrased sales talks of the young German baker.

Today, the C. F. Mueller Company of Jersey City, N. J., has a production capacity of more than 2,000,000 pounds weekly. It no longer makes door-to-door calls to sell its egg noodles or the more important spaghetti and macaroni lines added in the 1890's. But it uses the same care in reaching its customers. The modern technique is spot radio. A well-planned campaign placed through Duane Jones has more than doubled Mueller's sales during the last nine years.

Here's how the firm uses the air:

1. Mueller's buys spot radio in 16 Eastern markets to nt radio precisely to its distribution pattern which covers only the East Coast. (In spaghetti merchandising, national brands are a rarity.)

2. Frequency (and consequent listener retention) is achieved by using daytime periods three to six times a week in each market.

3. Because Mueller's has both a strong economy and quality story to tell, announcement time periods are not considered long enough. That's why Mueller buys local programs or for the most part news shows 15, 10 and five minutes in length.

4. Mueller's believes in year-round advertising consistency, even though its factory shipments fall off during the warm summer months.

5. Radio is being supplemented by TV station breaks in 14 markets. The video effort, which is about six months old, is still considered in the experimental stage.

Mueller's not only has a potent vehicle in radio, which takes the largest part of its ad budget, but copy itself packs a wallop. "You save over a dollar in preparing a meal for four," listeners are told. Mueller's has long stressed economy, plus quality, in its appeal to thrifty shoppers.

"Aim your copy at the woman with the biggest wash in the neighborhood hanging out in back," the late Henry Mueller, Christian's son, used to tell his agency.

But today, even the housewife with a small wash and few mouths to feed is concerned about her food budget.

With meat prices caught up in the inflationary whirl, spaghetti and macaroni producers are banking on a substantial demand for their low cost but highly nutritious food. Total sales for

(*Please turn to page* 48)



***Mueller's radio schedule: 14 news, two d.j. shows***

| STATION | CITY | TIME, DAYS | NEWSCASTERS | RATINGS* |
|---|---|---|---|---|
| WTAG | Worcester | 8:00-8:15 a.m., M, W, F | Doug Edwards | 5.2 |
| WFBR | Baltimore | 8:15-8:30 a.m., M, W, F | Jim Crist | 3.6 |
| WOR | New York | 8:00-8:15 a.m. Tu., Th., Sat. | Prescott Robinson | 6.5 |
| WHAM | Rochester | 8:00-8:15 a.m., Tu., Th., Sat. | Jack Hooley | 4.8 |
| WBZ-A | Boston, Springfield | 7:30-7:45 a.m., M, W, F | Arthur Amadon | 3.0 |
| WGR | Buffalo | 9:50-10 a.m., M, W, F | Bob Getman | 2.0 |
| WDRC | Hartford | 1:05-1:15 p.m., Tu., W, Sat. | Russell Naughton | 5.4 |
| KDKA | Pittsburgh | 12:05-12:15 p.m., Tu., Th., Sat. | Jack Swift | 6.0 |
| WGY | Schenectady | 12:05-12:15 p.m., M, W, F | Earl Pudney | 8.4 |
| WWJ | Detroit | 12:30-12:40 p.m., M, W, F | Carl Cederberg | 5.0 |
| WFBL | Syracuse | 11:35-11:45 a.m., M, W, F | Dick Page | 12.3 |
| WVNJ | Newark | 9:30-9:35 a.m., M-Sat. | Allan Saunders | |
| WCAU | Philadelphia | 4:55-5:00 p.m., M-F | Charles Shaw | 3.1 |
| WCKY | Cincinnati | 5:00-5:05 pm., M-Sat | Fred Holt | 4.5 |
| WGBI | Scranton | 11:30-11:45 a.m., M, W, F | (d.j. show) | 16.0 |
| WPRO | Providence | 1:10-1:15 p.m., M-F | (d.j. show) | 6.2 |

*Hooper and Pulse, most recent available

***Mueller's TV schedule: announcements on 14 stations***




WICU, Erie
WCBS-TV, New York
WNBT, New York
WJZ-TV, New York
WPTZ, Philadelphia
WTVR, Richmond
WRGB, Schenectady
WTOP-TV, Washington
WBAL-TV, Baltimore
WBZ-TV, Boston
WBEN-TV, Buffalo
WNBK, Cleveland
WTVN, Columbus
WLW-D, Dayton

***How Mueller's and its competitors use the air***

**Mueller** (Duane Jones): news programs in 14 markets; disk jockey shows in two markets; TV announcements in 14 markets.

* * *

**LaRosa** (Kieswetter, Wetterau & Baker): daily *Red Rose Radio Theater* over eight Italian language stations; *La Rosa Hollywood Theater*, transcribed daytime show, on nine English-speaking stations.

* * *

**Tenderoni** (Calkins and Holden, Carlock, McClinton & Smith): advertised on *John Conte's Little Show* (NBC, 7:30 to 7:45 p.m., Tuesdays and Thursdays) along with other Stokely-Van Camp products.

* * *

**Ronzoni** (Emil Mogul): weekly half-hour children's show on WATV; dramatic video program *Leave It To Papa*. 7:30 to 8:00 p.m., Thursdays, WPIX; participations on morning TV program, *Kitchen Kapers*, WJZ-TV; Sunday music show on WNEW; *Ronzoni Theater of the Air* in Italian, WOV, 1:30 to 2:00 p.m. daily (news direct from Rome is presented on this show along with drama)—all New York. Italian announcements in seven cities outside New York; a few announcements on English-speaking stations.

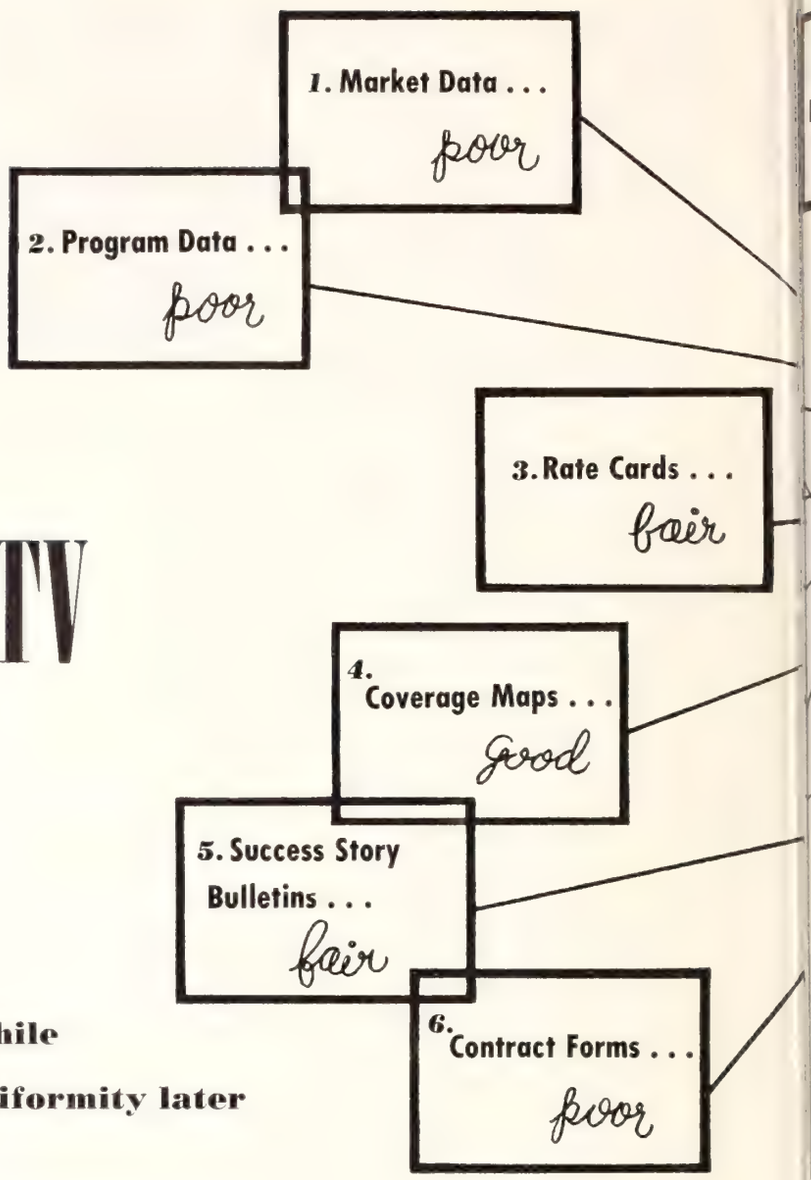
* * *

**Buitoni** (Astral): short dramatizations of novels 15 minutes daily in Italian over WOV; announcements in English in New York, Providence, Miami; TV announcements on WOR-TV's Italian film program, Saturdays and Sundays.

* * *

**Goodman's** (Al Paul Lefton): 15-minute news show daily over WOR; announcements in New York area. Heavy announcement schedule began in March.

# Let's standardize TV data now




**It's easier to clean house while TV is young than to seek uniformity later**

TV These are trying times for the agency timebuyer seeking to purchase TV announcements or program participations. The hazards he faces are such as to stir his dyspepsia to a boiling point and drive him to a steady diet of warm goat's milk and crackers.

With most of the prime TV time sold out, his most arduous task, obviously, is to coerce the station representative into finding him a reasonable time availability. (Reasonable can be defined as any time slot not prior to 8:00 a.m. and not after 12 midnight.)

But not the least of his headaches is that of making heads or tails out of the divergent data furnished by TV stations. It sometimes seems to the harassed timebuyer that Station X in Ohio and Station Z in California have formed an unholy alliance in a purposeful attempt to confuse rather than enlighten him on necessary details.

Rate cards, marketing information, coverage maps, program schedules, contract forms, success story bulletins —all these tend to be helter-skelter. Either they're too sparse or too verbose, too bulky, too out-of-date, the format and content differing drastically from one station to the next. It is small wonder if the timebuyer, along with his other ailments. does not end up with a spinning head and astigmatism. In short, he finds a crying need for the standardization of TV data.

The station representatives may protest (and several queried by SPONSOR do) that now is not the most propitious time for establishing uniformity. "After all," their argument runs, "it's a sellers' market today. Why should we worry about a secondary matter like neat presentation of station data when the customers are standing in line, crying for time slots?"

But the admen contend that this is fuzzy thinking:

First of all, an increasing number of TV stations are extending their daytime programing. (In fact, of the 107 TV station now doing business, at least 64 already sign on before 12 noon, and two actually sign on between 6:00 and 7:00 a.m.) If the stations, therefore, hope to sell these less attractive time spots—as compared to nighttime TV—they had better mend their ways.

Secondly, the FCC freeze on the number of the nation's TV stations will not continue indefinitely. When this artificially created monopoly is eased up, the cocky station owner, who has not looked to the future, may find himself with over-plenty time on his hands. He'll be like the wartime butcher who later rued the day he was rude to his customers.




## Improvements needed

1. **Market Data**
   - (a) Standardized data
   - (b) Give more facts
   - (c) File-size sheets
2. **Program Data**
   - (a) Detailed descriptions
   - (b) Illustrative photos
   - (c) Keep up-to-date
3. **Rate Cards**
   - (a) Standardize data
   - (b) Keep up-to-date
   - (c) Stabilize rate boosts
4. **Coverage Maps**
   - (a) Uniform contour measure
   - (b) More precise set count
5. **Success Stories**
   - (a) Fewer adjectives
   - (b) No inflated claims
6. **Contract Forms**
   - Uniform format, data
7. **Station Equipment Data**
   - Uniform facilities for station identification

Finally, the TV stations can render the entire industry a service, in the long run, if they clean house today, instead of waiting for later. In the words of William R. Seth, vice president and account executive at Needham & Grohmann, Inc., New York:

"It's obviously easier to gain uniformity when an industry is young, rather than unscramble the tangle when it's aged and spread out. If the TV stations put off data standardization, they'll get into the same mess as radio did."

It would, of course, be wrong to tar all TV stations and their representatives with the same brush. Many, SPONSOR found in a nation-wide survey, are making genuine efforts to put out pertinent, clear-cut, crisply worded literature.

Neither would it be right to assume that the TV industry at large is unaware of its deficiencies. Last May, a Television Standardization Committee of the National Association of Broadcasters distributed a booklet that offered five recommended samples of uniform station rate cards (of which more later). The committee—headed by WOR's TV director Eugene S. Thomas, and including 12 station and network officials, and representatives of Edward Petry & Company, Inc., Katz Agency, Blair TV, Inc., and Free & Peters, Inc.—has not been lagging on the job. Since then, it has been working with a special committee of the American Association of Advertising Agencies on a standardized TV contract form.

Moreover, some station representatives themselves have made independent efforts to untangle weedy TV data. One of the most conscientious has been Petry. Last August its salesmen surveyed leading ad agencies in eight cities which place over 75% of the $700,000,000 spent by national advertisers annually on radio/TV time. The question posed was: "How can service to the buyers of national spot TV be improved?"

The answer, according to Petry's TV sales promotion manager, can be summarized briefly thus: "More facts and less bulk, more standardization and fewer adjectives."

Statistically, the survey revealed that 50% of the timebuyers want more market information from both stations and representatives, while 56% felt the need for more program information. Over 60% feel that visual material—like films and still pictures of spot TV programs—are most helpful in their purchasing decisions. And 55% say they do not receive enough of this ma-

(*Please turn to page* 42)



QUARTETTE SINGS CATCHY LUCKY STRIKE JINGLE ON JACK BENNY SHOW. JINGLES PREDOMINATE AMONG NET RADIO LEADERS

# Today's top commercials: net radio

**PART TWO**
OF A FOUR-PART SERIES

## Leaders include cigarettes, detergents, insurance firm




In this the second of a series of articles on top-notch commercials, SPONSOR covers messages used with network radio programs. These differ from spot radio commercials covered last issue in that few are e.t.'s, instead are specially designed to be done live.

As was the case with last issue's article, commercials to be described were selected on the basis of an informal poll of advertisers and agency executives. SPONSOR points to them as representative of the best selling and attention-getting messages on the air, though not necessarily the only group ad men might single out. Types described include dialogue, announcer-delivered spiels, jingles.

These are the goods and services sold by SPONSOR's eight top network commercials:

*Chesterfield Cigarettes* (Liggett & Myers Tobacco Company, agency Cunningham & Walsh); *Tide* (Procter & Gamble Company, agency Benton & Bowles, Inc.); *Goodyear Tires* (Goodyear Tire & Rubber Company, agency Kudner Agency, Inc.); *Pall Mall Cigarettes* (American Cigarette & Cigar Company, agency Sullivan, Stauffer, Colwell & Bayles, Inc.); *Equitable Life Insurance* (Equitable Life Assurance Society of America, agency Warwick & Legler, Inc.); *Hallmark Greeting Cards* (Hall Brothers, Inc., agency Foote, Cone & Belding); *Camel Cigarettes* (R. J. Reynolds Tobacco Company, agency William Esty Company); *Dreft* (Procter & Gamble Company, agency Dancer, Fitzgerald, Sample, Inc.).

These eight network commercials were most frequently praised by those polled, but no order of popularity was requested. The following products were also mentioned as having outstanding radio commercials:

*Lucky Strike Cigarettes* (American Tobacco Company, agency Batten, Barton, Durstine & Osborn, Inc.); *Pabst Blue Ribbon Beer* (Pabst Sales Corp., agency Warwick & Legler); *Pepsodent Tooth Paste* (Lever Brothers, agency Foote, Cone & Belding); *Quaker Oats* (Quaker Oats Company, agency Sher-

(*Please turn to page 67*)



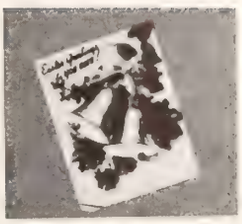

## Chesterfield Cigarettes

**Liggett & Myers Tobacco Company**

**Agency: Cunningham & Walsh**

**Programing:** "Bob Hope Show" (NBC, Tuesday 9:00-9:30 p.m.); "Bing Crosby Show" (CBS, Wednesday 9:30-10:00 p.m.); "Arthur Godfrey Time" (CBS, Monday-Friday 11:00-11:30 a.m.)

**Commercial Technique:** Informal dialogue between old-friends Hope and Crosby. Hard sell is followed by snappy Chesterfield jingle



## Hallmark Greeting Cards

**Hall Brothers, Inc.**

**Agency: Foote, Cone & Belding**

**Programing:** "Hallmark Playhouse" (CBS, Thursday 9:30-10:00 p.m.)

**Commercial Technique:** Dignified monologues by announcer tied-in to season's holidays or sentimental event

**Results:** Hallmark number one for past six years; increase 1949-50 equal to entire 1940 sales!




## Tide

**Procter & Gamble Company**

**Agency: Benton & Bowles**

**Programing:** "Life Can Be Beautiful" (NBC, Monday-Friday 3:00-3:15 p.m.); Extensive spot radio campaign also being used for Tide

**Commercial Technique:** Long version of jingle leads in to hard-selling spoken copy, has short jingle version as a tag

**Results:** Today Tide is number-one seller among synthetic detergents




## Dreft

**Procter & Gamble Company**

**Agency: Dancer, Fitzgerald, Sample**

**Programing:** "The Beulah Show" (CBS, Monday-Friday 7:00-7:15 p.m.); "Lorenzo Jones" (NBC, Monday-Friday 4:30-4:45 p.m.)

**Commercial Technique:** Spoken commercial and jingle integrated into Beulah Show. Oldest synthetic detergent on market pushes no-rinse dish washing

# Case histories of SPONSOR's eight top commercials

**These are the highlights of results, techniques used by firms whose network radio commercials are described in article**



## Goodyear Tires

**Goodyear Tire & Rubber Company**

**Agency: Kudner Agency**

**Programing:** "The Greatest Story Ever Told" (ABC, Sunday 5:30-6:00 p.m.)

**Commercial Technique:** The only sponsored program with no commercial. Only the company's name is mentioned

**Results:** After six years' sponsorship, Goodyear expanded to full ABC network



## Equitable Life Insurance

**Equitable Life Assurance Society of America**

**Agency: Warwick & Legler**

**Programing:** "This Is Your FBI" (ABC, Friday 8:30-9:00 p.m.)

**Commercial Technique:** Straight-forward, dramatized situations; interpolations by announcer

**Results:** In past three years, average of 10% of Equitable's business traceable to the program



## Camel Cigarettes

**R. J. Reynolds Tobacco Company**

**Agency: William Esty Company**

**Programing:** "Vaughn Monroe Show" (CBS, Saturday 7:30-8:00 p.m.); "Bob Hawk Show" (CBS, Monday 10:30-11:00 p.m.); "Richard Diamond, Private Detective" (ABC, Friday 8:00-8:30 p.m.)

**Commercial Technique:** Three-and-a-half year-old jingle helped start mellow jingle style, replaced punchy type

**Results:** Camel number one since 1949, continues upward sales curve




## Pall Mall Cigarettes

**American Cigarette & Tobacco Company**

**Agency: Sullivan, Stauffer, Colwell & Bayles**

**Programing:** "The Big Story" (NBC, Wednesday 10:00-10:30 p.m.)

**Commercial Technique:** Jingle with swift change of pace introduces spoken copy. Full chorus of 12 voices used in recording jingle

**Results:** Last year Pall Mall pushed past Old Gold into fifth place among cigarettes







AFTER RADIO HELPED BUILD NATIONAL DISTRIBUTION, CAVALCADE AND KATE SMITH UPPED SALES WITH TV DEMONSTRATIONS

# The lipstick that defied tradition



**Hazel Bishop was unknown 10 months ago. Now it's on everybody's lips after heavy radio/TV use**

ever-all Up to a year ago a woman had no choice but to leave a trail of lipstick traces behind her. But in January 1950 Hazel Bishop, a Columbia-educated dermatological chemist, took the smear out of lipstick for the first time. She had spent three years mixing and brewing the exotic ingredients in her kitchen-cum-laboratory.

With a revolutionary lip-covering that knew its place and stayed there, it would seem that all Miss Bishop had to do was announce its existence to make a fortune. Her financial backers appointed a small advertising agency to promote the product and began demonstrating its magic quality in the large New York and Washington department stores. But no golden flood resulted.

By March of 1950 it began to look as though women didn't care whether they smeared lipstick on their surroundings or not. Sales were hardly worth plotting on a graph. It was then Hazel Bishop Inc. and Raymond Spector Company, Inc., joined forces. The change in sales—and tactics—was drastic.

Raymond Spector, boss of the advertising agency that bears his name, believes in the "blitzkrieg technique." Hit the customer hard and often with everything available. Nothing does this faster than radio—and Spector, an old radio-hand, launched his Hazel Bishop lipstick campaign in April with announcements on 100 stations in 57 markets and a flood of full-page ads in hundreds of newspapers.

Today, a scant 10 months later, Hazel Bishop lipstick is riding a crest of popularity that has swept it into second place in that savagely competitive business. Present sales are report-

edly in excess of $4,000,000 yearly. The Bishop ad budget has graduated out of the penny-ante class into a $1,500,000 a year sum. Over two-thirds of it is spent in the broadcast media: *Kate Smith* (NBC-TV), $450,000; "Cavalcade" shows (Du Mont), $400,000; Spot TV, $300,000; remainder in radio.

What happened in Pittsburgh is typical of the Hazel Bishop success elsewhere in the nation. When Pittsburgh women first saw the company's lipstick demonstrations on Du Mont's *Cavalcade of Bands* the evening of 2 January, they reacted explosively. Within three days it was impossible to beg, borrow, or buy a single $1.00 Hazel Bishop lipstick from any of the stores in town. Cases of the product had to be shipped air-express to meet the unprecedented demand. Even W. J. Hug, president of the Sun Drug chain (33 stores), pressed himself into service as a messenger, toted boxes of lipsticks from New York to Pittsburgh. Not that the Sun company needed the money; it was a matter of protecting customer good-will.

Cracking the cosmetic market with a new lipstick in less than one year is sensational enough. What makes it even more so is the technique employed by the Spector agency—a technique as radical in cosmetics as the lipstick itself.

Before Hazel Bishop came along, Revlon and some 30-odd other companies making lipsticks used newspaper and colored magazine ads, along with very heavy point-of-sale material. Revlon, maker of about half the $1.00 sticks turned out in 1950, used radio briefly way back in 1940 with a Gertrude Lawrence show. Since then the Revlon brothers have been convinced radio and TV (until color comes along) is not for them. Other cosmetic firms seem to agree.

Raymond Spector, who masterminded the Hazel Bishop promotion, deliberately ran counter to accepted lipstick practice, as followed by established firms like Revlon. Using radio was the biggest departure, also the most effective in getting distribution.

Here is the blueprint for Hazel Bishop's remarkable success:

1. A 100-station spot radio announcement campaign in 57 markets.

2. Later, spot television announcements and participations on three TV network shows: *Kate Smith Show*

(*Please turn to page* 52)




Wholesalers, druggists were swamped with orders during distribution-building radio/TV campaign

***Raymond Spector in radio since 1930***



Spector agency chief

Head of his own moderate-sized ad agency, Raymond Spector learned radio's power first in 1930 at Biow when he got Philip Morris on the air. He later did the same for Serutan and Block Drug. Walter Winchell and Drew Pearson were other Spector radio firsts. In 1934, Spector left a vice presidency at Donahue & Coe to open his own agency. After a year's retirement in 1946 he went back, reorganized the agency, and is still busy promoting products like Hazel Bishop Lipstick. Convinced that radio could sell Hazel Bishop's product, Spector broke with traditional cosmetic advertising, made the lipstick a success in less than a year.



***Different yardsticks*** of rating firms aren't always funny to bewildered sponsors

# Is there a way out of the rating muddle?

## There may be. Dr. Baker's committee offers sponsors hope for research standardization

over-all In recent months, you could hardly blame a sponsor for being bewildered and bedevilled when he glanced at the conflicting 10 "top" network shows ranked by the research organizations. For example:

In Los Angeles, *The Great Gildersleeve*, seventh on the Pulse December radio audience listing, made no appearance at all on the Hooper top 10 roll of honor. And similarly, the *Red Skelton Show*, sixth on the Hooper roster, was completely absent from the Pulse top listing.

In national network television this January, *Hopalong Cassidy* was eighth on Videodex, sank to 12th on Hooper, and was quite absent from the top 10 listed by Trendex or Nielsen. Or consider *Mama*, which was ninth on Hooper, but did not make a bow in the top 10 ranked by Videodex, Trendex, or Nielsen.

Of course, the sponsor realizes this does not mean one research organization is right and one wrong. He knows the services are using different devices to measure different things and selecting different samplings. Nevertheless, you can't blame the sponsor for being confused.

And should the sponsor be asked to wade through the drab, circuitous, complex literature put out by the research services explaining the discrepancies in show ratings, you could hardly blame him for throwing his hands up in despair and crying: "Fie on all broadcast research!"

The fact is that sponsors are growing increasingly irritated by the radio/TV industry's inability to devise one uniformly acceptable yardstick for measuring a program's audience. And they believe now is the time for an industry-wide showdown.

Faced with the welter of divergent program ratings, the sponsor is becoming suspicious of them all. He is tempted either to turn his back on ratings altogether; or to place his advertising money in another medium that has adopted a more stable gauge of circulation.

Broadcasting's research muddle is by no means new. But the sponsors' demands for reform have reached a crescendo today because of a series of developments. Among them are these:

*Item:* The recently released report by the Industry Committee on Audience Measurement Evaluation, headed by Dr. Kenneth H. Baker, NARTB research director, which suggests a positive way for penetrating research fog.

*Item:* The growth of a host of new TV research organizations, whose conflicting techniques and claims added to those of the radio research services, piles confusion onto confusion for the already befuddled advertiser.

*Item:* The public knuckle-rapping administered to the industry for not being able to resolve the research dilemma in a speech by "Miss Timebuyer" Linnea J. Nelson, universally esteemed veteran of the J. Walter Thompson Company.

*Item:* The internecine squabbling and accusation-mongering among research service operators themselves, which has led sponsors to distrust the validity of all their yardsticks.

The gravity of the situation is re-

*To get action some such group as following must lead way to standardization: (1) Networks; (2) ANA; (3) AAAA; (4) NARTB, if it can reconcile station interests; (5) BAB, once it licks initial problem.*

flected in the comments of some two dozen sponsors and ad agency men queried by SPONSOR. Typical was the complaint of Roy B. Andersen, advertising manager for Francis H. Leggett & Company (whose Premier Foods sponsors the *Johnny Olsen Show* on DTN): "The claims made by the rating services are so different that I just don't pay attention to any of them. The only research that interests me is whether our sales are increasing."

Or consider the statement of Alfred Grau, sales director, Liebmann Breweries, New York (sponsor of Rheingold Beer radio/TV spot): "Hooper, Nielsen, or what have you—we haven't got the time to analyze the differences in their interpretations. What we want is one measure of circulation that we can believe in. If one rating technique, simple and not confusing, were ironed out, we'd probably use it."

Even Donald Stewart, advertising manager of the Texas Company (sponsor of the *Texaco Star Theatre* on NBC-TV, which most frequently gets the No. 1 nod from all ratings services) admits to a distrust of the rating techniques: "When somebody speaks to me of a large audience rating, I have to ask, 'Which rating service do you mean?' As of now, all the samplings taken by the research services are too small to be acceptable. Some day, one service will get more samplings and put the others out of business.

(*Please turn to page 59*)

## Four basic research techniques and their weaknesses

| TECHNIQUE | SERVICE | AUDIENCE AND RATINGS INFORMATION | SAMPLE | WEAKNESSES |
|---|---|---|---|---|
| **1. Meter**<br>Nielsen, Chicago | National radio ratings; national TV ratings—both projectable to total radio/TV homes in U.S. | Share, average, total audience; "Nielsen Rating" (measures audience for six minutes or more of program); cumulative, minute-by-minute, flow of audience | Fixed; electronic meters on about 1,500 radio, 350 TV sets (TV sample now being enlarged in proportion to growth of TV); samples selected according to socio-economic relation to rest of U.S. | Lack of speed; high cost; measures whole family listening, rather than individual members of family |
| **2. Phone coincidental**<br>(a) Hooper, New York | Radio audience for 102 cities; TV audience for 25 cities; radio/TV comparisons for 64 cities | Share of audience; average audience | In radio, random; at least 600 phone calls per city during show. In TV, fixed home base; at least 600 phone calls per city | Does not sample before 8:00 a.m. or after 11:00 p.m.; restricted to phone owners; does not reach rural listenership; does not reach all listening within home or out of home |
| (b) Trendex, New York | National radio audience ratings based on 20 cities in which TV penetration equal to TV penetration nationally; TV ratings in 20 of largest interconnected cities | Average audience; share of audience; audience composition; sponsor identification | In radio, random, with at least 1,000 homes in each city phoned. In TV, home base, 500 homes phoned | |
| (c) Conlan, Kansas City | Radio and TV audience ratings in any area upon request | Share of audience; average audience | Random | |
| **3. Diary**<br>(a) Videodex, Chicago, New York | Quantitative and qualitative TV audience ratings representative of all TV areas (63 cities included in surveys) | Total audience; audience composition; qualitative reactions to programs and commercials; description of socio-economic characteristics of each home | Tabulation of 9,200 homes, rotated four times a year; diaries kept for one week of each month | Measurement restricted to seven days' listening per month; presence of diary claimed to affect listening habits; human falterings of memory when recording |
| (b) American Research Bureau, Washington, D. C. | Radio ratings for Washington, D. C.; TV ratings representative of all TV areas and for six individual cities | Total audience; audience composition | Random; new sample group each month; diaries kept one week each month | |
| (c) Tele-Que, Los Angeles | Television audience ratings in Los Angeles | Total audience; audience composition | Random; new sample group each month; diaries kept one week each month | |
| **4. Aided recall interview**<br>Pulse, New York | Radio and TV audience ratings in 18 cities coast to coast; radio/TV comparisons in 13 cities | Total audience; share of audience; audience composition | Modified area; personal interviews in which respondent is asked to recall his listening during a span of four or five hours | Human faltering of memory; claimed tendency of respondent to exaggerate listening according to how question is asked; fails to reach listeners in rural areas |

# RADIO RESULTS

## PHOTO SUPPLIES

SPONSOR: Sheehan Studio AGENCY: Direct

CAPSULE CASE HISTORY: *Sheehan's anticipated some difficulty in supplying his customers with the popular sizes of camera film. He stocked a year's supply, some* $7,500 *worth. Later, he found supplies wouldn't be restricted and turned to radio to sell his wares. One announcement daily on* Cousin Ed and the Folks *for two weeks sold the entire stock. Total time cost:* $33.90 *to move* $7,500 *worth of film.*

WBBQ, Augusta PROGRAM: Cousin Ed and the Folks

## HOSIERY

SPONSOR: Lexington Mail Order AGENCY: Shaffer-Brennan-Margulis

CAPSULE CASE HISTORY: *Lexington Mail Order Company wanted to get orders for rayon hosiery in the St. Louis market. They turned to KMOX and the* Housewives' Protective League. *Their approximate expenditure was* $330 *weekly, and hosiery sales moved upward steadily. After* 18 *announcements on the HPL, the sponsor definitely gave credit to radio's sales pull for bringing in hosiery orders amounting to* $11,274.

KMOX, St. Louis PROGRAM: Housewives' Protective League

## TRACTORS

SPONSOR: Ford Tractor Dealers AGENCY: Direct

CAPSULE CASE HISTORY: *A group of five dealers took on partial sponsorship of the WIBX* Farm & Home Show *for* 52 *weeks. After a brief period of sponsorship, some of the random comments from dealers run as follows: at least one customer a day mentions the show; quite a few tractors sold through the show; one dealer paid for his year's radio contract from increased sales of the first two weeks. Total cost of* $7,500 *has been returned many times over to the sponsors.*

WIBX, Utica PROGRAM: Ed Slusarczyk's Farm & Home Show

## MOTION PICTURE

SPONSOR: MGM-United Artists AGENCY: Direct

CAPSULE CASE HISTORY: *Usual procedure in promoting movies is a brief saturation campaign on many stations. For "Magnificent Yankee," KFAC alone was used. Sixty announcements in* 15 *days heralded the picture; the cost* $600. *Although the picture opened the week before Christmas, ordinarily a bad week, the theatre owners were pleased with the results. Gross receipts were* 10% *better than a normally promoted good movie.*

KFAC, Los Angeles PROGRAM: Announcements

## STATIONERY

SPONSOR: Brain's AGENCY: Direct

CAPSULE CASE HISTORY: *This stationery store is located out of Omaha's heavy pedestrian traffic area. But, two weeks before a big parade, Brain's decided on a two-announcement attempt to increase customership. The lure: balloons and comic books for children. Commercials, on a morning show, succeeded beyond expectations. By mid-afternoon, the store was so jammed with customers clerks could hardly move around. Cost was* $29.

KOIL, Omaha PROGRAM: Coffee Club

## METAL POLISH

SPONSOR: J. C. Charles Co. AGENCY: J. Freiburg

CAPSULE CASE HISTORY: *The problem: to introduce a new metal polish, Formula* 40, *and obtain distribution at the same time. The sponsor offered a coupon redeemable for a full-size bottle on a single participation costing* $45. *At a cost of only* 8c *each, the J. C. Charles Company received* 551 *responses to their commercial on the* ABC Home Institute. *In addition, the company reports retailer reaction is extremely favorable.*

KGO, San Francisco PROGRAM: John Harvey's ABC Home Institute

## SPECIALTY FOODS

SPONSOR: Orwant's AGENCY: Direct

CAPSULE CASE HISTORY: *"For All Your Wants—Orwant's!" This slogan, in a* 40*-announcement-per-month schedule, heralded the types of food available—sea foods, party snacks and beverages. To hit as many different audience types as possible, announcements were staggered as to times and days. For an approximate* $360 *monthly expenditure, Orwant's reports a business increase of* 25% *or* $10,000 *over the same month a year ago.*

WOOD, Grand Rapids PROGRAM: Announcements

# Best Milwaukee buy—
# and here's why:

**1.** ***High Hoopers****—Now 4th Highest Hooperated Independent in the Nation between 6:00 and 10:00 P.M. In Milwaukee consistently No. 3 Morning and Evening, now No. 2 in the afternoon! No. 1 on individual program ratings competitive to National Network Shows.

**2.** ***Lower Costs***—No other station in Milwaukee delivers audience at a lower cost per 1000. At the 250 time frequency, $9.75 buys a Nighttime minute—$7.80 a daytime minute.

**3.** ***Top Programming***—24 Hours of Music, News and Sports. Continuous popular, familiar music native to Milwaukee, interrupted only by clear, concise 5 min. newscast and leading play-by-play Sports broadcasts.

**4.** ***Personnel***—Highest Paid Program Staff with exception one Network Station. Air Salesmen—not announcers. Full time local news staff.

**Based on 1950 May-September Hooperatings and 1950 November-December Index*

# WEMP 24 Hours of Music, News and Sports

**Headley Reed, before you buy**
**let them tell you why!**

**Hugh Boice, Gen'l Mgr.**



# Mr. Sponsor asks...

***Is loss of listener gratitude in multiple-type sponsorships like NBC's Tandem a serious drawback?***

Donald B. Smith | Advertising manager
Lewyt Corp., Brooklyn, N. Y.

## The picked panel answers Mr. Smith



Mr. Wildman

I like those words "listener gratitude." They have a nice sound. especially to the ears of a sponsor. It is pleasant to envision a listener sitting back in his chair and glowing with appreciation after having tuned in on a talent-packed radio or TV show . . . "What a swell thing it was for the Jones Company to put on a program like that. Must have cost them plenty. And to think I get it for *free!* I just can't wait to show my appreciation by going out and buying their product."

"Listener gratitude," my eye! Talk to the average radio listener or TV viewer and just try to find any evidence of appreciation that can be translated into terms of sales stimulation. Oh, sure, he'll tell you he enjoyed such and such a program. He may be able even to identify the sponsor. But as for having any real sense of *gratitude* for the entertainment he has received . . . well let's not kid ourselves.

All of which is my way of saying that I don't think it makes a particle of difference whether a program is sponsored by a single product or by a group of products as to the extent to which sales may be affected by the loss of listener gratitude.

In the final analysis, the whole system of radio programing resolves itself into *multiple-type* sponsorship. What difference does it make if a sponsor has a 15-minute period all to himself and is then followed by two or three other sponsors each with his own 15-minute program or if they're all combined in a single show which is divided into a series of 15-minute segments?

Don't count too much on listener gratitude to stimulate sales. No matter how you slice it, it's the *commercial* that must do the job. Obviously, the better the program and the higher its listenership, the more chance the commercial has of getting across. And that goes whether it rides solo or tandem.

NAT C. WILDMAN
*Vice President*
*The Joseph Katz Company*
*New York*



Mr. Barnes

Yes, for the basic reason that listener "gratitude" is more than *thankfulness;* it actually amounts to listener *remembrance*, which incidentally is more likely to ring the cash register. Multiple-type sponsorship necessarily minimizes the opportunity for product identification with a radio program, so there is a consequent loss of audience impact.

I do not question the value of participation-spot radio advertising when bought as such. I take the stand that NBC's Tandem or any similar national *network* operation cannot be considered as effective as full program sponsorship. Multiple sponsorship puts each advertiser in the position of competing with every other—to the detriment of all.

The American radio audience has been conditioned to accept commercialism of top programs. Surveys have proven the extent to which products are identified with programs, part of which is due to a sense of appreciation for having been entertained at the advertiser's expense. I feel that the tandem plan, of necessity, defeats this very purpose, and that the factor of audience appreciation gets pretty well mixed up in the resulting confusion.

When an advertiser "presents" a program he not only has the stage all to himself, commercial-wise, but he instills in the listener's mind the very fact that he, or his particular product, is responsible for making this entertainment possible and so induces loyalty, which is reflected in sales. He engenders listener "gratitude" and confidence, thereby paving the way for more ready acceptance of his advertising messages.

On the other hand, participation in multiple-type sponsorship brings the peril of being "lost in the shuffle." A touch-and-go minute announcement, within a program which also extols others advertisers' wares, hardly gives a sponsor justification for use of tandem advertising.

From a cost standpoint, too, there is cause for doubt as to how much value is received. While the participation in a multiple-type sponsorship vehicle unquestionably requires fewer dollars, by the same token there is a definite diminution of "sell," which can be attributed to a lack in the "appreciation" factor. It becomes a matter of deter-

mining whether an advertiser might better expend his budget in spot buying on the local level in selected markets, rather than striving for a mass audience in a program whose sponsorship is shared with others.

To sum up, there is little likelihood that an advertiser may expect listener loyalty or gratitude to spring from random participation announcements within a tandem program any more than he would expect appreciation and fan mail from a "spot" campaign.

NORMAN R. BARNES
*Owner*
*Barnes Chase Co.*
*San Diego, Cal.*



Mr. Martin

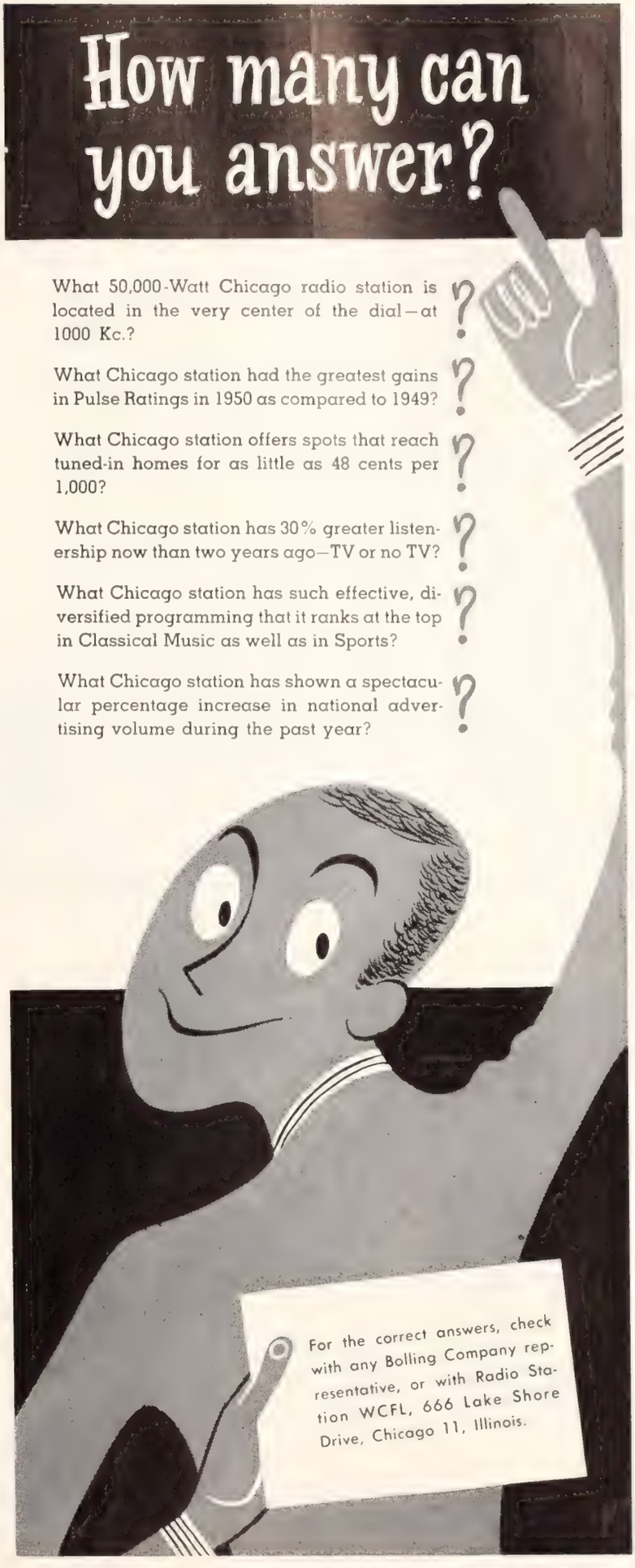
Yes, but not so much gratitude as identification. Unquestionably a great value is lost by an advertiser who participates with others in presenting an entertainment vehicle. Many stars become completely identified in the public mind with a product they advertised for many years. So much so, that a change of sponsor has not severed this identification to the advantage of the original sponsor.

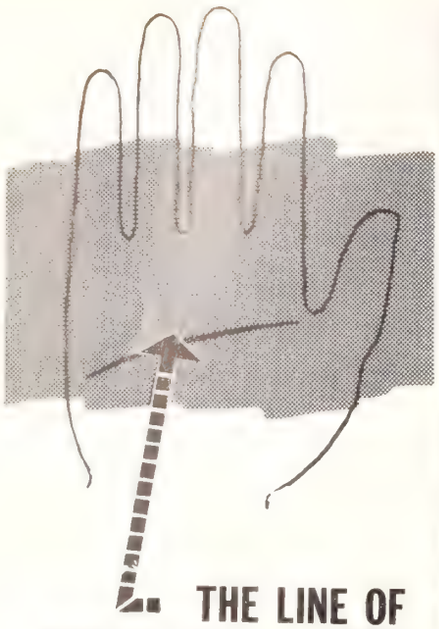
It is doubtful if this sort of strong association can be achieved with multiple sponsorship. However, many compensatory values are achieved. The ability to do the primary advertising job of reaching the greatest potential market, with the most impact, at the most favorable cost, is a definite advantage of group sponsorship.

To my mind, this more than offsets the loss of audience gratitude. In fact, one school believes a certain amount of irritation is generated by multiple commercials and sponsors, and thus a greater impression increment is generated to the sponsors' advantage.

The value of this negative factor may be stretching the "making a virtue of your shortcomings" philosophy, but by the same token I believe "audience gratitude" is more in the advertiser's mind than in the mind of the audience.

JOEL L. MARTIN
*Assistant to the President*
*Emil Mogul Company, Inc.*
*New York*



THE LINE OF BRILLIANCE - THIS TIME BUYER ALWAYS PICKS WRNL

. . . as **THE STATION** IN RICHMOND, VIRGINIA. It doesn't take Palmistry to know that the Rich Richmond trading area is an **outstanding market** in the Progressive South, and you'll get a Bigger Share of it with WRNL. WRNL gives you **complete coverage** . . . has been on 910 KC at 5000 watts for over 10 years, and the **important Buying Audience has the Listening Habit!**

Remember . . .
THERE'S MORE
*SELL* . . . ON

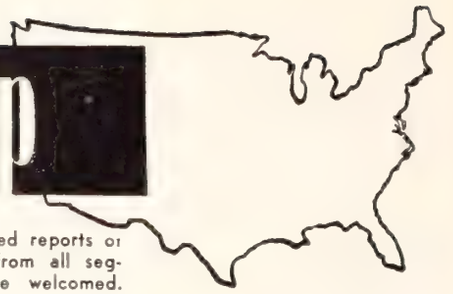
WRNL

5000 WATTS 910 KC
*Day & Night*
NON-DIRECTIONAL
*(daytime)*
ABC AFFILIATE
RICHMOND, VIRGINIA



EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES


# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Sanson buys TV fashion parade for second time*

America's women regard Fifth Avenue as a fashion Mecca, the Easter Parade as tops in the display of feminine finery. The Sanson Hosiery Mills of New York has combined these symbols of elegance—Fifth Avenue and the Easter Parade—into a video sales vehicle that other women's wear manufacturers can examine profitably.



Faye Emerson lends charm to TV Easter Parade

For the second successive year, televiewers in some 47 cities will see *Sanson Presents the Fifth Avenue Easter Parade.* Narrators for the show will be Faye Emerson and her husband, Skitch Henderson. From 12 noon to 1:00 p.m. on 25 March the Easter style spectacle will reach women in every walk of life. And behind the glamor is Sanson's commercial message, smoothly integrated and coordinated with the sales messages of stores all over the country which will be cut in locally.

Stores participating include Jordan Marsh, Boston; J. P. Allen, Atlanta; Lord & Taylor, New York among others.

Since mid-January, these department stores and specialty shops in the cities scheduled to run the NBC-TV telecast have featured in-store promotions. Merchandising and point-of-sale displays spotlight the Sanson hosiery line consisting of Picturesque, Sansonette, and Willys of Hollywood brands.

Program-wise, the show will feature fashion descriptions of Easter Paraders and special interviews with celebrities. Aside from celebrity chats, the program, costing approximately $35,000 for time and talent, will have four 58-second film commercials conceived by Tom Lee, Bergdorf Goodman display director. These commercials, introduced by Faye and Skitch, will picture high fashion models displaying Sanson's latest hosiery styles to millions of potential customers. ★ ★ ★

## *Transit Radio ups B & W brand in St. Louis test*

The Brown & Williamson Company wanted to push sales of Viceroy Cigarettes in the St. Louis market on a comparatively low-cost test basis. They chose Transit Radio, with their district manager carefully checking results.

For an expenditure of $3,922, they ran a 16-week campaign of three announcements daily, Monday through Friday, with commercials scheduled on a rotating basis to cover every quarter-hour from 7a.m. to 6:30 p.m. This is how the daily commuting St. Louis workers reacted to Transit Radio sales messages:

A year-and-a-half ago, the district manager was shipping 65 cases a week to distributors. Today, his volume is 200 cases a week. The company also reports substantial increases from month to month and at present are 38% ahead of this time last year.

Three St. Louis distributors were also "sold" on the campaign. They requested the opportunity to distribute Viceroys. Unsolicited testimony to the campaign's effectiveness. ★ ★ ★

### *Double success marks WSRK-FM March of Dimes pitch*

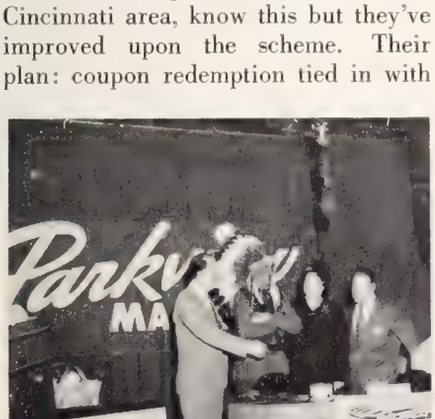
WSRK-FM in Shelbyville, Indiana, recently finished its March of Dimes campaign. For WSRK-FM, it was a test of audience loyalty and pulling power. And the station people purposely stacked the cards against themselves.

The date was 31 January. Town residents had submitted regular donations; had just paid their city taxes and purchased car license plates. In spite of this and with absolutely no advance publicity, WSRK-FM took to the air.

In 13 hours and 10 minutes, the station raised a total of $1,952. During this 13-hour period, pledges were received over the phone at an average rate of one call every 90 seconds with comments on the campaign being received from a listener as far away as Chicago. ★ ★ ★

### *Parkview Markets add coupons to WLW-T for sales*

Offering coupons for redemption is usually a good merchandising idea. Parkview Markets, Inc., a group of some 200 independent grocers in the Cincinnati area, know this but they've improved upon the scheme. Their plan: coupon redemption tied in with



Indian is one of many prizes on "Hollar Dollar"

video programing.

The show, *Hollar Dollar*, is telecast over WLW-T from 1 to 1:30 p.m., Monday to Friday. Essentially a premium coupon redemption plan, the format is cast in the pattern of an auction with merchandise offered to the highest bidder. Bidding is done with "Hollar Dollar" certificates issued at all Parkview Markets as a bonus for purchases.

Premiums offered include household appliances, toys, jewelry, and grocery items, but the program thrives on the unexpected. One astounded participant recently won a blanket — and found a live Indian went along with it! Commercials, short and informal, are woven directly into the show's format. According to the agency, Keelor & Stites, *Hollar Dollar* is proving an important factor in the increase of gross sales for the Parkview group. ★ ★ ★

### *Briefly . . .*

Minimax Better Food Stores are sponsoring five hours of transcribed programing weekly on KXYZ, ABC affiliate in Houston. The move represents one of the largest buys of local radio time in the city. Shows aired are *Wayne King & His Orchestra; Philo Vance;* the *Cisco Kid; Meet the Menjous;* and *Showtime from Hollywood.*

* * *

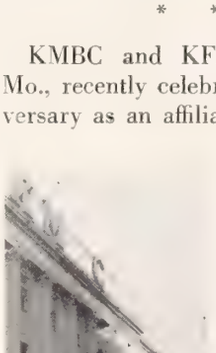
Canadian Westinghouse begins its second year of network programing with *Canadian Westinghouse Presents*, a musical presentation heard coast-to-coast. Since the company started its first network radio venture, program coverage has increased from 42 to 52 stations.

* * *

KTFI in Twin Falls, Idaho, believes in promoting radio and goodwill simultaneously. To achieve this, the station arranged for distribution of 35 portable bedside radios for use in several area hospitals. Idea originator is KTFI's manager, Florence Gardner.

* * *

KMBC and KFRM, Kansas City, Mo., recently celebrated its 23rd anniversary as an affiliate of CBS by moving its offices from the Pickwick Hotel to new quarters in what was formerly the Ararat Shrine Temple. The stations are on the air from the new building but construction is not complete. Studios will be open to the public this Spring.


New station location





That's packing 'em in!
Only 46 spots of a saturation schedule "requested mail"— and pulled 17,043 responses! Results certified by a CPA.

Here's your chance to buy hitch-hikers on the "hottest spots in Denver — on Denver's *top mail pull station!*

***for availabilities wire, phone or write***
Radio Representatives, Inc. New York, Chicago, Los Angeles, San Francisco
or
John Buchanan Park Lane Hotel Denver

**KTLN**
**1000 WATTS**
**DENVER'S**
**only independent! Non-directional station**
950 DENVER KTLN

# The most smashing success

HUMPHREY BOGAR

In Ziv's new thrill-fille

★ ALL STAR CAST
★ BRILLIANT SCRIPTS
Orchestra Direction
★ DAVID ROSE

"BOLD W



WESTERN UNION

WUC325 MB320 M.LLA 437 SER PD
WUX MEMPHIS TENN
ZIV CO CIN
THIS IS FIRM 52 WEEK ORDER FOR BOLD VENTURE
AT $110.00 A WEEK
HAROLD KRELSTEIN WMPS
(234 PM JAN 11 51)
RWUC 325 PZV THANX

WESTERN UNION

WUX COLL OMAHA NEBR
FREDERIC W ZIV COMPANY
1529 MADISON ROAD CINCINNATI
CONTRACT SIGNED BOLD VENTURE OMAHA 52 WEEKS
FIRM $92.50 TO WOW
JACK HOWARD
(1113 AM JAN 7 51)

WESTERN UNION

WUX DENVER COLORADO
FREDERIC W ZIV COMPANY
MADISON ROAD CINTI
BOLD VENTURE BOUGHT BY CBS AFFILIATE KLZ IN
DENVER COLORADO
HUGH TERRY KLZ
(302 PM JAN 15 51)
RWUX PZV THANX

WESTERN UNION

WUX44 PD
STORM LAKE IOWA
FREDERIC W ZIV COMPANY
MADISON ROAD CIN
THIS IS OUR ORDER FOR BOLD VENTURE 52 WEEKS
FIRM AT $13.00 PER PROGRAM
TOM SHUMATE KAYL
(345 PM JAN 7 51)

WESTERN UNION

WUA15 PD 246
NEW ORLEANS LA
FWZIV COMPANY
1529 MADISON ROAD CINCINNATI
NEW ORLEANS 52 WEEKS FIRM $147.50 PER PROGRAM
LOUIS READ STATION WDSU
(436 PM JAN 12 51)

WESTERN UNION

WARREN BEARDEN
(412 PM JAN 5 51)

WESTERN UNION

CONTRACT SIGNED BOLD VENTURE
OKLAHOMA 52 WEEKS FIRM $15.
JIM

WESTERN UNION

STATION KDSX FIFTY TWO WEEKS FIRM AT $28.
PER PROGRAM REGARDS
KLMER BIE
(340 PM JAN 11 51)

WESTERN UNION

SOLD BOLD VENTURE LAFAYETTE LA
FIRM AT $22.50 PER PROGRAM TO RADIO
KVOL (NBC)
JAN 16 51)

WESTERN UNION

SOLD KOLO (CBS) RENO THREE YEARS
N L ROGERS
JAN 10 51)

WESTERN UNION

WITH WCOS (ABC)
$53.50 PER PROGRAM
LIE CALDER

WESTERN UNION

KFYO (ABC) LUBBOCK
50 PER PROGRAM
KNIGHT

WESTERN UNION

WUC357 COLL OMAHA NEBR
F W ZIV COMPANY

WESTERN UNION

SOLD WSGN (ABC) B
FIRM AT $110.00

WESTERN UNION

WESTERN UNION

WESTERN UNION

# er to hit the radio industry!

LAUREN BACALL

-hour adventure series

NTURE"

★ TRANSCRIBED FOR LOCAL AND REGIONAL SPONSORS



FREDERIC W. ZIV COMPANY

Radio Productions

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD

# you wired us your order yet?

## TV DATA

(Continued from page 27)

terial.

In making their complaints about market and program information, 58% protest it isn't sufficiently standardized; 42% say "not factual enough"; 19% protest it's not file size. On the matter of market data only, 17% call it too bulky in format; 17% say it is too sparse in detail; a third 17% say "not up-to-date." With regard to rate cards, 50% object to lack of standardization; 31% to insufficient factual data.

Limited though it may be, the Petry survey suggests strongly enough that the admen are not happy with their marketing, program, and rate-card data. SPONSOR's survey herewith outlines additional informational needs of timebuyers—and describes how some stations and their representatives have gone about getting the facts for the timebuyers.

**1. Market Data:** Practically every one of the 20-odd timebuyers questioned by SPONSOR sought more comprehensive marketing information. Typical was the response of Mary Ellis, Batten, Barton, Durstine & Osborn, New York (TV spot buyer for Trans World Airlines, *Readers' Digest*, Bon Ami, De Soto Division of Chrysler Corporation, New York Telephone Company):

"Any information about peoples' buying and leisure habits aids me greatly. For example, when I'm told that Detroiters are around-the-clock listeners and viewers because of the local three-shift auto industry, that interests me. Or, when the ratings show Cincinnati people are phenomenal daytime viewers, I'd like to know why. The fact is, I find myself favoring the station rep who can give me the most specific TV information."

A similar comment came from William R. Seth, of Needham & Grohmann, Inc. (TV spot buyer for American Steel Wool Company):

"Marketing data is very important to me, especially when it concerns the people in a three-station city. Yet I get practically none from the station reps. The trouble is that they try to sell the medium, rather than the market. However, I've found that stations WNAC-TV, Boston, WPTZ, Philadelphia, and WNBT, New York, all do a good job in trying to keep us informed."

A glance at a few dozen station data sheets shows that many are not bothering to furnish market information. This may be pardonable in some cases, where the station operators have been operating in the red, and, with the current spurt of business, have been too busy to dig up the information. Still, when this occurred, the Petry TV department made it its business to get the information direct from the local Chambers of Commerce. As a consequence, the market sheets put out by Petry for its 12 TV station clients are models of their kind. Petry's report on the metropolitan market for WBAL-TV, Baltimore, for instance, supplies the timebuyer with such important kernels of fact as this:

"Baltimore, the heart of the East Coast's heavy industrial section, is one of the richest cities in the U. S. . . . A metropolis of 1,329,200 people and 170,900 families, it ranks among the top 10 cities of the U. S. . . . It ranks eighth in total retail sales with $1,201,300,000. In food sales it is sixth, with $304,209,000; ninth in drug store sales


*for sales-minded TV advertisers*




***Popular WBNS-TV Participation Program***

The word of Miss Sharp works wonders for her sponsors. As a leader in presenting fashion, food and homemaking news to central Ohio, she has held the consumer's confidence for over 12 years.

Her informal "Sharp Comments" bring televiewers an interesting half-hour variety of news, views and interviews in the women's world—and offer TV advertisers an excellent opportunity to chat about their products. Local as well as national advertisers are securing good results from Miss Sharp's popular television program.

Write for program details and success stories on "Sharp Comments" in central Ohio's rich TV market . . . or ask your Blair TV representative.

**WBNS-TV** COLUMBUS, OHIO
Channel 10
CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street

with $35,054,000; 10th in furniture, household and radio sales with $57,549,000; and seventh in general merchandise store sales with $248,501,000. . . ."

Other station representatives have kept an eye open for pertinent market data, too. The Free & Peters' bulletin distributed for WTVJ, Miami, for example, wisely includes the number of filling stations in each surrounding county and also the number of radio families. The Katz Agency's market data for WFBM-TV, Indianapolis, breaks down the farm income and the total income for Marion County. And WTAR-TV, Norfolk, publishes on its own a vividly illustrated color map revealing which county is noted for peanuts, which for ham.

**2. Program Data:** The three chief complaints made about program data was that the literature was too sketchy in its descriptive detail, too awkward in size, and that the program schedules were often out-of-date. Mario Kircher of J. Walter Thompson (who buys spot TV for French's Instant Potato and Florida Citrus Fruit) commented:

"In my own case, I'd like more specific data on cooking programs on daytime TV. We want more details on the format and equipment. Is it a recipe type show? If so, does the instructor cook a complete meal? Or does she interview people and talk about food? Let's have the facts."

Charles Wilds, TV timebuyer for N. W. Ayer & Son, complained:

"When I say to the average rep, 'This looks like a good show—what is it?', he mumbles, 'I don't know,' or else takes a guess, or maybe hands me a sparsely detailed bulletin. If we're going to put money into a participation, we'd like to know who the m.c. is, what's his background, what's his popularity, what does he and the program look like? In radio, you could get an impression of a commercial or a program from a transcription. Since that's not often possible in TV, at least we should get some sort of visual impression."

In this field, again, Petry, as a result of its own survey, seems to have devised the most improvements. To achieve standardization, the agency has issued program descriptions for all 12 of its stations in uniform sheets of 8½" by 11"—suitable to fit the files of any timebuyer. (NBC Spot Sales, CBS Radio Sales, and Avery-Knodel have


GOING UP



**MELODY BALLROOM**

*4:00 to 6:00 P.M., Monday through Friday has just about* TRIPLED *its October ARB Rating in the December-January ARB Report.*

Another WFBR home-grown show is bursting into bloom! "Melody Ballroom," featuring the young, amazingly glib and quietly mad disc jockey, Bob Landers—is well on its way in the tradition of WFBR-built sensations like "Club 1300," "Morning in Maryland," "It's Fun to Cook," "Nelson Baker Show" and others.

"Melody Ballroom" is getting to be *the* late afternoon show of Baltimore, using the classic pattern of music for housewives and teenagers.

This show is ripe for plucking by sponsors who are looking for a profitable participation show.

If you twist the arm of the nearest John Blair man, he'll tell you all about availabilities.

MARYLAND'S PIONEER BROADCAST STATION!

WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

also been leaders in adopting this kind of uniformity.)

**3. Rate Cards:** Divergencies in rate card data and format, and too rapid changes in the rates were major complaints made by timebuyers. John Marsich, timebuyer at the Kudner Agency, New York, said: "It would be a great help if the rate cards were uniform. I also wish the rate cards would specify the amount of the agency commission allowed on net time charges, and the precise time and talent cost. You often get a mixed set of figures. Too, I wish the rates were changed at only established time periods—say, after six months. In radio, rates remain stabilized for a year, even two or three years. TV rates have changed as often as three times a year. If they can't have their rate increases at uniform intervals, it would be beneficial to us if they could at least advise us if they are contemplating an increase to be effective say in two or three months, or whenever they expect it."

True, SPONSOR's survey found, the industry's standardization committee has done much to stabilize a uniform rate card. But as the committee head Eugene S. Thomas himself admits, the recommended standardized rate cards have been largely accepted by TV stations in big cities, and spurned by those in the hinterlands. Those who have accepted it usually furnish 20 significant points of information, like the channel, power, antenna height, studio equipment whose use is included in the basic rates, and conditions of payment. Those who haven't accepted it, are extremely spotty in their information. "At least," says Thomas, "we have begun to narrow down the jungle growth."

**4. Coverage Maps:** Coverage maps were criticized mostly because of the variance in determining the station's power penetration and set ownership in the area. As George Kern, chief timebuyer at Benton & Bowles, pointed out, "We'd rather know the number of homes that listen to a station, rather than the number of sets sold in the area. What's needed is a true circulation count, like that provided by Broadcast Measurement Bureau."

John Marsich, timebuyer at Kudner, admitted he was often puzzled by the conflict in the methods used by engineers to gauge a station's microvolt contours. "Set circulation is based on sales—each set sold adds another TV family. This is not necessarily the case at present since the sets sold today could be either a replacement of an obsolete model or become an additional set in the home."

A timebuyer at Sullivan, Stauffer, Colwell & Bayles also questioned the validity of measurements used to draw up coverage maps. "In Los Angeles," he maintained, "the station penetration is actually larger than it's claimed. There, the transmitters are high up on Mt. Wilson and the terrain is almost absolutely flat; so the stations should credit themselves with penetrating to a 100-mile radius. On the other hand, New Haven, Conn., which claims a 40 to 50-mile radius, is exaggerated. Set owners in nearby Bridgeport have their sets so arranged that they are tuned in all the time to New York City stations."

Hugh Beville, director of plans and research for NBC (which publishes regular reports on station set counts) concedes "there may well be individual distortions." But adds, "We went into this business of reporting coverage only because nobody else would do it. If some national organization wants the job of compiling the figures, they're welcome to it."

As of now, NBC gathers its figures from various sources: sometimes from TV wholesalers and retailers, sometimes from the station itself. Occasionally, the job is done by a university group near a station, as in Cleveland. Perhaps an electric appliance association does it, as in Philadelphia, Chicago, Los Angeles and St. Louis. Or, as in Washington, a joint station committee does the job in conjunction with the electric power company. In any case, wherever the figures come from, they are best regarded conservatively.

**5. Success Story Bulletins:** Windy verbiage and inflated claims in success story bulletins were scored by the timebuyers. Edward Whitley, timebuyer at Badger, Browning & Hersey Agency, commented:

"It's only natural for us to distrust a station that puffs up the drawing power of its programs. Making accurate judgments is especially difficult in a city like Los Angeles, where the stations use four different surveys on their


# HOOPER in TULSA

***December 1950 - January 1951***

| Mon. thru Fri. | KVOO | "B" | "C" | "D" | "E" | "F" |
|---|---|---|---|---|---|---|
| 8:00 A.M.—12:00 Noon | **25.8** | 22.5 | 20.6 | 16.5 | 9.2 | 4.2 |
| 12:00 Noon—6:00 P.M. | **44.0** | 20.0 | 9.9 | 11.3* | 5.5 | 9.2 |
| Sunday Noon—6:00 P.M. | **27.3** | 19.1 | 13.0 | 21.1* | 8.9 | 13.3 |
| 6:00 P.M.—10:30 P.M. | **40.6** | 32.9 | 13.6 | * | 4.2 | 5.9 |

*Sign off at sunset.

Morning, afternoon and night, KVOO continues to lead the parade Hooper-wise and every other way in Tulsa, the heart of Oklahoma's No. 1 market. More than 25 years of great broadcasting history, plus topflight programming today make KVOO "listeners choice!" Being "listeners choice" makes it "advertiser's choice" too!

*For availabilities call, wire or write KVOO or your nearest Edward Petry & Company office.*

KVOO

Oklahoma's Greatest Station

50,000 WATTS 1170 KC NBC AFFILIATE

# your selling day begins at dawn

As dawn breaks, selling begins... and the day's *first* sales messages are heard by most Americans on radio. The salesmen are popular *local* entertainers, men who sell more products for more advertisers than any other salesmen in the world. Their clients are among the nation's foremost advertisers, who recognize radio's unique ability to sell in the impressionable early hours of the day.

For example:

| | |
|---|---|
| Procter & Gamble Co. | The Best Foods, Inc. |
| Colgate-Palmolive-Peet Co. | R. J. Reynolds Tobacco Co. |
| Kellogg Co. | Philip Morris & Co., Ltd. |
| Lever Brothers Co. | Metropolitan Life Insurance Co. |
| General Electric Co. | Philco Corp. |
| Sterling Drug, Inc. | Vick Chemical Co. |
| Standard Brands, Inc. | Hill Brothers Coffee, Inc. |
| Bristol-Myers Co. | Pharmaco, Inc. |
| Brown and Williamson Tobacco Corp. | The Cudahy Packing Co. |
| The Great Atlantic & Pacific Tea Co. | International Salt Co., Inc. |
| B. C. Remedy Co. | Potter Drug & Chemical Corp. |
| Eastern Air Lines, Inc. | Bon Ami Co. |
| Curtis Publishing Co. | Centaur Co. |
| Pepsi-Cola Co. | Carter Products, Inc. |
| Whitehall Pharmacal Co. | Cowles Magazines, Inc. |
| Continental Baking Co. | Stanback Co., Ltd. |
| Florida Citrus Comm. | Chap Stick Co. |
| Musterole Co. | Kasco Mills, Inc. |
| Consolidated Products Co. | Murine Co. |
| Grove Laboratories, Inc. | Norge Div.-Borg-Warner Corp. |
| | Rootes Motors, Inc. |

The advertisers listed above are using early morning spot radio on one or more of the nation's major stations represented by NBC SPOT SALES. You, too, may capitalize upon the sales impact of morning radio advertising. Just call in an NBC Spot Salesman. He will convince you that *your selling day should begin at dawn.*



## NBC Spot Sales represents:

NEW YORK CHICAGO CLEVELAND SAN FRANCISCO HOLLYWOOD

| | |
|---|---|
| WNBC | New York |
| WMAQ | Chicago |
| WTAM | Cleveland |
| WRC | Washington |
| WGY | Schenectady-Albany-Troy |
| KOA | Denver |
| KNBC | San Francisco |

DISTRIBUTORS' REPORT:

# Radio-Set Sales Soar in Buffalo

**We wanted the latest reports on sales of radio receivers in the Buffalo area so we went to the men who know —the distributors. Television sales are booming in Buffalo but radio sets are *Outselling TV Receivers Two or Three to One.* Here's the report as of December 28, 1950 . . . . .**

• **DISTRIBUTOR A:** Radio receiver sales are twice as large as TV sales in units. Distributor selling table model combinations in large volume.

• **DISTRIBUTOR B:** Does not sell radio receivers separately, but in combination with phonographs and television receivers.

• **DISTRIBUTOR C:** Radio receiver sales are approximately twice as large as TV sales in units. Table model sales very good.

• **DISTRIBUTOR D:** Radio receiver sales exceed TV sales by approximately 2½ to 1.

• **DISTRIBUTOR E:** Radio receiver sales exceed TV sales by approximately 3 to 1.

• **DISTRIBUTOR F:** Distributor reports radio receiver sales exceed TV sales in ratio of 2 to 1. About 20% of all television receivers sold are radio combinations.

• **DISTRIBUTOR G:** Recently appointed distributor stated TV and home radio receiver sales were about 50-50 in units. Total sales volume, including auto and portable models, brings unit volume of radio receiver sales above TV

• **DISTRIBUTOR H:** Factory is allocating few radio receivers to TV markets, however about 25% of all television receivers sold are radio combinations.

• **DISTRIBUTOR I:** Distributor reports that TV sales compared with radio is about 55-45 in favor of TV. One-half TV receivers sold were radio and phonograph combinations.

• **DISTRIBUTOR J:** Radio receiver sales exceed TV sales by approximately 3 to 1.

• **DISTRIBUTOR K:** Distributor did not have radio receivers until summer. Sales since then have been slightly higher in radio receivers than television.

• **DISTRIBUTOR L:** Distributor reported radio receiver sales exceed TV sales by approximately 2½ to 1.

• **DISTRIBUTOR M:** Very excellent movement of table models and portable receivers. Volume was so heavy during December, stock of distributor was exhausted.

BASIC NBC **WBEN** BUFFALO 2, N. Y.

***WBEN Programming Keeps Pace With Set Sales;***
***Ask Your Petry Man for the WBEN Story***

audience figures. Which one is a timebuyer to choose?"

And the timebuyer for an agency handling food accounts said: "Whenever I see a success story bulletin containing all adjectives and few facts, I automatically reject participation in that program."

Of all the success story bulletins that SPONSOR examined, some of the best seem to have been published by the Katz Agency. The success story reports of Blair-TV, Harrington, Righter & Parsons, and Avery-Knodel are also concisely detailed.

**6. Contract Forms:** Most timebuyers complained that TV stations were using standard radio contract forms, with but a few exceptions. Actually, committee head Eugene S. Thomas explains, this is quite inadequate. "While the radio contract was primarily concerned with the length of sponsorship, the TV adman has to be aware of such things as film rental, rehearsal time cost, and other additional charges." However, Thomas explains, his committee is working on the fifth draft of its standard TV contract form, and hopes to be able to distribute it to stations soon.

**7. Station Equipment and Operational Procedure:** With a couple of exceptions, the timebuyers queried by SPONSOR agreed that most TV stations offer sufficient equipment. A timebuyer for Ted Bates & Company said: "Except possibly for a few stations in the deepest part of the sticks, most have a couple of cameras, projection screens and rehearsal hall."

A timebuyer concerned with operational procedure was Charles Wilds of N. W. Ayer & Son. "Some stations have eight-second call letter identifications," he said. "Others, like WBKB-TV, Chicago, have 10-second identifications. That means, in order to fit our announcements in on a national TV spot campaign, we need to provide a wide variety of art work. For our Plymouth announcements, our art director, Norm Tate, had to supply nine basic layouts to be used on 16 mm. film. A more uniform station call letter system would save us money."

In summary, as a result of its survey, SPONSOR found that TV stations are making efforts to standardize their data. Meanwhile the timebuyers are grateful for whatever steps are being taken to ease their burden. As Agnes Kingsley, timebuyer at Victor van der

ONE OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Four years, Choate School
Two years, M. I. T.
Three years, U. S. N. R.
One year, Lily Tulip Cup Corp.
Two years, Fiduciary Publishers, Inc.
Free & Peters, Inc. (New York Office) since June, 1949

Look up, Sir—it's

# ELLIOTT W. REED!

(Another F&P TELEVISION Specialist)

Yessir, you've really got to *look up* to Elliott Reed— 'way, 'way up! And we don't just mean physically, either, because in addition to his tremendous height, Elliott has done a pretty tremendous job of becoming one of the big men in our rapidly-growing team of TV specialists.

Speaking of teams, we're mighty proud of *all* the Colonels in our organization. With TV business doubling and redoubling — with new men coming in almost every month to help us keep *ahead* of the TV game — our offices still tick like clock-work, which is quite a tribute to the team as a whole. With men like this, we've got what it takes to help you *get the most out of television,* in every market we serve.

We have seven offices to serve you. We'd welcome a chance to show you how well we do our jobs—and help *your* jobs—here in this pioneer group of radio and television station representatives.

**EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES**

| | |
|---|---|
| **DAVENPORT** (Central Broadcasting Co.—WHO-WOC) | **WOC-TV*** |
| **FORT WORTH–DALLAS** (STAR-TELEGRAM) | **WBAP-TV*** |
| **LOUISVILLE** (WAVE, Inc.) | **WAVE-TV*** |
| **MIAMI** (Wometco Theatres) | **WTVJ** |
| **MINNEAPOLIS–ST. PAUL** (DISPATCH-PIONEER PRESS) | **WTCN-TV** |
| **NEW YORK** (THE NEWS) | **WPIX** |
| **ST. LOUIS** (POST-DISPATCH) | **KSD-TV*** |
| **SAN FRANCISCO** (THE CHRONICLE) | **KRON-TV*** |

*Primary NBC Affiliates



# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives Since 1932*

NEW YORK CHICAGO ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

Linde, Inc., says, "It's a miracle that the stations and their reps have already accomplished what they have, especially when you consider the youth of this mushrooming industry." ★★★

## MUELLER'S DOUBLED SALES

(*Continued from page* 25)

the industry are expected to jump from the 945,000,000 pounds sold last year to 1,100,000,000 pounds for 1951. Mueller's is increasing its advertising budget about 20% to get its share of this increasing volume.

The company's present advertising technique caps a development that began in 1910 when it was one of the first to package and sell macaroni products under a brand name. Until then these items were largely sold in bulk. Eleven years later, the Jersey City firm pioneered in advertising these products when it used car cards, billboards, newspapers, and sponsored cooking schools. In the late thirties, the company was in and out of network radio with daytime programs such as the *Morning Market Basket* heard on ABC, Mondays, Wednesdays and Fridays, 10-10:15 a.m., and *Bill and Ginger* on CBS, Mondays, Wednesdays and Fridays, 10:15-10:30 a.m. But split networks were not effective. Eugene Hulsizer, Mueller's account executive at Duane Jones, says, "A number of stations had to be included in whose coverage our client was not interested." The areas covered in the spot technique adopted about nine years ago are now primarily those where the company is strong, although some cities get radio promotion to build up sales. "We like the flexibility we have now," points out C. Frederick Mueller, the youthful 43-year-old executive vice president of the firm.

In selecting a program format for its daytime shows, the sponsor recognized that a soap opera is the easiest way to get to the housewife. Since such ambitious programing is out when you are using spot radio, news shows were selected as the next most effective program approach. The macaroni firm is flexible in choosing newscasters since personalities of the most popular news broadcaster in each community vary widely. Once Mueller's sets its eye on a program, they move in quickly—even if it means unplanned expense. For several years, this sponsor waited for an opening on the Prescott Robinson morning news show on WOR, New York. When the availability was offered, they snapped it up, though it meant carrying both the Robinson show and another program they could not drop immediately. Sponsoring both programs until the cycle ran out on the old show meant an extra cost of $26,000. If that was necessary in order to latch on to the best program buy, Mueller's was willing.

The heightened interest in news shows (SPONSOR, 29 January 1951) puts Mueller's in a particularly strong position on radio. In addition to WOR, it has news programs on WFBR, Baltimore; WHAM, Rochester; WBZ-A, Boston; WTAG, Worcester; WGR, Buffalo; WDRC, Hartford; KDKA, Pittsburgh; WFBL, Syracuse; WGY, Schenectady; WWJ, Detroit; WVNJ, Newark; WCAU, Philadelphia; and WCKY, Cincinnati. There are also disk jockey programs on WGBI, Scranton, and WPRO, Providence. Mueller's departed from its new pattern here when it found two particularly strong-pulling music shows.

The technique of using programs three to six times a week fits in with the basic Duane Jones radio strategy of trying for frequency at the lowest cost per thousand. Jones, who now supervises his agency from the chairman of the board level, believes that a good daytime effort is one which costs between $1.50-$2.50 per thousand listeners. The chairman of the board (make that "bored," he says) has plenty of time to ponder and reflect these days as he sits back and puffs leisurely on thin Havana cigars. The philosophy his agency generally follows, he explains, is based on these principles:

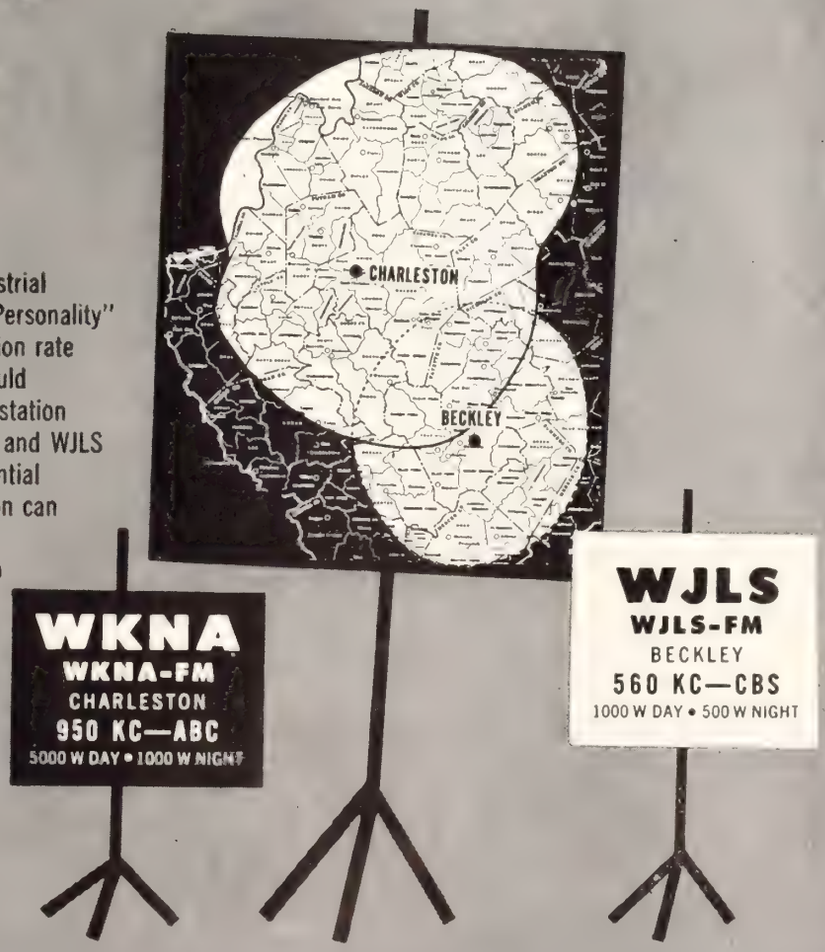
1. Start with a good product. "You can't make an empty bag stand up."
2. Get a convincing sales story.
3. Seek low-cost responsive circulation.
4. Make efforts frequent.
5. Use premiums and forcing methods to acquire new customers.

Mueller's promotion checks right down the list until the last point, which is the most distinctive feature of the Duane Jones operation. (Classic premium success in this shop was building Bab-O from 400,000 cases a year to 5,100,000.) The macaroni firm, oddly enough, felt that stimulants as strong as premiums would boost demand too high. With its facilities already strained

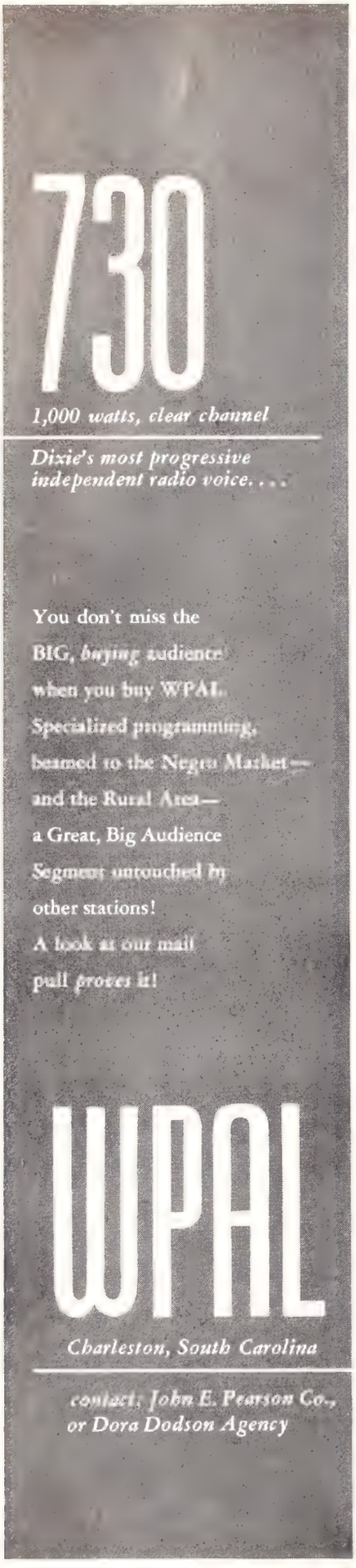



# pay a "single" rate...
# do a "double" job
# with
# West Virginia's
# "personality package"

Corner West Virginia's lushest industrial market with this potent pair of "Personality" stations . . . at a combination rate that is about the same as you would pay for any single comparable station in either locality! With WKNA and WJLS on the job, you reach more potential customers than any one station can deliver—with twice the impact—and at one low rate. Check up . . . try it and see!




Joe L. Smith, Jr., Incorporated
Represented nationally by **WEED & CO.**




to supply existing demand, it is generally wary of using forcing methods continuously. Last fall, one of the few times premiums were tried, the Jersey City company had an excellent response to a self-liquidating knife offer.

Television, the most recent development in its promotion, will probably get a good part of the 20% increase in this year's budget. Twenty-second films are being shown in 14 cities on a frequency averaging 26 per week. This step into TV started last August with a series of 16 films, including four one-minute announcements. "You can almost forget those one-minute announcements now," account executive Hulsizer says, "unless you are on a participating show." Like everyone else, this advertiser finds availabilities hard to get.

The TV production schedule calls for 16 films over the next few months. At this point, the agency and the sponsor are not saying much about results. The extent of their future plans indicates that the early TV step, which cost over $100,000, must have pulled.

Mueller's was able to capitalize on the early wave of TV publicity when it became the first sponsor to buy time on WABD, New York on the occasion of the opening of WABD's John Wannamaker studios, 15 April 1946. Brochures announcing the event were sent out to Mueller's distributors and retailers.

Mueller's is not cutting down on radio despite the large expenditures for TV. Newspapers will probably be the medium to suffer. After radio and TV, Mueller's allocates about 25% of its budget to newspapers. Trade advertising is carried in about 15 publications.

The radio and TV advertising is continued right through the year, with a few exceptions, even though demand for the firm's products falls off slightly during the warm weather months. A keynote of its warm weather promotion this year will be boosting elbow macaroni salads as a substitute for potato salads.

In publicizing its various products, Mueller's follows a weekly rotation schedule. One week the company's advertising manager, Marie O'Rourke, will push the macaroni products; next week it will be spaghetti; the third week, egg noodles.

Promotion is a vital tool in meeting the competition from both the powerful regional brands and a large number of local products. Although there are brands distributed across the country such as Stokely-Van Camp's Tenderoni line, Mueller's is not concerned about their competitive threat. The important rivalry comes from such Eastern regional brands as La Rosa (SPONSOR, 14 March 1949) which sells a greater number of pounds in a more concentrated Eastern area. The Jersey City firm is meeting increasingly stronger competition from the Italian producers who find that their older, foreign-born customers are dying out. These competitors are shifting over to English-speaking media as they go after a broader market.

How did a German name become identified with spaghetti and macaroni? You have to go back to those egg noodles. By the 1890's sales on this German product were so good that the company was in healthy shape to take on the related Italian items which became their most profitable lines.

Mueller's is more than holding its own, operating its plant on three shifts a day, six to seven days a week, even though the capacity of the plant is upwards of 2,000,000 pounds weekly. (Mueller's has one of the largest distributions in the U.S., encompassing the entire Eastern seaboard and west throughout Michigan.) Fred Mueller sees that quality is maintained despite the production pace. Every morning he interrupts administrative matters for a careful taste test of the product prepared that day.

The history of the growing food firm took an unusual twist when it became a foundation for educational and charitable purposes in 1947. Friends of the New York University Law School, who were looking for a steady source of income for the college, purchased the outstanding stock of the company with a loan obtained from an insurance company. As a result, Mueller's became something of a *cause celebre* in tax law. Mueller's contended that the law for corporate taxes exempted them since the profits were going to an educational institution. This claim was denied by the United States Tax Court in 1950. The decision was significant for a number of other schools seeking a similar source of revenue.

While such financial and legal matters were being settled by the courts, the company has continued to turn out high quality products and sharpen its radio promotion. It cannot relax if it is to keep growing in a highly-competitive industry. ★ ★ ★




# Population of Hush Puppy, Nebraska, DOUBLES in 6 Hours



**By HAROLD SODERLUND**

***Sales Manager***

Hush Puppy, Nebraska, is not on the map! But, it typifies hundreds of rural towns that are on the map in the Midwest Empire covered by KFAB.

Surrounding each rural town in the KFAB area, are hundreds of farms. Responsible, educated, well-to-do families live on those farms. Like the rural town people and city people, they listen to KFAB. But, unlike the city people, they do most of their shopping on Saturday afternoons. They speed to their favorite "Hush Puppy" and shop, visit, shop and visit. In towns of 1,000 population, the enthusiastic shoppers that pour into them, often number more than a thousand, and quickly, for a few hours, DOUBLE the population.

These farm families have money. They spend it for farm equipment, for food, for electrical appliances, cars and hundreds of daily essentials. They buy the things that make their work easier and their lives more enjoyable.

You can send your advertising messages daily to many thousands of people who DOUBLE the population of hundreds of "Hush Puppies" in the Midwest Empire, by using the 50,000 watt voice of KFAB. An announcement schedule is now available that will make it possible for you to reach ALL of the KFAB listeners. Let us know by phone or wire that you are interested and we'll quickly reply.

THE MIDWEST-EMPIRE STATION

1110 K.C.

**KFAB**

50,000 WATTS **OMAHA** BASIC CBS

**Represented by FREE & PETERS Inc.  General Manager: HARRY BURKE**

## MEN, MONEY & MOTIVES

(*Continued from page 6*)

chocolate-mix. "Dissolves instantly in milk," boasts the spieler. Whereupon he lifts the glass to drink, revealing to the viewers a thick, unpretty blob of icky syrup stuck to the bottom. What your eye sees gives the lie to what the salesman says. Gug, gug. (You guessed it—they don't rehearse!)

* * *

By the way, chums, better wake up fast, if you haven't already, to the fact that the present attack of "education" upon TV is not just a loud noise of kids playing Indian. Never before were the schools and colleges so intelligently led, so determined, and so well provided with pocket money. The latter, sayeth rumor, cometh from some of the big Foundations. On every side "education" is lighting propaganda bonfires. Articles in the New York *Times*, the *New Republic*, *Consumer Reports*, umpteen academic periodicals, two debates in two months on *Town Meeting of the Air*, all testify to the skill with which the issue of educational channel "reservation" is being carried to the public.

* * *

Dr. I. Keith Tyler, director of the hardy perennial Institute for Education by Radio at Ohio State, is planning to convert this spring's meeting in Columbus into one gigantic sounding board for the "reservation" debate. The networks have been giving Ohio State the go-by for four years now. But it may be an expensive public relations abdication to surrender the field without a battle this spring. ★ ★ ★


IN NORTH CAROLINA
WSJS DELIVERS

A 15-COUNTY MARKET
With Over
$104,434,000* Farm Income
*Sales Management 1950 Survey of Buying Power



MORE VALUE FOR YOUR ADVERTISING DOLLAR

WSJS
The Journal-Sentinel Station
NBC Affiliate
AM-FM
WINSTON-SALEM
Represented by: HEADLEY-REED CO.


## HAZEL BISHOP

(*Continued from page 31*)

(NBC), *Cavalcade of Bands* (Du Mont), *Cavalcade of Stars* (Du Mont).

3. Catchy copy theme—"It stays on you, not on him."

4. A sexy, eye-stopping "kiss picture" of two attractive individuals. Used in newspaper ads, on point-of-sale posters, later on TV film announcements.

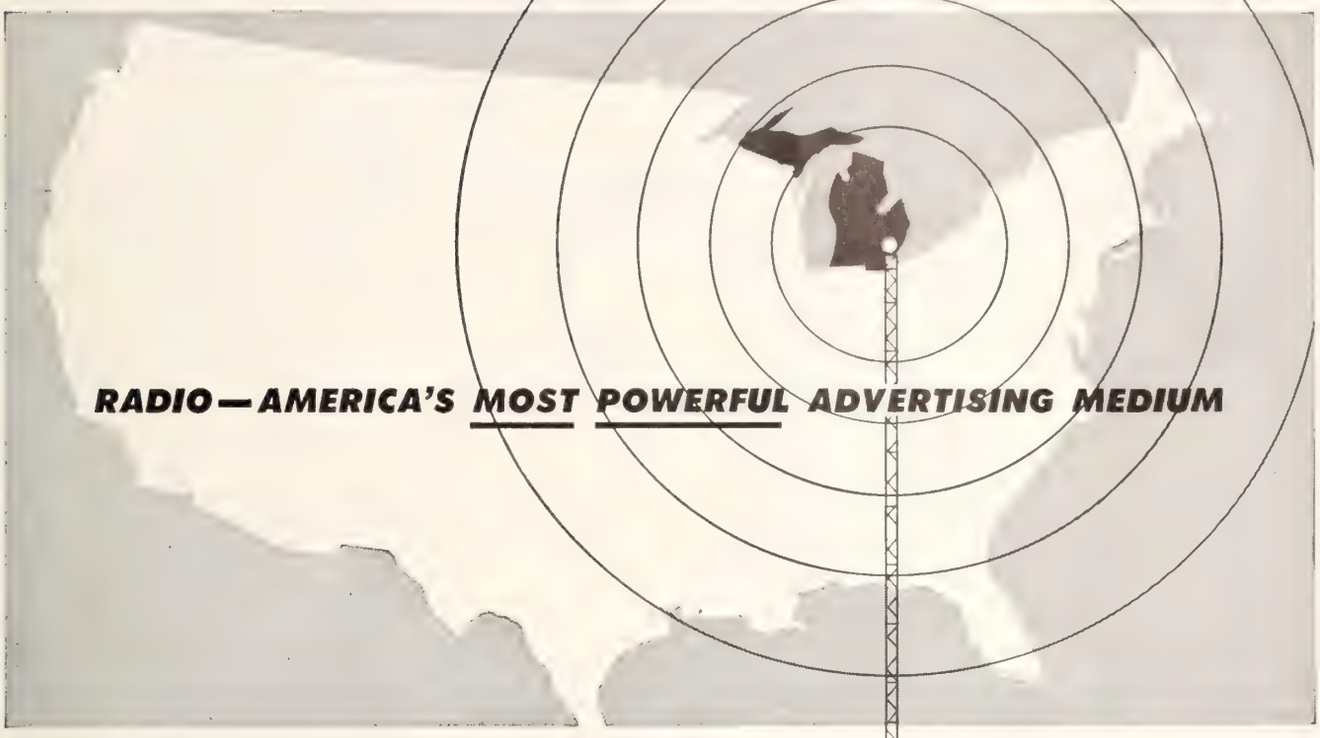
5. A powerful publicity campaign aimed at women's magazine beauty editors, newspaper cosmetic columnists, radio personalities with a woman's audience.

6. Distribution through drug chains, independent druggists, Woolworth, other mass-market outlets.

Except for the publicity campaign, standard in cosmetic promotions, the Spector method is unique for this type of product. Radio and television have been shunned, so far, by competitors. Appeal has always been based on color—especially in the case of Revlon, which has no less than 35 shades. (Hazel Bishop markets only six colors at present.) Distribution for the dollar lipsticks has been channeled through better-class drug stores, beauty salons, and department stores; but Spector pushed them through mass-market outlets previously used only by cheaper, 35 cent, brands. Hazel Bishop was the first $1.00 lipstick to break into Woolworth, for example, a chain which markets 10% of all cosmetics sold in the country.

The Hazel Bishop spot radio campaign, coupled with newspapers, crept steadily over the nation, month by month. At the outset, in March 1950, Washington, D. C., and Philadelphia were the targets. A month later New York was added: and a month after that the West Coast; then the Midwest;

# WJR



***RADIO—AMERICA'S MOST POWERFUL ADVERTISING MEDIUM***

*Michigan's*

**most powerful** *Advertising*

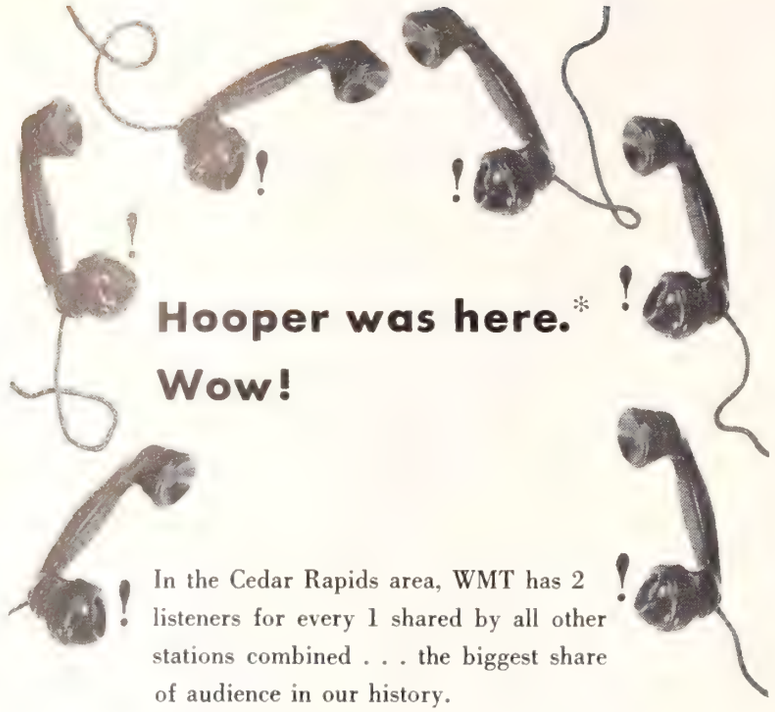
*Medium*



FREE SPEECH MIKE

**WJR** • THE GOODWILL STATION INC. • FISHER BLDG. • DETROIT • CBS 50,000 WATTS

Represented Nationally by Edward Petry & Company



**Hooper was here.* Wow!**

In the Cedar Rapids area, WMT has 2 listeners for every 1 shared by all other stations combined . . . the biggest share of audience in our history.

Among the nation's 64 Hooperated cities, the Sets-in-Use comparison shows Cedar Rapids tied for first in the afternoon, second in the morning and evening. (Actual %s: a.m. 26.4; p.m. 24.5; eves, 34.5.)

Among the 60 Hooperated CBS stations, WMT's share of audience is first, morning (80.4), afternoon (69.1), and evening (72.2). This clearly establishes WMT as the highest Hooperated CBS station in the nation.

There's a catch in this. Hooperatings are for metropolitan areas. WMTland is 19,100 sq. miles big (2.5 mv line area). Cedar Rapids is just a small part of our audience.

For a small part of your budget ($27 per 1-minute Class A commercial, 52-time rate) you can reach rich WMTland. The Katz Agency will be glad to tell you more.

* *Oct.-Nov., 1950 rating period*




**WMT**
**CEDAR RAPIDS**

600 KC

5000 WATTS

DAY AND NIGHT

**BASIC COLUMBIA NETWORK**

finally, in October 1950, the product went national. Spreading out in advance of this mammoth spot campaign was a steady bombardment of wholesalers and drug chain buyers with merchandising material from agency and stations. Along with the merchandising aid went publicity releases to local beauty editors, columnists. Full page ads prominently displaying the "kiss picture" in some cases preceded radio, in others followed it into each market. It was found that radio was more effective than newspapers, though both together were better than one alone. No magazines were used initially.

What made Raymond Spector ignore accepted cosmetic advertising methods and pump for radio? He explains: "The Spector agency has been known as a radio agency from the beginning. I started Philip Morris in radio, Block Drug, and Serutan many years ago and also put Walter Winchell and Drew Pearson on the air for the first time. Today the agency handles several heavy radio users—Doubleday Books, Bretton Watch Bands, and part of Standard Brands. When the Hazel Bishop campaign came up, it was only natural for us to use radio as an important part of it."

In buying time, the Spector agency followed the philosophy that the time slot is all-important, rather than the station. Even a low-powered station with generally poor programing has certain time slots with high listenership per dollar. Similarly, stations with a generally excellent rating have some time slots with a small audience. The agency buys the slot it wants or else by-passes that particular station for another with better availabilities.

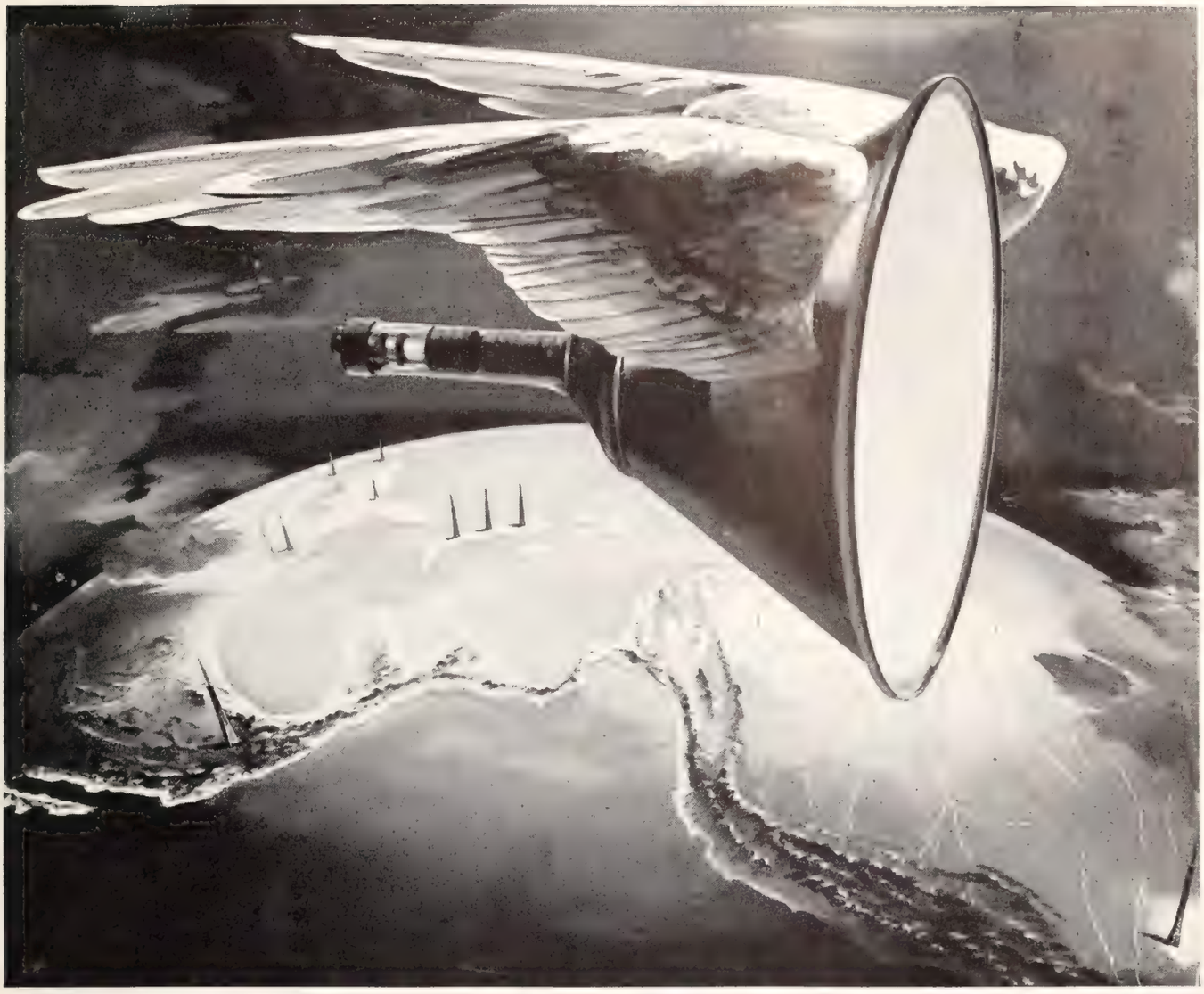
A series of seven electrical transcriptions carried the Hazel Bishop message. Each stresses the embarrassment of smearing lipstick on eating utensils and people, or the inconvenience of washing it off.

An example of the embarrassment theme as used in one commercial:

*Roberts:* "Hello again, girls. This is Ken Roberts with a very interesting question from Mrs. Eleanor Sinclair of New York City."

*Woman:* "When I visited one of my best friends recently, I overhead her youngster say: 'Mother, I wish Aunt Eleanor wouldn't kiss me. She always gets red grease on my face.' I was really very embarrassed. What should I do?"

Remainder of the commercial tells



Five new RCA-equipped stations in Mexico, Brazil, and Cuba, add television to the forces which make Good Neighbors of all the Americas.

# Now television goes "Good Neighbor"

**A**s little as 10 short years ago, television—to the average man on the street—seemed far away. Today, television is in 10,500,000 homes.

Newest demonstration of TV's growth is its leap to Latin America. Three RCA-equipped stations are now in Cuba, one in Mexico, another in Brazil—and more are planned. They are contributing to television progress by following a single telecasting standard. They also use developments from RCA Laboratories: the image orthicon television camera, electron tubes, monitoring equipment, and antennas.

**And as our neighbors to the south watch television at home, they see another development of RCA research—the kinescope. It is the face of this tube which acts as the "screen" in all-electronic home TV receivers . . . on which one sees sharp, clear pictures in motion.**

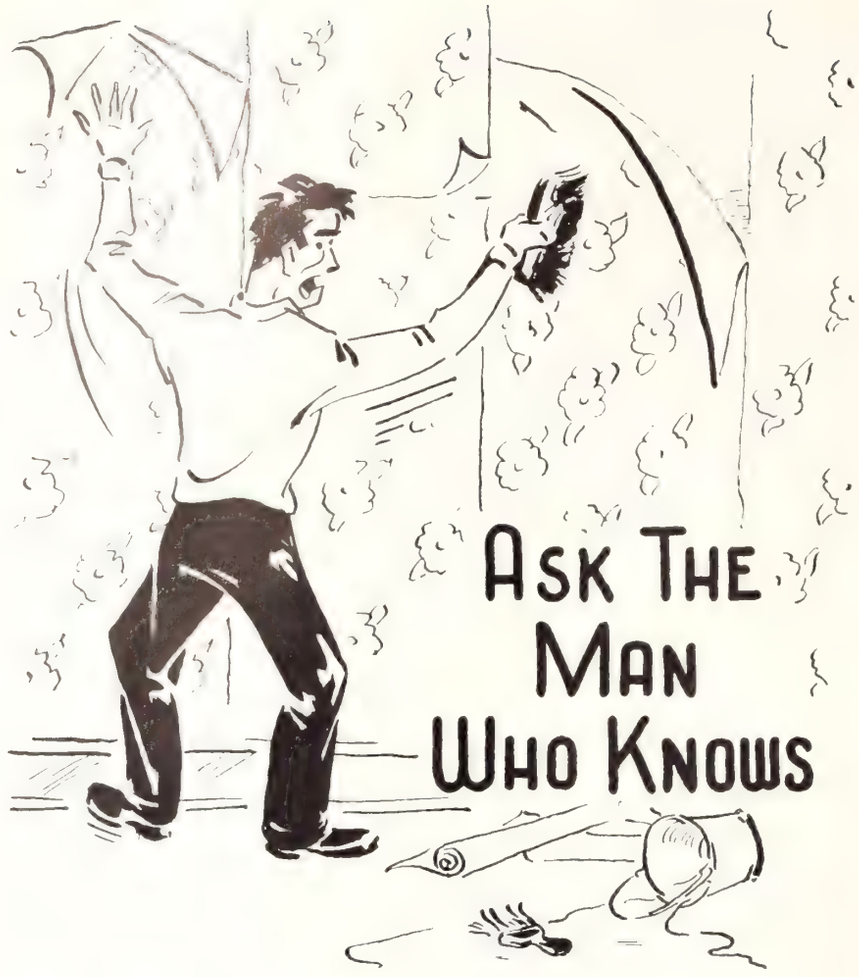
*See the latest wonders of radio, television, and electronics at RCA Exhibition Hall, 36 West 49th St., N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, New York.*



Results of RCA Research are seen in the magnificent pictures produced on the screens of the new 1951 RCA Victor home television receivers.

**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*




**What kind of coverage are you getting in the Atlanta Market? If you ask the man who knows—Mr. Atlanta—he says buy WGST. He knows WGST's high local appeal, front-line merchandising, and top ABC shows bring results. That's why more local advertisers buy more time on WGST than any other Atlanta Station.**




Mrs. Sinclair about Hazel Bishop's marvelous new "non-smear, lasting lipstick."

The annoyance theme is handled like this:

*Roberts:* "Hello, everybody—this is Ken Roberts, with a charming visitor from Boston. Mrs. Adams, a typical housewife."

*Woman:* "Well, Mr. Roberts, I love to entertain my friends—luncheons, dinners, suppers. But afterward—there's nothing worse than trying to wash the cups and glasses smeared with red lipstick grease. But I don't suppose there's anything I can do about it."

Needless to say, announcer Ken Roberts wastes no time in setting Mrs. Adams straight on Hazel Bishop lipstick.

Through effective radio spot announcements like these, Hazel Bishop pushed its distribution quickly, went national in October 1950. Even before then, the company and its agency were toying with the idea of TV announcements to tell the no-smear story. This was something they could show on black-and-white television, unlike competitors with a color appeal.

In May, the agency launched a cautious spot TV test: 13-weeks in Washington, D. C., and eight weeks in Los Angeles. Results showed that radio and TV were both more immediate and effective than newspaper advertising (a spot radio campaign was running simultaneously in these markets). In large cities the TV demonstration technique proved the most effective.

Other tests were run again in September and October—with the same results as before. After this confirmation, the Hazel Bishop promotion went heavily into television. Radio had broken ground for national distribution and built a strong sales picture; the agency knew therefore that TV would dig more deeply into the big-city, high-purchase power markets through use of demonstrations impossible on radio.

With the turn of the new year, Hazel Bishop bought participations on three network TV shows: *Kate Smith* (NBC), *Cavalcade of Bands* (Du Mont), and *Cavalcade of Stars* (Du Mont). On the *Kate Smith Show*, it's the 4:30 to 4:45 p.m. segment on Friday. *Cavalcade of Bands* is on from 9:00 p.m. to 10:00 p.m. on Tuesday; *Cavalcade of Stars* from 10:00 p.m. to 11:00 p.m. on Friday.

Thinking behind these choices was that Kate Smith would reach the house-

# get set for a *PARADE* of prospects

## with these ZENITH® Portable Radios

AMERICA'S FINEST PORTABLES




### Outdoor Activities Open New Sales Opportunities FOR YOU!

Summer's outdoor, away-from-home, on-the-go activities call for Zenith* Portable Radios—and promise you your biggest selling season. So cash in by tieing-in with Zenith's big Portable promotion. Talk, show, demonstrate and *sell* Zenith Portables!

### ◆ The Sensational ZENITH UNIVERSAL*...

Owners rave about the Universal's ability to perform with clarity and volume even in remote locations where many portables fail. Has an extra-powerful circuit with Tuned R. F. amplification, a more sensitive Alnico "5" Speaker, the exclusive Wavemagnet*, AC-DC or battery operation. Smartly styled Buffalo-Grained case in Black or Brown. **$49.95†** Less Batteries

### The *TRANS-OCEANIC* is always a best seller

Outperforms any portable, anywhere. The one set to sell when customers want long-range reception. Gets standard, plus International Short Wave on 5 separate bands. Humidity-Proofed against loss of sensitivity. For AC-DC or battery. **$114.25†** *less batteries*



### Tops for Turnover *TIP-TOP HOLIDAY**

Giant "Tip-Top" Dial with built-in Wavemagnet swings up above the set for tuning ease, doubles the sensitivity of reception. For AC/DC or battery. Cabinet of Ebony or two tone Blue-Grey plastic. **$39.95†** *less batteries*





### Powerful and Popular *ZENITH ZENETTE**

Hardly bigger than your hand, yet plays with big-set volume and tone! Open lid, set's on—close lid, set's off. Weighs but 5½ lbs. Battery or AC/DC operation. In Burgundy, Ebony or White plastic. **$39.95†** *less batteries*

†Suggested retail price. West Coast and far South prices slightly higher. Prices subject to change without notice.
*Reg. U. S. Pat. Off.

ZENITH *LONG DISTANCE* RADIO and TELEVISION

THE ROYALTY OF RADIO AND TELEVISION

**ZENITH RADIO CORPORATION**
6001 DICKENS AVENUE • CHICAGO 39, ILLINOIS

wives home during the day; her personal endorsement could be a powerful sales help. The Cavalcade shows would cover another part of the feminine market—working women and high school girls. In addition, the Cavalcade programs, combined, deliver complete merchandising and sales promotion tie-ins with some 20,000 drug stores in 21 markets. These include drug chains like Liggetts (Boston), Walgreen (Chicago), Whelan (New York), Sun Ray Drugs (Philadelphia) —17 different chains altogether. Also included are independent druggists represented by Druggists of America.

The Cavalcade programs claim to reach 35% of the country's population, responsible for 40% of national drug sales, at a cost-per-thousand of 0.9436 cents. And Kate Smith is today the highest-rated daytime TV show by far.

For the first month, film carried the commercial message on the three television shows. This experience convinced both agency and sponsor that the quality of their film was not good enough. On kine the problem got even worse—a film of a film. Seriousness of the kine problem can be seen by the fact that 10 of the 23 stations carrying the Cavalcade shows use teletranscriptions for one or both. Kate Smith programs are broadcast from film by about 27 out of 62 stations.

The agency then tried out new commercials, testing them live on the network shows. Those that proved best were then done on film for TV markets—17 stations are presently being used on spot TV. One discovery made during this trial period was that commercial time was best spent in one long and one short stretch. Instead of two one-minute pitches, a one-and-a-half minute plus a half-minute pitch seemed to work better as it allowed for a full demonstration.

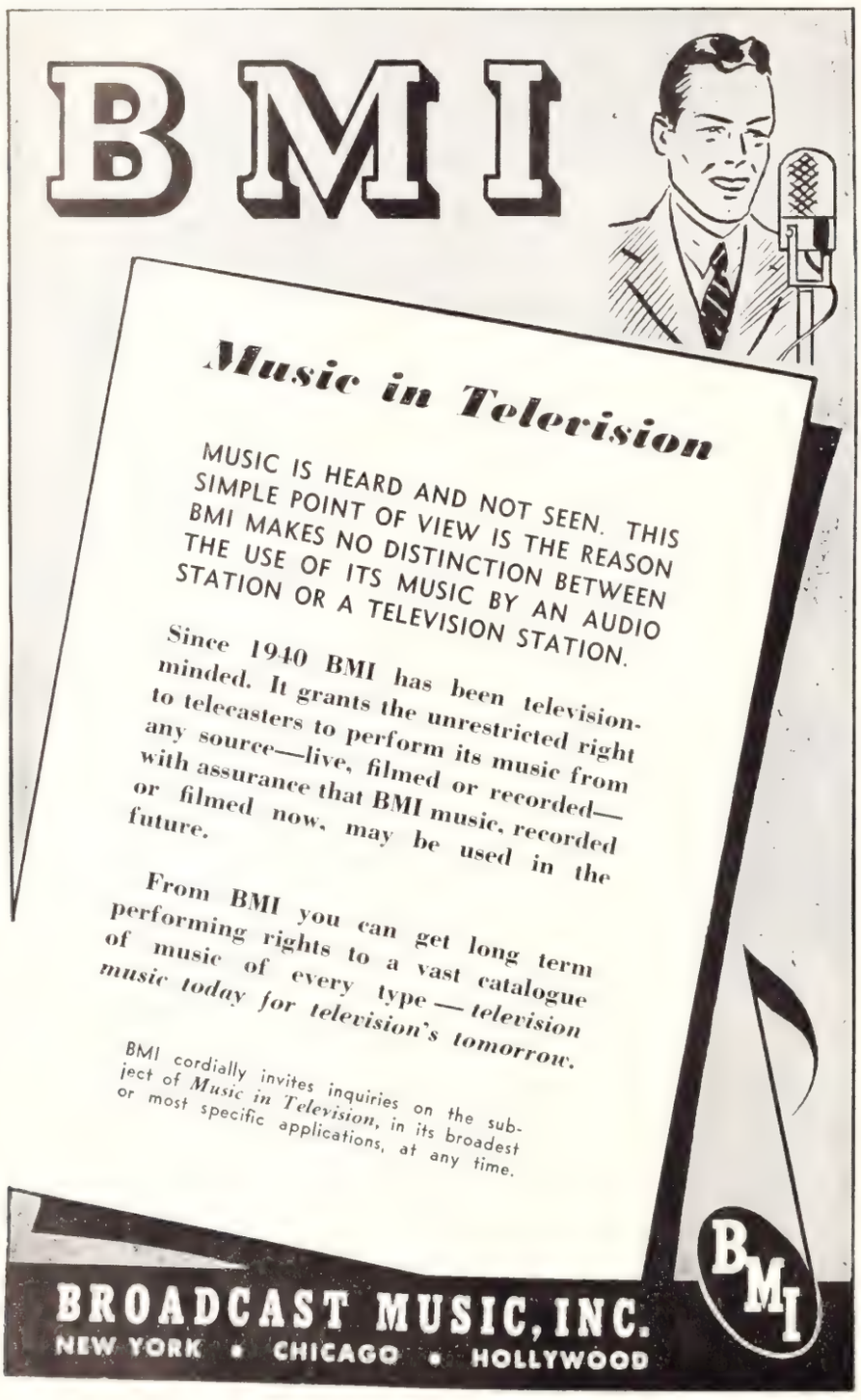
This is how the sound portion of a recent live commercial sounded. Some preliminary conversation between male announcer and female demonstrator has just established the embarrassment of smeared lipstick:

*Ann Russell:* ". . . And here's the proof! Apply Hazel Bishop Lipstick like any other. Then—after you have it on, blot your lips several times—until there are no more rep lip-prints on the tissue—Then imagine—you can even do like this—and nothing comes off. That is, until you yourself remove it with soap and water—or cleansing cream. . . ."

What demonstrator Ann Russell does as she says "you can even do like this" is to wipe her hand back and forth over her mouth. When the hand is presented for inspection before the camera and no smear shows up, it makes a telling sales argument for Hazel Bishop (no-smear) Lipstick.

With Hazel Bishop the number two lipstick nationally (though probably not a close second to firmly-entrenched Revlon) and number one in some markets, no-smear competitors inevitably sprang up. Sincerest tribute to the Hazel Bishop success is the fact that at least five other companies are now making a similar type of lipstick. These include Helena Rubinstein, Lentheric, Milk Maid, Denny, and Remayn. Revlon is rumored to be readying another. Some have even gone into the broadcast media in imitation of the Spector advertising technique.

Now that they are in a position to spend over a million dollars a year, Hazel Bishop and Raymond Spector have renewed contracts for their three network TV shows, 17 spot TV, nine spot radio stations, 800 newspapers, and 27 magazines carrying the cam-

paign. The radio stations fill in where TV is non-existent or still ineffective. Although they now rely most heavily on television (almost two-thirds of the $1,500,000 budget goes to TV), neither has forgotten the vital missionary work done by radio in pushing national distribution. And, although Revlon claims not to have felt the impact of Hazel Bishop's remarkable success, it may find itself forced into broadcast advertising to maintain its top position in the lipstick business. ★ ★ ★

## RESEARCH MUDDLE

(*Continued from page* 33)

"Generally, a broadcast advertiser is most interested in knowing, 'How many people are listening to my show and its commercials?' He can't be bothered with the subtleties of research technique. What he wants is one acceptable figure by which he can project his circulation."

The problem was probably stated most forthrightly by J. Walter Thompson's Linnea J. Nelson in her "goodby" speech before the Advertising Club of Washington last 20 February. "We are responsible to our clients for constantly trying to educate the broadcasting industry to the necessity for standard methods of measurement," the retiring timebuyer said. "And, of course, printed media is delighted to point to their Audit Bureau of Circulation when selling against broadcasting. They are not limited to talking in percentages as we are; they can talk in total numbers."

She went on to say: "Advertisers evidence surprise when we can't come up with an immediate answer as to which of all the rating services in existence is the best and why.

"Keeping a constant and watchful eye on this one thing alone consumes many hours of fruitless search, and I almost feel today we are back below the starting line on that subject. And I doubt if anybody could afford to buy all the services that there are in existence—and if they did buy them, they would be completely confused in any attempt to use them.

"Even though the entire radio and television industry—including advertisers, agencies, stations, networks—spend many, many thousands of dollars on research," she added, "they still can't get together on any agreeable forms of research. Nor have they.





EVERY DAY EVERY NIGHT

BMB 6 or 7 DAYS a week:

| | |
|---|---|
| WOW | 306,060 |
| Second Station | 202,630 |
| | 103,430 EXTRA PAIRS OF EARS |

BMB 6 or 7 NIGHTS a week:

| | |
|---|---|
| WOW | 259,420 |
| Second Station | 160,570 |
| | 98,850 EXTRA PAIRS OF EARS |

*For the shock-proof Omaha-Plus Market...*

RELY ON THIS UNBEATABLE COMBINATION

1 590 KILOCYCLES – a strong signal for 200 miles!

2 BASIC NBC AFFILIATE – listening habits 27 years in the making!

3 ALERT, ACTIVE LEADERSHIP – Maintained 27 years by constant, aggressive, promotion and merchandising.

RADIO WOW OMAHA

FRANK P. FOGARTY, General Manager JOHN BLAIR CO., Representatives

# STAB

## enters the televisi

The time has come for a stabilizing force that will put the rapidly expanding television film program industry on a sound basis. **a new company**

# UNITED TELEVISION PROGRAMS inc.

has now been formed to achieve this goal.

Stations, agencies and advertisers can now depend on UNITED for top quality films made by reputable producers expressly for television. Films carefully selected and pre-tested for high audience ratings. Offered on a firm and equitable price basis to all. With delivery of the full number of films guaranteed per contract.

***The future of top-flight TV programming is in film!***

# LITY

## m picture!

To assure proper selling and distribution service to all levels of program buying, local as well as regional and national, UNITED has created this nation-wide organization employing the established, experienced facilities of **THREE MAJOR COMPANIES***

### EDWARD PETRY & CO., INC.

America's outstanding radio and television representatives, has been appointed exclusive sales agent for United film programs in the field of national spot TV.

### CENTURY ARTISTS

Leading talent and package program agency, acts as liaison in Hollywood with ace television program producers, and represents United at the network sales level.

### STANDARD RADIO TRANSCRIPTION SERVICES, INC.

One of the country's top organizations in the transcription library field, represents United at local station and local sponsor level.

The leadership of these three companies in their respective fields is widely recognized. They were pioneer factors in bringing stability into the radio time and program field. They were chosen to represent UNITED because their combined experience, resources and manpower offer TV program buyers a service now unequaled in television—all from one central, dependable source.

**FIRST** of the top-drawer producers to ally themselves exclusively with UNITED

is **BING CROSBY ENTERPRISES**

whose film properties include

**FIRESIDE THEATER**

The 2nd highest rated TV show by current surveys. Here is the only show among the top ten which can now be bought on film for regional and local re-showings. Other Crosby programs now in the making include "Night Editor" with Hal Burdick, and a rollicking series of chimpanzee comedies without equal for universal appeal.

Watch for important announcements of other leading producers who have appointed United exclusive distributor for more outstanding film programs.

For further information on availabilities of "Fireside Theater" and other current offerings, get in touch with

**UNITED TELEVISION PROGRAMS, INC.**

360 N. Michigan Avenue, ***Chicago*** 1, Ill. • 488 Madison Avenue, ***New York*** 22, N. Y.

8619 Sunset Boulevard, ***Los Angeles*** 46, Calif. or call any Petry or Standard Office in Chicago, New York, Detroit, St. Louis, Dallas, Oklahoma City, Los Angeles, San Francisco

Let's Look At The VITAL STATISTICS



The picture's terrific, the best ever seen —

So Toledoans say when WSPD-TV's on their video screen.

120,000 sets, and that's quite a lot;

So, think of the audience that watches your program or spot.

85% is our Hooper and all networks we carry.

We're the answer to prayers if your client is wary.

In our thriving market there's one key to success:

Buy WSPD-TV — watch consumers to your products say YES.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL 13
Represented Nationally by KATZ

as yet, been able to stay together and get together on the one thing most needed—a basic form of research that will measure so-called potential circulation."

Currently, the brightest ray of light that promises to pierce through the fog enveloping broadcast research is the report just issued by Dr. Kenneth H. Baker's Audience Measurement Committee. The report is notable because, if its proposals are carried out on an industry-wide basis, it could mean standardization of the entire radio/TV audience research structure.

The committee began working on the report last September, as a result of the now-famous challenge issued by Stanley Breyer, commercial manager of KJBS, San Francisco. In July, 1950, Breyer questioned the validity of the Pulse and Hooper ratings, because each measured the size of the audience to San Francisco stations, yet produced widely differing results. Which was right? Breyer wanted an industry committee to "test their methods against the house-to-house coincidental" technique.

Breyer got his committee, consisting of Dr. Baker, chairman; Lewis H. Avery, president of Avery-Knodel, Inc.; Hugh M. Beville, research director of NBC; Dr. Matthew Chappell, research director, McCann-Erickson Agency; Dr. E. L. Deckinger, research director, the Biow Company, Inc.; Fred Manchee, executive vice president, Batten, Barton, Durstine & Osborn; A. Wells Wilbor, director of market research, General Mills, Inc.; and Herbert L. Krueger, commercial manager of WTAG, Worcester, Mass. Also, serving as "observers" on the committee, were Claude E. Hooper, president of the Hooper service; Dr. Sydney Roslow, president of The Pulse, Inc.; and Rodney Sheerer, of the A. C. Nielsen Company.

However, Breyer did not get a reply to his original question. What happened, in effect, was that the committee broadened the scope of its inquiry the air the whole confusion-wrought quandary of broadcast research. Stripped of its researchers' verbiage, the committee report boils down to three salient recommendations:

1. That the industry put up $140,000 to jointly sponsor an inquiry headed by a paid, full-time project manager.

2. That this project check up on the validity of the techniques used by the various research services—in effect, a kind of auditing of Hooper, Pulse, Nielsen, Videodex, Trendex, American Research Bureau, Tele-Que, and Conlan sampling methods.

3. That this project make a comparative study of the various research services operating in identical areas. That is to say, pay the research services to "fatten up" the number of their samplings for this field test, so that the project can compare their measuring systems operating simultaneously in New York, Cincinnati, Washington, D. C., and possibly Los Angeles, and St. Louis.

Several questions naturally arise. The most important one asked by admen is: What practical results will this proposed inquiry achieve? The report, reluctant to tread on anyone's toes, reads discreetly: "It is to the Industry's interest to decide under which conditions any one method is the more satisfactory to meet the Industry's greater needs, within practical bounds. . . . It is hoped that the proposed study will help to pinpoint the conditions under which each (measuring technique) is to be preferred."

And Dr. Baker states unofficially: "The value of the proposed study is that it will put into the hands of advertisers facts they've never had before. It won't submit any edict on which service is right and which is wrong. The advertiser will have to draw his own conclusions from the facts presented."

Actually, implicit in the project is the possibility that advertisers could narrow down the range of acceptable research services. That is to say, by comparing the performance of each research organization during the field tests, sponsors could select the one, or possibly two, services which do the worthiest job of measuring exact circulation. This would not mean the "rejected" services would go out of business. It would mean that, while the generally acceptable service (or services) would measure quantitative audience, the others would limit themselves to measuring qualitative audience.

Assuming that the proposed project has practical value to admen, the next most pertinent problem is: Who would foot the bill for $140,000, and who would assume the responsibility for conducting the tests? Again, the committee tends to skirt the issue. The re-

# AMERICA'S No. 1 COMIC!

## Now available for TV



## THE CAPTAIN AND THE KIDS

By Rudolph Dirks

**THE CAPTAIN and the KIDS indeed is America's No. 1 comic – it is the forerunner of all comic strips! Started way back in the 1890's, it has always been a No. 1 favorite with readers! Changing times have only brightened the luster of the lovable brats, their mother, an old sea captain and the host of other characters that have kept Americans laughing for over 50 years!**

*For details write, wire or phone:*

**WORLD VIDEO, INC., 15 East 47th St., New York, N. Y. Phone: Plaza 9-3870**




port asks the general Industry, with a capital "I," to pay the tab, and it suggests: "It is the hope of the committee that the Broadcast Audience Measurement will undertake to set up the machinery for implementing the plan in the report."

SPONSOR, in making an intensive survey of the situation, met with a divergency of suggestions from people in the industry. But it was most uniformly agreed that it should be a joint effort, paid for equally by the networks, stations, station representatives, advertising agencies, and even the research organizations—and with sponsors having their representation on the joint industry-wide committee. Either Dr. Baker or Dr. Forrest Whan (who conducts annual in-home and out-of-home listening studies for WIBW, Topeka, WHO, Des Moines, and other Midwest stations) were recommended as project managers.

Here are some typical reactions from individuals queried by SPONSOR:

John W. Clissold, sales director, Anahist Company, Inc.: "It sounds like a good idea. But broadcasters in the main should pay the bill, with the advertisers having a voice on the final committee through their agencies. Avoid, at all costs, researchers dominating the project. The slide rule boys quibble too much."

Donald Stewart, advertising manager, the Texas Company: "There is a danger that the project would be virtually asking many of the research services to cut their own throats. But if a study would serve to standardize audience measurement, I'm for it. The broadcasters and ad agencies ought to foot the bill, since they're the ones who sell ratings to the sponsors. But the sponsors should have representation on the final evaluating committee."

Mel Goldberg, research director, DTN: "I don't think it's a Utopian concept at all, if there is co-operative action. Certainly, there ought to be enough brains in the industry to devise one acceptable audience measuring stick. The networks, stations, research bureaus, and ad agencies should contribute toward the $140,000."

Ernest Lamoureux, business manager of the research department, McCann-Erickson, Inc.: "Though I have my doubts whether the industry is willing to get together on this, it's a step in the right direction. The networks and stations should foot most of the bill to achieve a standardized rating."

A timebuyer of a leading agency: "The acceptable techniques should be narrowed down to two—one for national measurement, one for local. For example, in Indianapolis, the telephone coincidental technique is cheapest, but on a national scale it seems impractical. If this project could achieve circulation standardization, just as the BMB did, then the broadcasters should pay most of the $140,000, with other elements of the industry also kicking in money and time. The 4A's, and the ANA should work on it with the NAB."

William R. Seth, vice president and account executive, Needham & Grohmann, Inc.: "With rating chaos in radio and chaos compounded in TV, the Baker project could be a godsend. The research services should contribute toward the $140,000, as each is trying to establish itself as the No. 1 service. Also, the networks and stations—the sellers of time—should pay their share."

SPONSOR found others—largely rep-



resentatives of associations — were lukewarm to the project, were willing to consider it, or spurned it outright. Here are some typical comments:

Bill Ryan, president of the Broadcasting Advertising Bureau: "I can't warm up to the idea of trying to second-guess people in the research business. We'd like one yardstick, but at present I feel the BAB has got too much else to do. I won't be submitting the Baker Committee's proposal at our next regular meeting."

Frederick Gamble, president of the American Association of Advertising Agencies: "I don't know—until I study the report carefully. I have my doubts whether the industry could arbitrarily select one acceptable research yardstick, because of the legal angle. It might be regarded as restriction of trade."

Kirk Jewett, radio/TV director, the Association of National Advertisers: "Everybody would like a uniform rating system, but it requires thorough study. We'd like to read the report, and have a committee examine the proposals, before we could make a joint decision."

Frank Stanton, president of CBS: "This projected study sounds like a good Ph.D. thesis to me—but I don't see why I should be expected to pay for it. This research problem has been investigated by committees since 1929. Point out to me one constructive thing that a research committee has done. So far as I'm concerned, the only service that does a good job today is the A. C. Nielsen Company. Sure, I don't like the conflicting reports put out by the sellers of detergents. But does that mean I have to go out and join a consumers' committee?"

The third question that admen are posing is: Would the research services agree to the project investigating and comparing their measurements? When questioned by SPONSOR, Dr. Baker said spokesmen for Nielsen, Hooper, Pulse, Videodex, and the American Research Bureau had already agreed to cooperate. He hoped the others would also indicate their approval.

In speaking to various operators of the research services, SPONSOR learned that they are willing to co-operate (apparently for fear that, otherwise, they would be considered afraid to put their measurements to a competitive test). However, most of them tended to throw cold water on the notion that one yardstiek (apart from their own, of course)


# HOOPER surveys the SEVENTEENTH STATE*

* THE SEVENTEENTH STATE
A compact market composed of a homogeneous group of 53 counties in Eastern New York and Western New England . . . so called because its population exceeds that of 32 states in the U. S.




## and Hooper discovers that:

WGY delivers a regular listening audience in *all* 22 cities of the Seventeenth State.

WGY's average evening audience is larger than the audiences of the next two stations *combined*.

WGY's daytime audience is 18% larger than the next best station's daytime audience.

WGY's share of audience is above 20% in *15* of the 22 cities. Station "B's" share of audience is 20% or over in only *4*.

This tremendous power and coverage advantage is yours at a lower cost than any combination of stations in the area needed to reach the same markets. Call NBC Spot Sales, New York, N. Y., or the WGY Sales Department, Schenectady, N. Y., *today!*

WGY

50,000 WATTS

810 K. C.

A GENERAL ELECTRIC STATION

THE ONLY STATION COVERING ALL 22 MARKETS OF THE 17TH STATE



MULTI MARKET RADIO PULSE COMPANION PIECE TO MULTI MARKET TELEPULSE

A new Pulse service, at no cost to radio subscribers, will be available during the first week in March.

The Multi Market RadioPulse, covering fourteen markets regularly surveyed by Pulse, will be available to stations and agencies now buying individual market reports. This report will be issued bimonthly and will cover network programs appearing in three or more markets.

*For information about this and other Pulse services . . .*

*Ask The Pulse.*

**THE PULSE Incorporated**

**15 West 46th Street**
**New York 19, N. Y.**


could be accepted as the standardized one by the industry.

Dr. Sydney Roslow, president of The Pulse, Inc. (whose aided recall services 86 clients), admitted freely: "We would be ready to co-operate with the project in any investigations it would make." But he added: "It would be unwise to narrow down the measurements permissible. When that happens, there will be lack of competition. The people who operate the one standardized service will grow flabby, stifle initiative, and won't want to improve their technique."

A spokesman for the A. C. Nielsen Company (whose 1,500 radio audimeters and some 350 TV audimeters were responsible for 39 new clients in 1950) said: "Nielsen is always willing to subject itself to a test of its accuracy." But the spokesman said he doubted whether the industry could get together on one standardized yardstick, and recalled how the Broadcast Measurement Bureau was disbanded because of internal friction, in 1949.

"The trouble is," he said, "that too many people within the industry have too many individualistic axes to grind. The stations and networks want only that rating that will best enhance their programs. The account executive wants to show the best rating to the sponsor, to show that the ad agency is handling the account wisely. And the advertiser isn't so concerned about accuracy as he is about speed and low cost."

Claude E. Hooper (whose telephone coincidental service measures radio audience in 102 cities, TV audiences in 25 cities, and radio/TV comparisons in 64 cities for 88 clients) declared: "Would I be willing to let this forthcoming committee test the techniques used by the Hooper service? We gave publicity to that answer in our wire of 3 July, 1950, to KJBS at San Francisco. We have not retracted that statement."

With regard to the wisdom of adopting one standard yardstick, Hooper added: "Certainly, it's a good idea—if you are referring to measurements of audience size. There may be some practical limits involved in such a decision, but certainly there could be determined which audience measurements are designed to get at actual size. Measurements should be used for that for which they are designed, and should be called by their right name."

Furthermore, citing a speech he made recently before the Radio Executives Club of New York, he said aided recall and diary measurement techniques are "misused when they masquerade as rating services." He maintained they should be called "indexes," not "ratings," and particularly criticized the aided recall technique for "inflating" ratings. The only valid techniques for measuring audience size, he said, were his own and that of Nielsen, and even then, he claimed, Nielsen had a fixed investment in "outmoded machinery."

Allan Jay, director of Videodex (whose diary service in 9,200 tabulated homes is directed to 78 clients) said: "We are quite willing to co-operate with the proposed project, with certain stipulations that were submitted to the Baker committee. And I am quite sure that, in a comparative test for audience measurement, our type of service will bear a closer relationship to the true situation. Not only in the question of 'How many?', but in 'Who?' and 'How often?', we would excel over alternative techniques under their present administration."


**WHAT TREBOR DOES**

*for*

**LOCAL ACCOUNTS**

**TREBOR'S STATION**
**(WVET)**

**can do for YOU in ROCHESTER, N.Y.**

Trebor (Daybreaker-Best by Request) sells out on WVET because Trebor "sells" — and so does WVET...at low rate, too.

5000 WATTS

1280 KC




**IN ROCHESTER, N. Y.**

*Represented Nationally by THE BOLLING COMPANY*

In summary, as a result of its survey, SPONSOR found that, despite some conflict in opinion, most people in the industry want a showdown on the research muddle. The Baker committee proposal may not be the final answer; but at least it is a possible step in the right direction toward standardization. If advertisers wish to clear up the complex questions that muddy the research waters, they would do well to support the forthcoming project and examine the most practical ways for implementing its results, most of those queried agreed.

In the words of Hugh Beville, director of plans and research at NBC: "It will have to be a joint effort. But first, some group must step forward and get it moving. It will be a thankless job, full of heartache and grief, for whoever does courageously step up to take first crack at the ball. If nobody does take that effort, if nobody wants genuinely to unscramble the research tangle, then they should stop complaining about conflicting services. This is the time for them to put up, or shut up."

★ ★ ★

## TOP COMMERCIALS

(*Continued from page 28*)

man & Marquette); Rexall Drug products (Rexall Drug Company, agency BBDO); *Pet Milk* (Pet Milk Sales Corporation, agency Gardner Advertising Company); *Longines and Wittnauer Watches* (Longines-Wittnauer Watch Company, agency Victor A. Bennett Company); *U. S. Steel Company* (United States Steel Company, agency BBDO).

### *1. Chesterfield Cigarettes*

Chesterfield's present low-pressure sales conversation between Bing Crosby Crosby and Bob Hope started out as a one-shot. Der Bingle has hawked Chesterfields for some time on various programs, but Hope first joined the cigarette fold in October 1950 when he guested on the Crosby program. In typical Crosby-Hope style, they kidded one another about being together for Chesterfields, then launched into a conversational plug for the product.

Chesterfield and their agency, Cunningham & Walsh, were so impressed with the bantering Hope-Crosby commercial that they transcribed several versions for use on the *Bob Hope Show* (NBC, Tuesday 9:00-9:30 p.m.), the


Have You Seen the "Primer"?




Just off the press! Eight pages of facts and figures presented in simple "first grader" style that give you the low-down on this tremendous market as concerns CKLW and TV. Reading time: 2 minutes! Uses: Unlimited! Write today . . . it's FREE

50,000 WATTS · 800 KC

CKLW

GUARDIAN BLDG. DETROIT 26

Adam J. Young Jr., Inc.
National Representative

★

J. E. Campeau
President

PRN

"Time Buyers" Stop Dreaming

*Now* IN CALIFORNIA

SET-UP

YOUR OWN NETWORK

*and*

SAVE 20%

on time costs
plus frequency discounts

•

USE THE **PACIFIC Regional Network**

*which offers in California*

A NETWORK that provides:

**COMPLETE COVERAGE**
48 Radio stations available to coincide with your distribution pattern . . . more than the other four networks combined.

**SPOT FLEXIBILITY**
enabling you to buy all or part of 48 separate markets.

**LOCAL IMPACT**
Local Selling with LOCAL MERCHANDISING.

**SAVINGS**
of money, time and effort with a single purchase and billing.

**NOTE TO EASTERN TIME-BUYERS**
We are new, but BIG! If you have not seen our market facility study—scribble your name on a letterhead.

PRN PACIFIC REGIONAL NETWORK

6540 SUNSET BLVD. • HI. 7406
HOLLYWOOD • CALIFORNIA

*Bing Crosby Show* (CBS, Wednesday 9:30-10:00 p.m.), and *Arthur Godfrey Time* (CBS, Monday-Friday 11:00-11:30 a.m.). It's also used on several disk jockey shows and on a small spot schedule.

A typically breezy Bob Hope, Bing Crosby commercial goes like this:

*Hope:* "Say Bing . . . you got a minute?"

*Crosby:* "Ah sure Bob—we've got all the time in the world."

*Hope:* "Don't tell me you own that too!"

*Crosby:* "Never mind that stuff . . . get to work."

*Hope:* "Okay . . . Folks, better tasting Chesterfield is the only cigarette that combines—for you—mildness, with no unpleasant after-taste. And you can prove that yourself. Just make our mildness test. . . ."

*Crosby:* "Yes—mildness and no unpleasant after-taste are what you and I and every smoker wants."

*Hope:* "Hurry up Dad . . . here comes the music. . . ."

The music Hope refers to is the Chesterfield jingle, which finishes the commercial.

If both men are appearing together, they deliver the commercial live; the agency merely supplies the idea and actual copy is turned out by Hope and Crosby writers. Agency copywriters are so familiar with this style, however, that they often write material for transcriptions. Main problem in turning out e.t.'s is that both men travel considerably, and with Hope in Korea, or some other out-of-the-way place, it's tough arranging a recording session.

This new Chesterfield commercial style originated on the air in November 1950, replaced dialogue between the star and his announcer. Jingles are not new for Chesterfield, however. The company has occasionally used Texas Jim Robertson to sing them.

With Liggett & Myers' fantastically complex national advertising picture it's obviously impossible to trace results directly to their radio commercial. Especially since the new one is a scant four months old. Though Liggett & Myers' lower-priced cigarettes were hit heavily by import embargoes in the Philippine Islands, causing a general drop in business for 1950, Chesterfields remain third among cigarettes.

### 2. *Tide*

Procter & Gamble's Tide is the number one detergent on the market today. According to P & G, it outsells the next three laundry package products combined.

A good deal of this enviable success must be attributed to the Tide jingle, a striking part of all commercials used on spot and network radio. Listeners to *Life Can Be Beautiful* (NBC, 3:00-3:15 p.m.) get a long version of the jingle as a lead-in to each transcribed commercial, also get a short version on the end, following hard-selling spoken copy. The longer version goes:

*Music:* VAMP

*Group:* "He wears the cleanest shirts in town . . . There isn't any doubt."

*Boy:* "The girl I married knows so well . . . That when 'Tide's in, dirt's out' "

*Group:* "Tide gets clothes cleaner than any soap . . ."

*Voice:* "Any soap?"

*Boy:* "Yes, any soap."

*Group:* "You get the cleanest wash in town with T-I-D-E, Tide!"

### 3. *Goodyear Tires*

Goodyear Tire & Rubber Company has one of the shortest, yet most effective "commercials" on radio. If you can call the following a commercial: "This program is brought to you by the Goodyear Tire & Rubber Company." A similar announcement, required by the FCC, closes the broadcast.

Goodyear launched *The Greatest Story Ever Told* (ABC, Sunday 5:30-6:00 p.m.), on which these announcements appear, on 20 January 1945. There was a strong division of opinion among Goodyear brass as to whether such a modest mention could do the company any good.

Six years later the tire and rubber company is well satisfied with its stern self-denial, proved it by expanding to the entire ABC radio network. Explains John Nanovic, Kudner Agency account executive:

"Not only have surveys shown high sponsor identification with *The Greatest Story Ever Told*, customers write to the program enclosing sales slips to show their appreciation for it."

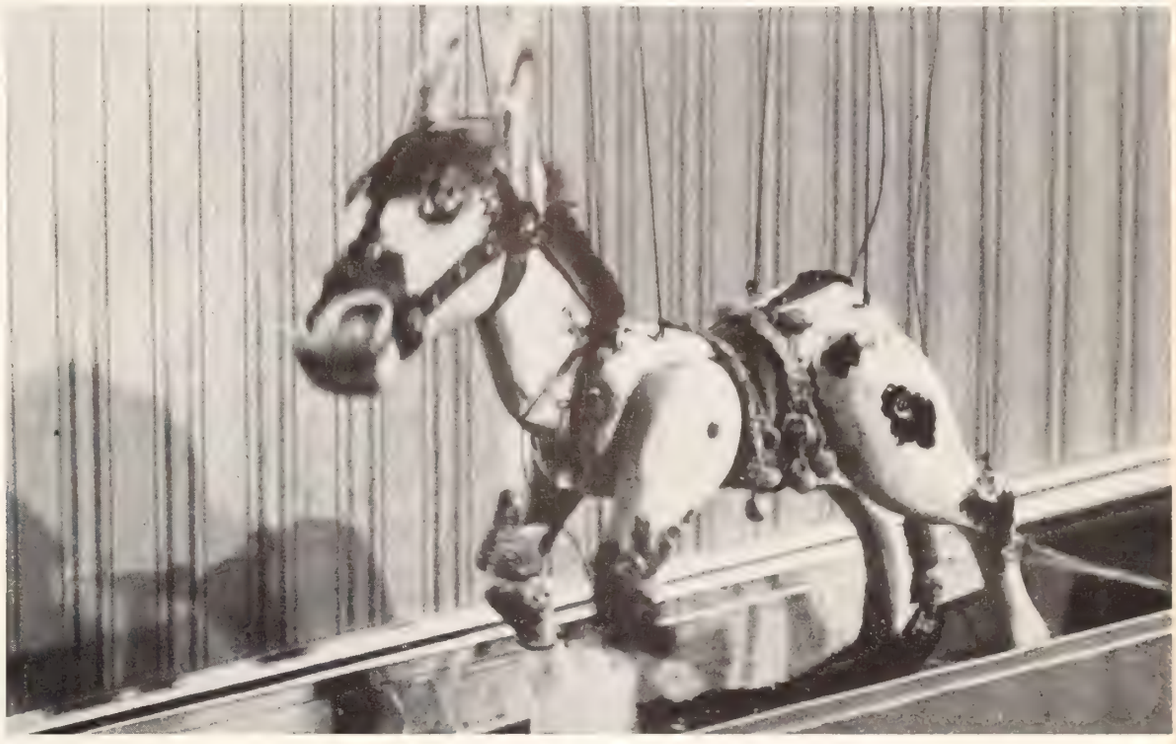
On the artistic side, Goodyear's religious dramatizations from the Bible have won every radio award. Altogether Goodyear and its agency, Kudner, can be proud of the public service they've given listeners. And the commercial pay-off as well.

# *looking for a reasonably-priced children's TV property?*

# *here's* "MUFFIN THE MULE"







## #1 TV program of England now available as a completely American program



One to five live shows weekly. Also available on film for once weekly showing. Merchandise rights for this TV string puppet show can be arranged. "Muffin" and his puppet friends are loved by millions of English children who consider him their real friend—he is the idol of England's youth and is sure to be the *pet* of America's puppet-loving kids. (Age range: 2 to 10 and 21 to 90).

**Here's what leading authorities representing national organizations on children's shows have to say:**

*"Pleasing, humorous and gay"*

*"Children will be delighted"*

*"Straightforward, sincere"*

*"Important to know of such entertainment for children"*

*"I am sure MUFFIN THE MULE is a special friend in the child's imagination"*

*"Very popular American TV material"*

*"Most charming and delightful puppets I have ever seen"*

*"Everyone will enjoy these"*

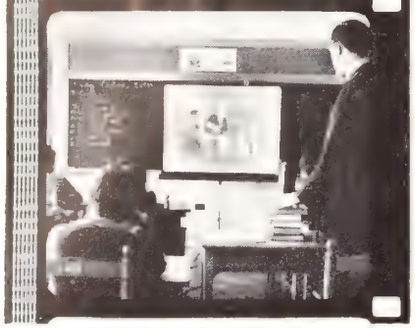
*"All children would find these episodes of interest"*

*"Charming and good entertainment for children"*

**We would appreciate the opportunity to show you the advantages of "Muffin" sponsorship**

**VICTOR ROUDIN** 510 MADISON AVE., N. Y. PL. 3-1211

At Precision today
we're processing
the finest
EDUCATIONAL FILMS
for nationwide
showings



For your 16 mm. educational film requirements use Precision . . .

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

. . . no wonder more and more of the best 16 mm. films today are processed at . . .

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970

### 4. Pall Mall Cigarettes

Pall Mall, a "long" cigarette made by American Tobacco Company subsidiary American Cigarette & Cigar Company, surged into fifth place last year. It thereby continued an upward trend of the past several years and displaced Old Gold in the process. A substantial part of Pall Mall's success is undoubtedly attributable to its use of network radio, namely *The Big Story*. Actually, about 40% of the Pall Mall ad budget goes to radio, with a large part of the remainder tagged for the TV edition of *The Big Story*.

The cigarette's present commercial, introduced on 13 December 1950, is vastly different from the one which preceded it. Pall Mall's earlier commercial made a great to-do about "throat scratch," illustrating its unpleasantness with a sound much like a machine-gun. While it was not meant to be irritating, according to agency-man William N. Spire, vice president of Sullivan, Stauffer, Colwell & Bayles, it was certainly "arresting." Present Pall Mall commercial breaks sharply from this earlier approach, uses portions of melodic song.

Describing the new approach, Spire says: "We aimed at getting a change of pace into the new one. The copy did not change, however, we still believe in hard-hitting "reason why' copy. Andrew J. Love, who has done musical work for us before, experimented until he got what we wanted. It required 40 takes in the recording studio before we got it exactly right."

New Pall Mall commercial leads off with a singing portion:

*Group:* "Guard against throat-scratch! Guard against throat-scratch! Guard against throat-scratch! Enjoy the *smooth smooth* smoking of fine tobaccos. Smoke a 'Pell Mell'."

Announcers Chappell and Harrice then alternate in giving the story of Pall Mall's greater length, filtering the smoke further, making it mild.

What makes the singing portion, quoted above, so unusual is the range of musical style packed into such a short segment of lyrics. "Guard against throat-scratch" is delivered like a college cheer—in "we want a touchdown" fashion. This is followed by a very melodic bit: "Enjoy the *smooth smooth* smoking . . . of fine tobaccos." The word "smooth" is drawn out and the sentence ends with an unexpected jump from a low to a high note. "Smoke a

*Mr. Robert F. Degen*
*Ted Bates and Co.*
*New York City*

*Dear Bob:*

*Th' new WCHS Clockwatcher Show is goin' great guns. Yessir, Bob, folks 'round Charleston, West Virginny, is really atakin' tuh this new "good mornin'" program thet rules th' airways frum 5:30 till 9:00 each weekday mornin'! Why, before hit had been on th' air a week, hit wuz agittin' FORTY letters a day - an' thet's oney a start. Jest tho't y'ud like ter know whut kind uv a program yuh got some uv yer OCTAGON spots on! Hit's really goin' ter town!*




*Yrs.*
*Algy*

W C H S
Charleston, W. Va.

You can cover
the scattered buying
centers of the
Pacific Northwest
more economically
with
The
XL
Stations
Proven Selling Power
Pacific Northwest Broadcasters

'Pell Mell'" comes out in staccato phrases. With such a variety of vocal styles—delivered by a full chorus of 12 voices—a listener is hard-put to ignore the commercial's lead-in.

### *5. Equitable Life Insurance*

According to Equitable's employee house organ, 10% of the company's business in 1948, 1949, and 1950 is directly attributable to their network program *This Is Your FBI*. This is an average; actual percentages have increased from 9.3% in 1948 to 11.7% in 1950.

For the past six years, Equitable has used *This Is Your FBI* (ABC, Friday 8:30-9:00 p.m.) as a vehicle for straight-forward, carefully planned-in-advance commercials. Each type of insurance service is plugged for a 10-week cycle, making five campaigns a year. Salesmen know a year in advance what type of insurance will be pushed during a particular period; they can therefore tie-in their sales efforts with the program. And the company does everything it can to ensure that maximum use is gotten from the show. It merchandises the program thoroughly with sales meetings and literature for its agents.

The Equitable commercials, written by Warwick & Legler, make no bones about being a sales pitch. Opening commercials actually warn the listener of the middle one to come. A recent opening went like this:

*Keating:* "Most people (we know) have strong opinions about radio commercials. If you're that way, we'd like your opinion about the middle commercial on this Equitable Society program. It deals with the Equitable Education Fund — the *painless* way to pay for your boy or girl's college education. See if you don't agree that this commercial is (sincere and straightforward—and) packed with helpful information. . . . See if you don't agree that it performs a real service for parents who are concerned about their children's future. You'll hear this informing message from the Equitable Society in about 14 minutes."

Middle commercial of this particular program uses a college-age youth reading a letter to his folks aloud—"these years here at college have been wonderful, etc." Announcer Keating interpolates several of the economic benefits that come to college graduates, without talking directly to the youth.


WAVE

CAN'T

NET

BUTTERFLY

(Ky.)!

*Nope*, there're no holes in our net—the apparatus we use just can't quite reach Butterfly (Ky.)!

But wham!—You ought to see some of the catches we get right here in the Louisville Trading Area. Every day of every year, we capture many, many thousands of the fanciest high-flyers in the State—gaudy specimens who show a standard of living at least 40% higher than the average in Kentucky *outside* WAVE's area.

Let us catch them for *you*, with our *better* net (work and local programming). Shall we start swinging?

LOUISVILLE'S WAVE



NBC AFFILIATE

FREE & PETERS, INC.,

5000 WATTS . 970 KC

NATIONAL REPRESENTATIVES



Same old story
in Rochester . . .

**WHEC WAY OUT AHEAD!**

Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . . .

**WHEC**

CBS

ROCHESTER, N.Y.
5,000 WATTS

Representatives . . .
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

ask
JOHN BLAIR & CO.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND

WMBG—AM
WCOD—FM
WTVR—TV

First Stations in Virginia

The Equitable broadcasts have had more than a little to do with keeping the company number one among non-industrial insurance companies, number three among all the insurance companies.

### 6. Hallmark Greeting Cards

A national survey of 800 people by National Family Opinion, Inc. (a research organization) put Hallmark way out in front among greeting cards. Among the homemakers quizzed, 34% said they preferred Hallmark cards: among husbands the preference ran to 19%. By way of comparison, the next most popular card was Norcross with 3% among homemakers, 1% among husbands. This leadership goes back six years to when their radio efforts began; increase in Hallmark's business from 1949 to 1950 equalled its entire sales for 1940!

The *Hallmark Playhouse* (CBS. Thursday 9:30-10:00 p.m.) features the genial and impeccable British author, James Hilton. All of its commercials are as dignified and impeccable as the star himself.

The first of each program's three commercials is a brief 75-word pitch reminding listeners of occasions for sending cards. It always gets in mention of Hallmark quality—ends with the slogan "you cared enough to send the very best."

In the middle commercial, which runs over a minute in length, Foote, Cone & Belding's copywriter Eunice Gibney gets down to hard selling. To start it off, there is a tie-in with the current holiday, or some newsworthy event, or a famous quotation. One example: ". . . Yes, it was Robert Browning who sent a friendly greeting to Elizabeth Barrett on the publication of her book. And you know the rest of the story. . . ." This commercial tells how the two met and fell in love as a result of Browning's greeting. This leads to a suggestion that "gracious, golden thoughts" often slip through our minds unless made tangible—by a Hallmark card, for example.

Closing commercial, about 50-seconds, again hits the seasonal or special occasion reasons for sending cards, winds up with the slogan "you cared enough to send the very best." Longest advance build-up goes to Christmas cards, which are plugged from October on. Other holidays: Valentine's Day, Easter, Father and Mother's Days, Thanksgiving Day, St. Patrick's Day, and Halloween. Daily sales of cards run to a million even with such mundane things as get-well cards, new-baby cards, and happy birthdays.

At the show's conclusion, James Hilton congratulates the guest actor on the evening's performance. They usually manage to work in a "natural" mention of Hallmark cards—by scanning the actor's biography in advance. If nothing plausible in it shows up, the mention idea is dropped, rather than risk something strained and implausible. Hilton and producer Bill Gay have authority to modify the copy if they believe it will sound more natural that way.

### 7. Camel Cigarettes

In 1949, Camel usurped the number one spot among cigarettes from Lucky Strikes. The brand has continued to advance since then. One reason has been the aggressive use of radio by R. J. Reynolds Tobacco Company, manufacturers of Camels.

The company spends about 25% of its advertising budget on network radio; they have the *Vaughn Monroe Show* (CBS, Saturday 7:30-8:00 p.m.), the *Bob Hawk Show* (CBS, Monday 10:30-11:00 p.m.) and *Richard Diamond, Private Detective* (ABC, Friday 8:00-8:30 p.m.).

Along with frequency there has been a succession of highly effective jingles. The present one, in effect for the past three years, goes like this:

*How mild, how mild,*
*How mild can a cigarette be,*
*Make the Camel 30-day test and you'll see,*
*Yes you'll see,*
*How mild a cigarette can be.*
*Smoke Camels and see.*

Wendell Adams wrote the music and Hal Bers the copy for this jingle back in September 1947. Both are with the William Esty advertising agency; Adams is one of the few jinglesmiths working directly for an agency. Since it was one of the first smooth jingles among a great number of "punchy" ones, the idea took some selling to get approval.

So popular has the Camel jingle become that it's been used extensively on spot; Vaughn Monroe himself sings it on his own program; and the client has printed up place cards with the jingle for Rotary Club dinners. Camel salesmen even play the jingle on a phonograph for cigar store proprietors.

### 8. Dreft

Dreft is P & G's first synthetic detergent, coming out in 1935. This one was tagged for the dish-washing trade, stresses Dreft's ability to float dirt and grease off plates without washing.

Two programs carry Dreft commercials: *Lorenzo Jones* (NBC, Monday through Friday 4:30-4:45 p.m.) and *The Beulah Show* (CBS, Monday through Friday 7:00-7:15 p.m. *The Beulah Show* is a natural for dish-washing Dreft, since its star, Hattie McDaniel, plays the part of a family cook. She gets in an early plug by opening the show with "Love that Dreft." When the main commercial is delivered, it fits smoothly into the mood of what has gone before in the sketch. Dancer, Fitzgerald, Sample keeps a copywriter on the West Coast just so commercials for the *Beulah Show* will lead-in convincingly from the final script each day.

One ear-catching part of the commercial is its jingle, usually put in as a tag to dramatic dialogue between husband and wife over the family sink. The jingle goes:

*No wash, no wipe tonight,*
*No wash, no wipe tonight,*
*Self-washing Dreft*
*Means no work left*
*No wash, no wipe, tonight.*

P & G, noted for its cautious reports of its own activities, discloses no sales figures for Dreft. But consumer research has shown the copy theme and jingle to be pleasing. ★ ★ ★

## HOW NOT TO BUY TIME

(*Continued from page* 23)

the crisis. This same program is heard in two cities, but the drop in rating showed up in only one city. I call that a fluke and nobody's going to convince me otherwise."

*Don't compare ratings without considering the percentage-of-error factor.* The amount of error inherent in any sample measurement may put one show ahead of another on paper. What its actual standing is and what its actual worth to you is remains a matter of judgment.

*Don't use BMB figures blindly.* SPONSOR's survey of timebuyers indicates that BMB figures are being used widely. But there are a number of cautions to consider in using this valuable yardstick.





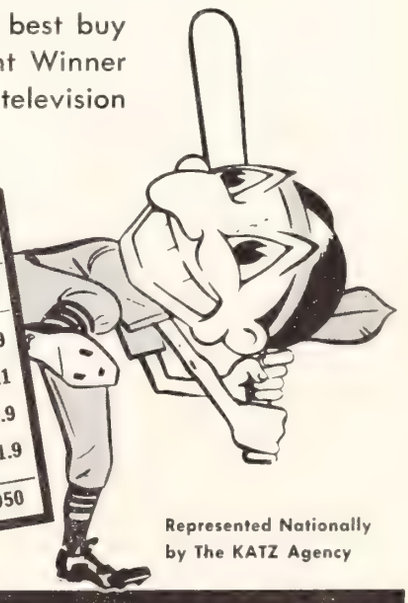
WXEL is the TV BASEBALL STATION in CLEVELAND!

Get set for another season of top entertainment . . . and top ratings . . . on WXEL, the TV baseball station in Cleveland. While the Indians are delivering the home runs, WXEL delivers the audience . . . assures you of "the best buy in town". It's another Pennant Winner in getting the most for your television advertising dollar.

TYPICAL RATINGS* during the 1950 Baseball Season

| | WXEL | A | B | SETS IN USE |
|---|---|---|---|---|
| SUNDAY AFTERNOON | 54.2 | 0.7 | - | 54.9 |
| FRIDAY NIGHT | 56.8 | 2.0 | 1.3 | 60.1 |
| SATURDAY AFTERNOON | 42.9 | - | - | 42.9 |
| WEDNESDAY AFTERNOON | 31.9 | 7.7 | 2.3 | 41.9 |

* American Research Bureau June 18-25, 1950



Represented Nationally by The KATZ Agency

All Cleveland Indians Home Games are Televised over

WXEL

CHANNEL 9

WSYR

Your Show on WSYR Gets Local Newspaper Advertising Support

Take December, 1950, as a typical month. In December, the two Syracuse dailies carried radio-show advertising as follows:

WSYR Shows—18,670 Lines

Shows on All Four Other Syracuse Radio Stations—547 Lines

WSYR gives you lots of other promotional help too, most of it free. Write, wire or phone—or ask Headley-Reed.

WSYR SYRACUSE 570 KC

WSYR—AM-FM-TV—The Only Complete Broadcast Institution in Central New York

*NBC Affiliate • Headley-Reed, National Representatives*



REACHING NEW ORLEANS' GREAT NEGRO MARKET WITH WMRY




Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

600 KC—"THE SEPIA STATION"

WMRY

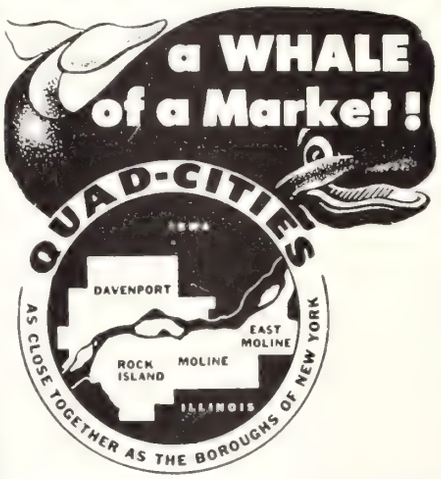
NEW ORLEANS, LA.

JOHN E. PEARSON CO.

Nat'l. Representative



a WHALE of a Market!




| | |
|---|---|
| POPULATION | 233,012* |
| TOTAL RETAIL SALES | $246,605,000 |
| FOOD GROUP (RETAIL SALES) | $52,346,000 |
| DRUG GROUP (RETAIL SALES) | $7,643,000 |

*1950 U.S. Census Preliminary Report

*All sales figures for Quad-City Metropolitan Counties are from 1948 U. S. Census of Business*

WHBF

5000 WATTS BASIC ABC

AM TV FM

NAT'L. REP. AVERY KNODEL, INC.


Frequently mentioned was the possibility of error when evaluating one station against another on the basis of county coverage. Said a young but astute buyer in an agency with considerable spot radio billings: "One station may be listed as dominating four counties while another is dominant in only one. But what's the population of those four counties as opposed to the one? The four counties combined may not equal the one in sales potential. In other words, you've got to know the local scene and relate that to the BMB data or you fall on your face."

Another and more controversial observation about BMB was made by the sales manager of a leading firm of national representatives: "Don't get me wrong, BMB is wonderful guidance for buyers in general, but there are specific cases where the figures are inaccurate. I know of one county which is listed at way over 50% for station X. Yet this same station recently made application to the FCC for an antenna change which would enable it to get into that same county! Their own engineers had found that signal strength in this county they were supposed to be dominating was extremely poor."

Aside from the question of applying BMB figures intelligently, several time-buying cautions can be grouped under the subject of "knowing the local scene."

Most often mentioned was this basic warning: *Don't fail to consider a station's standing in its own community.* Some stations have built a reputation for integrity which carries over to products advertised. As one veteran put it: "In any type of media, there are certain organizations which develop trust in their audience. That principle is sometimes forgotten with regard to radio because there isn't anything tangible for a stranger to use in judging the station. But if you visit a community you can determine what stations have public confidence."

*Don't fail to meet and know station management wherever possible,* was a corollary caution to the one above. A young executive in an industrial firm which buys programs in some 30 markets said: "We particularly need cooperation on the local level to reach retailers. Over the years, we've discovered that there are some managers who promise everything but produce little. It's not only a matter of the man's integrity, but of what he has to work with. To find out what stations can do

for us, we have traveling representatives who visit our stations regularly."

*Don't overlook local live programs.* An agency vice president commented: "The tendency is to seek station breaks adjacent to network programing. I believe advertisers should be educated to the value of local shows, many of which have strong followings. And with regard to these local shows, here's a caution I have to offer: *Don't give a good local sales-producing personality a canned message to read or a transcribed announcement.* If you do, you're wasting his or her talents. That local figure may be able to do an ad lib-type commercial which will be far more acceptable and believable to his own audience."

Another agencyman warned, however, that ad lib-style commercials can backfire. "*Don't go in for informality without maintaining control over what you're getting,*" he said. This particular timebuyer had learned from bitter experience that there were dangers as well as blessings inherent in the approach made popular by Arthur Godfrey. "We've given full instructions to performers," he said, "only to have them go ahead on their own initiative and make copy claims which could get us in hot water with the FTC. For example, on a shortening product which isn't designed to work with cookies, performers have gone blithely ahead to mention cookies along with cake."

Still another advertising man, this one in a national firm which believes strongly in buying local shows, warned: "You must air check local shows constantly. Without your knowledge, some minor change in format may be introduced which ruins the effect you were most interested in. Or they may get a new announcer who doesn't do an expert job. You can't sit in New York and take what's happening at the station for granted."

Practically every timebuyer questioned touched on another subject out of which emerged an additional series of related don'ts. These don'ts can be summarized as revolving around buying based on "bigness" or reputation. Here, in brief, are some of the specific cautions advanced under this heading, with details to follow.

*Don't buy on the basis of power alone.* (And, if you need the wide coverage power implies, *don't forget that frequency must be considered along with power;* for high frequency with high power may not equal coverage





BORDEN STARLAC

EXCLUSIVE!

To introduce a fine new product, Borden chose KJR and the Ann Sterling program for their only radio in Western Washington.

KJR
SEATTLE
—THE *VALUE*-FULL STATION
ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M.C.

OR

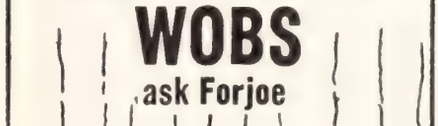
Custom-Built Transcribed Shows

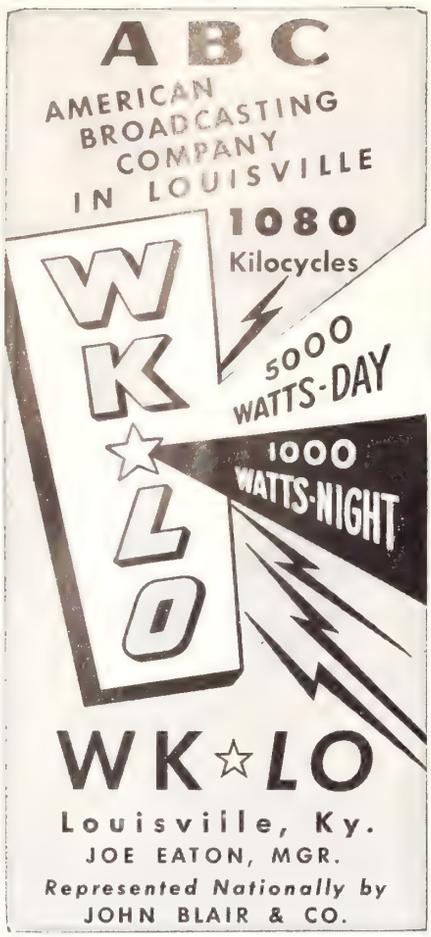
For Free Auditions and Prices Write

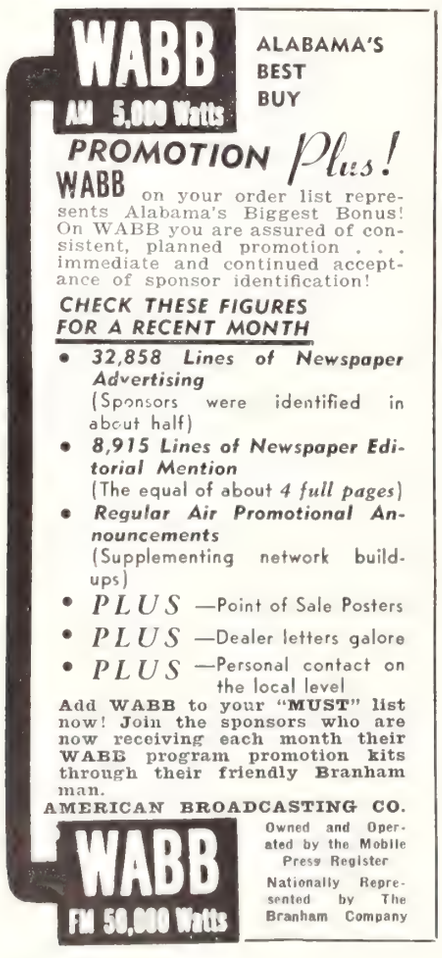
TELEWAYS RADIO PRODUCTIONS, INC.
8949 Sunset Blvd., Hollywood 46, Calif.
CRestview 67238 • BRadshaw 21447



to sell
Jacksonville, Fla's
TREMENDOUS
Negro-Hillbilly
market
buy the station
they ALL listen to
WOBS
ask Forjoe







possible with lower power but a more favorable frequency.)

*Don't buy on the basis of affiliation alone.*

*Don't buy on the basis of pre-war reputation.*

*Don't let old friendships built up over the years stand in the way of clear evaluation of the competitive situation in a market today.*

All of these curt invocations add up to one generalization which applies equally to any of the cautions presented in this article. That is, *don't let any one single factor predetermine buying strategy.* This generalization applies particularly to the points just listed. For power, affiliation, reputation, and friendship are factors which tend to glitter more brightly than any other consideration.

Timebuyers say that some advertisers particularly are impressed by power and affiliation because these are tangible factors with which they are readily familiar. "What happens," explained a timebuyer in one of the top 10 radio agencies, "is that clients apply their own listening experience in New York or Chicago to the rest of the country. They fail to consider the impact an independent station may have locally; or that the local affiliate of a network may not have the same dominance in its community as the flagship station in New York. . . . What I'm saying is not meant to disparage network affiliation or power as a consideration. For some products, buying the 50 KW stations almost exclusively may be the logical thing to do. What stands in my way, though, is a client's prejudice for such power when he'd be better off with some other strategy."

Regarding pre-war reputation and old friendships, an agency executive who is in close touch with station operation said: "With the post-war licensing of almost three times as many stations as had been on the air, tremendous changes have taken place in each market. Listening habits were further disrupted by television. You can no longer assume that certain long-recognized stations are always getting the cream audiences. I say, make each buy individually, by what it is and not what station it's on. I do know, though, that old habits are hard to break and some business is done because this or that station manager is an old pal and the timebuyer has a deep reluctance against switching business elsewhere."

One of the most surprising cautions in SPONSOR's survey was advanced most graphically by an attractive lady timebuyer who complained that campaigns are sometimes started without *proper regard for briefing the timebuyer.* Her caution: "*Don't fail to supply the timebuyer with detailed marketing information and an understanding of the campaign's copy theme and objectives.*"

Why is this obviously essential step skipped at times? "It's because of speed and pressure," the lady timebuyer explained. "A decision is made rapidly and the account executive or client wants the buying done yesterday. There may be urgent reasons for all the speed but a little more thought and consideration for the timebuyer would improve results."

On the other hand, just when the timebuyer wants to work at top speed, he or she may be shackled by a client's insistence that recommended buys be sent to him for approval. It is this insistence which tends to reduce the timebuyer to a clerk's status, one agency vice president pointed out. "Once an understanding of the basic marketing strategy is given the timebuyer," said this v.p., "and once some agreement is reached as to what the general outlines of the radio campaign will be, the timebuyer should have freedom to buy. Otherwise he is being used just as a clerk and you are not going to profit from his experience or knowledge."

Out of this comment comes a caution addressed to advertisers: *Don't tie the timebuyer's hands by making him come to you for approval of every buy.* Sometimes a delay of even an hour can actually mean the loss of a premium time slot. This is especially true now that more and more advertisers are turning to spot radio.

A final and important suggestion to timebuyers grows out of what several reps had to say about the personal element in the sale of radio time. *Don't overlook the value of good relations with reps,* becomes the concluding caution of this article because it's apparent that a friendly rep can be a valuable ally to a timebuyer. Being human, reps can't help but get on the phone first to a considerate timebuyer when choice time becomes available. Those buyers who may be demanding or hard to get along with will naturally tend to suffer, all other things being equal.

Aside from this negative factor, good relations with reps pay off in terms of

fuller information about stations. The timebuyer who keeps his door open to the maximum extent humanly possible gets valuable data along with the rep's pitch. And the secret of good buying, in fact the whole point this article revolves around is data: data of every kind, data used in balance against other data. As one of the most respected men in the timebuying field described it, a good buyer acquires "a tremendous background on a mass of little items of information none of which appear important in themselves but which add up to give a picture that determines policy." ★ ★ ★

## 510 MADISON

(*Continued from page* 12)

I was much impressed as I carefully read through the article, and am the first to acknowledge that those stations mentioned have certainly done an excellent news job.

I must confess, however, my surprise in noting the absence of any mention in the article of the WJR news department, which we believe to be among the best in the country. You are aware that WJR was among the first, I think *the* first, station to eliminate the middle commercial in news programs. And you may or may not be aware of the fact that WJR permits no transcribed commercial announcements to be used in connection with its news broadcasts. Both of these policies were inaugurated here and have resulted in WJR's news programs attaining a prestige and dignity of which we are most proud.

For your information, WJR newscast periods have not been doubled since the Korean War for the simple reason that we did not reduce them after World War II. We have kept a basic news schedule intact for a period of many years which has established a listener habit for WJR news reflected most definitely in all audience measurement surveys in the area. The quality of WJR's news programs is attested by the quality of sponsors using this vehicle on WJR, among which are Standard Oil, Shell Oil, Peter Paul, Metropolitan Life, Auto Owners Insurance, and Michigan Milk Producers.

Incidentally, the "Do's and Don'ts" as listed in the box on page 24 are and have been for a long period of time a part of WJR news practice and policy.

I hope you will look with under-




SOLD!

BY

WREN

TOPEKA

ABC

5000 WATTS

ASK WEED & COMPANY FOR THE TOPEKA HOOPERATING

BILL ANSON

"HOLLYWOOD BANDSTAND"

*A Daily 3 Hour Feature on*

K F W B

Bill Anson's success stories for such sponsors as Surf, Kaiser-Frazer, Cavalier Cigarettes and others are outstanding. His ready made audience makes him a good radio buy.

*Some participations available*

Nationally Represented By William G. RAMBEAU CO.

KFWB

IN HOLLYWOOD

980 on the dial

CBS

Biggest

Growth of retail sales % in the U. S. A.* was in

EL PASO

Biggest

audience in this vital marketing area is delivered by

KROD

5,000 watts 600 K. C.

KEY STATION — SOUTHWEST NETWORK

RODERICK BROADCASTING CORP.

Dorrance D. Roderick, *Pres.* — Val Lawrence, *Vice-Pres. & Gen. Mgr.*

REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

* AMONG THE NATION'S 75 LARGEST CITIES, IN THE LAST 10 YEARS (Latest Dept. of Commerce Report)

"Taylor-made"
SINGING JINGLES

Contact us NOW for information on jingles professionally written and performed for *you* at a surprisingly low cost. We'll send you a free audition disc of TAYLOR jingles that are SELLING merchandise now . . .

**These transcribed shows available for lease or outright purchase:**

TOM, DICK & HARRY—Happy chatter and novelty songs. A new show. 156 15-minute shows.

STRANGE WILLS—Dramatized stories behind interesting wills. 26 ½-hour shows.

CHUCKWAGON JAMBOREE—Ken Curtis and the Novelty Aces in a Western Musical. 131 15-minute shows.

**TAYLOR PRODUCTIONS, INC.**
**6700 Sunset Blvd.,**
**Hollywood 28, Calif.**
**HUdson 2-1089**




standing upon our letter protesting the exclusion of WJR in your recent article. We think the pride we have in our news department is justified and therefore pardonable.

WORTH KRAMER
*Vice President*
*WJR*
*Detroit*

---

I was much interested in reading your article on news sponsorship in the 29 January issue. We much appreciate at WFDF your pointing out that the Flint market is unusual. That is our continual song, but it is not quite as unusual as you state.

One of our peak listening periods for news is between 4:00 *p.m.* and 6:00 *p.m.* It is pretty good at 6:00 *a.m.* too, but I wouldn't want to speak for 4:00 a.m. The cost is in error also. A five-minute news broadcast, Class B, five days a week for 52 weeks is $25 per program all inclusive, and not $75. Class B is $35.

News is hot here, however, just as it is every place and our active local news gathering organization keeps it a strong factor year in and year out whether there is a Korean crisis underway or not.

LESTER W. LINDOW
*General Manager*
*WFDF*
*Flint. Mich.*

---

## COMPARAGRAPH MISSED

We have missed something very much recently in SPONSOR—that is the SPONSOR Comparagraph listing all the network radio programs.

I would appreciate your advising us if SPONSOR plans to have another Comparagraph in the near future and about when it would be.

We all certainly enjoy SPONSOR, but wanted you to know that we have missed this one item in particular.

ALLAN YOUNG
*Publicity Director*
*WIBW*
*Topeka, Kan.*

● The Comparagraph was discontinued some months ago; has been replaced by other user-services.

---

## WKRC'S KEY ITEM PLAN

The call letters of WKRC stations were missing in your note re: merchandising-minded stations in the department, "Report to Sponsors" in the 1 January SPONSOR.

We had thought our "pro-ad-merdising" plan, perhaps better known as the WKRC Key Item Plan, famous enough to warrant mention.

I'm enclosing a complete outline of the plan which has been working successfully for more than four years.

FREDERIC GREGG
*Director of Public Relations*
*WKRC*
*Cincinnati*

● A printed booklet explaining WKRC's "Key Item Plan" is available on written request to Reader Gregg.

---

## PITTSBURGH STORY

I have read with a great deal of interest the BAB statement about the Pittsburgh newspaper strike and, of course, our own report that ran alongside it. (29 January SPONSOR, "What really happened in Pittsburgh?")

I think that this is an excellent method of handling a controversial matter and think that you folks are entitled to a vote of thanks.

HAROLD S. BARNES
*Director*
*Bureau of Advertising*
*ANPA*
*New York*

---

## WDOD RADIO CAMPAIGN

In trying to combat the sets-not-in-use figure, I have instituted here at WDOD a campaign of announcements and station breaks.

Perhaps other stations are already




*"My 1950 BBM is a dinger . . . 117,960 radio homes! I'm your best buy on the coast—TOP DOG!"*

working on this problem, and I hope that through your magazine we can have an exchange of ideas.

This campaign is a result of attending the BMI program clinic in New York recently and hearing the excellent panel speakers that were assembled there.

I hope we have some reaction from other stations in the country.

CHARLES GULLICKSON
*Program Director*
*WDOD*
*Chattanooga*

● Here are some WDOD sample announcements: "History is being made every minute! To be well informed keep your radio on . . . EVERY MINUTE! EVERY DAY!" "Your fastest source of news is radio! Keep your radio on EVERY MINUTE OF EVERY DAY!" "Every minute of every day brings us close to world crisis! Be informed! Keep your radio on EVERY MINUTE . . . EVERY DAY!" "World problems or local! Your fastest source of news is your radio! Keep your radio on EVERY MINUTE of EVERY DAY"

## MAGAZINES ON THE AIR

Just to let you know how closely we watch SPONSOR (and enjoy it), we paddle you lightly for the following slips in your "Magazines on the air" story in the 12 February issue. There are two inaccuracies:

1. The *My True Story* show (page 34) is sponsored by Sterling Drug Company.
2. The *My True Story* show (page 72) is on the ABC network, across the board from 10:00 a.m. to 10:25 a.m. and not 10:00 a.m. to 10:15 a.m.

S. N. HIMMELMAN
*Circulation Director*
*Macfadden Publications Inc.*
*New York*

I note in the 12 February SPONSOR that you have a story about magazines on the air. In this article you give Liberty Broadcasting System credit for having carried the *Look* games but I noted with great amusement that for the picture of the LSU-Texas game you had Bill Stern on NBC rather than Gordon McLendon on LBS.

JAMES S. FOSTER
*Executive Vice President*
*Liberty Broadcasting System*
*Dallas*


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERY



PACKAGE that TV film spot at TELEFILM Inc. in Hollywood (28) Calif. since 1938


# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A154** ***"Primer for Time Buyers,"*** CKLW, Windsor—contains information on coverage, spot announcements, and radio homes in markets covered by CKLW.

**A155** ***"Marketing in a Defense Economy,"*** J. Walter Thompson Co., New York—gives interpretations and critical analyses pertaining to the nation's economy and the opportunities it holds for business.

**A156** ***"Why Are Listeners and Advertisers so in Love with Radio?"*** Pacific Northwest Broadcasters, Spokane, Washington—is a descriptive and pictorial report on "the easy, quick, productive way" to achieve results through radio.

**A157** ***"A Report on Lourenco Marques Radio and Its Audience in South Africa,"*** Pan American Broadcasting Co., New York—estimates listenership that an advertiser may expect in 1951.

**A158** ***"WKMH Reports on the Characteristics of the Working Population in Detroit,"*** Headley-Reed Co. — breakdowns on industrial and non-industrial workers show at what time they eat, dress, go to work, leave work, and go to bed. Valuable aid to advertiser who wishes to know the best time to reach a particular audience.

**A159** ***"Every Day is Ladies' Day with WJBK-TV,"*** Katz Agency, Inc., New York — includes all pertinent information about the station's afternoon variety show, *Ladies' Day.*

**A160** ***"Advertisers' Rate and Data Guide,"*** E. H. Brown, Chicago—1951 edition gives latest rates, circulation figures and closing, and issuance dates for general, farm, mail order, and direct-selling magazines. Ideal for radio/TV advertisers who want to compare broadcast advertising rates with other media.

**A161** ***"Washington D. C. Metropolitan Network . . . a New Concept in Radio Timebuying."*** Independent Metropolitan Sales, New York — five Washington independents (WARL, WBCC, WFAX, WGAY, and WPIK) join forces to offer advertisers their facilities as a unit buy. Booklet lists advantages of using this local network.

**A162** ***"Sweet Music to the Advertiser's Ear,"*** The Branham Co., New York—is an illustrated folder which tells the 15-year-old sales success story of WNOX, Knoxville, *Midday Merry-Go-Round.*

**A163** ***"Transit Radio,"*** Transit Radio, New York — illustrated booklet gives the prospective advertiser a chance to look over the possibilities of this FM medium. Includes: audience composition; type of programing available; rates; advertiser success stories.

SPONSOR
510 Madison Avenue, New York 22, N. Y.

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A154 ☐ A159
☐ A155 ☐ A160
☐ A156 ☐ A161
☐ A157 ☐ A162
☐ A158 ☐ A163




### Open Letter to John Crosby

DEAR MR. CROSBY:

I've long admired your columns. But I don't admire your snap-judgment thinking, as represented in your 28 February column in the New York *Herald Tribune*, regarding radio.

Quoting John Crosby on the Peary show on CBS: "Seven years of the *Harold Peary Show!* I don't even think radio will last that long, much less that program."

I hold no brief for the *Harold Peary Show*. But I do for radio. And I'll express my point of view in simple terms.

History has a strange habit of repeating itself. The history of newspapers as an advertising medium is interesting to note in relation to the longevity of radio.

Back around 1927 newspapers, in terms of advertising revenue, were just a drop in the bucket compared to their 1951 dimensions; radio was just a faint precipitation with less than five million dollars total billing for network, spot and local combined.

In those days the newspaper people weren't overly worried about radio. But they would have been in a mood to commit hara-kiri had they known then what they know now about radio: That in 1951 about 42,000,000 homes (some 95%) would be equipped with one or more sets in working order; the average home would have its radio tuned on nearly four hours daily; advertising income from radio time sales would be near the half billion mark.

Wouldn't you, as a newspaper man able to prophesy radio's greatness 23 years in advance, have concluded that newspapers couldn't continue as a dominant force against such a colossus?

Yet as time went on the newspapers rose to the challenge. Their numbers reduced, true, but their advertising life's-blood increased as the challenge of the new medium became more apparent. Today nobody says, in the face of radio, television, and what have you, that newspapers will lose out three, five, seven, or ten years from now.

Isn't it as reasonable to attribute to radio, a more vibrant and youthful medium, the same spirit of vitality, aggressiveness and challenge that marks the last ten years of newspaper history? Radio has not yet begun to fight; its first twenty years were too easy. But in the face of the challenge of other media, of occupational and recreational pursuits, you will find radio blossoming forth with a vigor, assertiveness, and teamwork that has never before been apparent.

Talk to the professors, experts on mass communications, psychologists, advertisers. You'll discover that the art of reaching and influencing people via the ear is still in its infancy. Millions upon millions prefer the ear (and will continue to prefer it) as their primary mode of communication.

You say that you don't think radio will last seven years. I say that seven years from now radio will not only be a strong factor, but far stronger than today.

I realize that it is fashionable for the Crosbys to take pot shots at radio. But it's even more fashionable to examine the facts and to be guided accordingly.

Sincerely,
NORMAN R. GLENN

### Reply to a farm inquiry

Recently the radio director of an important advertising agency wrote SPONSOR's editor for articles indicating the effectiveness of radio versus other media in the farm market. SPONSOR's reply may be of interest to others:

"One of the most interesting things we've done on this subject is our rural electrification story that ran February, 1950. Our Farm Facts Handbook contains valuable data as does our 9 October 1950 article 'The Farm Director: what a salesman!'

"The writer personally worked for one of the leading farm stations in the United States (WLS, Chicago) for four years. From observation I can tell you that radio is even stronger in the rural areas than in the cities because other forms of mass communication are not as accessible. Further, radio's unparalleled ability to breathe life into its advertising messages has a special appeal for the farmer.

"Recently, I visited WLW, Cincinnati, and was told by Bob Dunville, president of that station, that he had a short time ago put salesmen into his New York and Chicago offices who were charged with selling only their farm programs and announcements on farm programs. He tells me that the move was amazingly successful. In the first month each office signed up many accounts. The fact remains that the average advertiser who has something to sell the farm market is just waking up to the possibilities of radio—actually the best medium for selling that market."

## Applause

### Timebuying comes of age

The lead article in this issue of SPONSOR enumerates 10 or more key points that all buyers of time can profitably assess and use.

As SPONSOR made its study of timebuying don'ts, it was more than slightly impressed with the maturity of thinking that characterizes practically every agency timebuying department working on the national level.

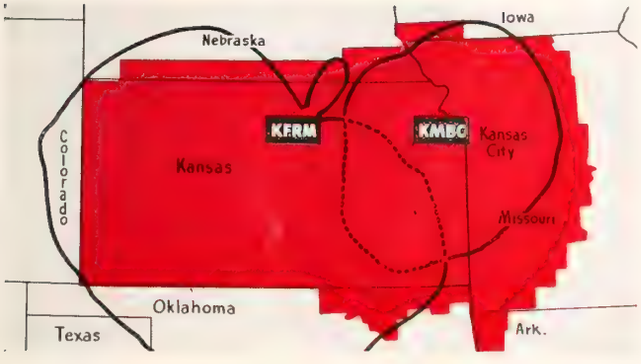
Only a few years ago, we wrote an article protesting the fact that agency timebuyers are underrated and underpaid. We compared their lot with agency spacebuyers, an honored and well-paid lot. Things are different now; the confidence and studied judgment revealed by timebuyers in this latest survey reflects their improved standing within their agencies.

Perhaps the tremendous upsurge of interest in national spot has much to do with this. But we can't help feeling that the biggest reason is that an important profession has come of age.

# THE KANSAS CITY MARKET

## *Does Not Run in Circles!*






*Daytime half-millivolt contours shown in black.*

## *It's a Rectangle...*

**and The KMBC-KFRM Team Covers It More Effectively and Economically Than Ever Before!**

During the past year The KMBC-KFRM Team has substantially increased an already comfortable lead audience-wise in the great rectangular Kansas City Primary Trade area. Proof lies in the result of a late 1950 survey made at the Kansas and Missouri State Fairs and at the American Royal.

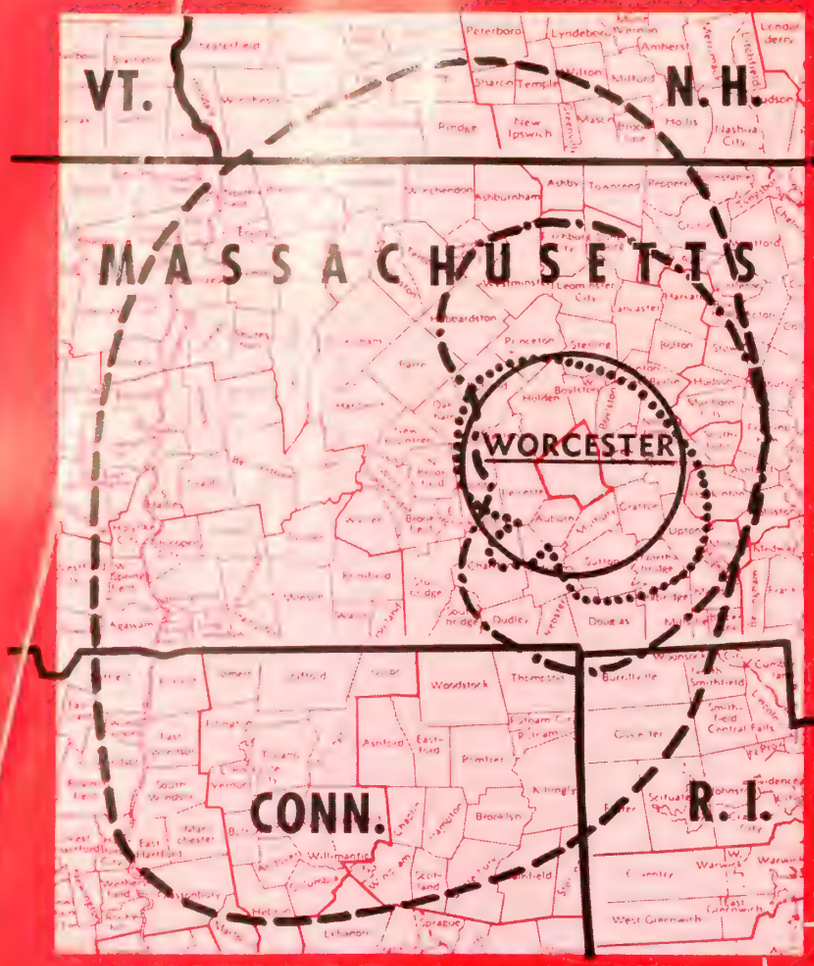
The KMBC-KFRM Team has built effective and economical coverage of the territory without waste circulation but more important, *the building continues!*

Contact KMBC-KFRM, or any Free & Peters "Colonel" for full details on why The KMBC-KFRM Team is your *best buy* in the Heart of America.



**The KMBC-KFRM Team**

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC




JANSKY & BAILEY 0.5 MV/M V CONTOURS

KEY TO MAP

- WTAG
- STA B
- STA C
- STA D

# By *Any* measurement, WTAG dominates Worcester and Central New England

## Total Weekly Audience of Worcester Radio Stations

DAYTIME

| | |
|---|---|
| **WTAG** | **136,570** |
| STA B | 64,080 |
| STA C | 58,220 |
| STA D | 54,370 |

*BMB Report Number 2*

**WTAG has a 99.1% greater audience than the second place station in Worcester**

*Hooper Index • December 1950 - January 1951*

**WTAG**
**WORCESTER**
WTAG-FM BASIC CBS • 580 KC

**Industrial Capital of New England**

*See Raymer for all details*

MARCH 1951 • 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

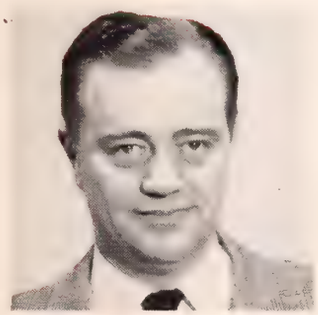
**How much is nighttime network radio worth?—p. 34**

ANA meets 28-31 March at Hot Springs, Va.—see page 4

IL-SO 13767

## *42nd Annual ANA Spring Meeting*

## Radio and Television Session—3 Key Subjects



***"What's Happening to Radio Time Values?"***

WALTER LANTZ

*Advertising Manager, Bristol-Myers Company, member ANA Radio & Television Steering Committee*



***"What Can Be Done About the Confusion in Radio and Television Audience Research?"***

E. L. DECKINGER

*Research Director, The Biow Company*



***"Typical Techniques and Costs of TV Film Commercials"***

DON L. KEARNEY

*Assistant Sales Manager for TV, The Katz Agency*

Sponsor Reports page 4

Men and Markets page 6

Mr. Sponsor E. M. Finehout page 12

Carnation's $2,400,000 Air Budget page 23

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Top Commercials: Net TV page 30

Educators and TV page 32

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TV Results page 38

Mr. Sponsor Asks page 42

Tools for Readers page 79

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# JOHN MARSHALL: pioneer in law for free men



HOME OF CHIEF JUSTICE MARSHALL. RICHMOND VA.

It was no oddity that the man who built the framework of American jurisprudence was reared and lived his life out in Richmond.

For John Marshall breathed the air of freedom in the city of Patrick Henry and Robert E. Lee. Before he was Chief Justice of the Supreme Court he was General Marshall in the Revolutionary War forces under General Washington. The years have sped, but the cause of free men burns as fervently in the Richmond of 1951 as it did then. The First Stations of Virginia, WMBG, WCOD(FM), and WTVR(TV) are Richmond's chief mediums of expression. They are proud to be numbered as guardians of this heritage.

**WMBG** AM **WCOD** FM **WTVR** TV

**Havens & Martin Stations are the *only* complete broadcasting institution in Richmond.**

**Pioneer NBC outlets for Virginia's first market.**

**Represented nationally by John Blair & Company**






***NETWORK COMPETITION INTENSIFIES AS ABC ATTEMPTS MASS RAID ON NBC***—Intensity of current competition among networks reached new heights with ABC attempt to bring all NBC afternoon advertisers (from 2:00 to 6:00) en masse to ABC. ABC inducements are: (1) ABC rates are lower; (2) A 45% discount; (3) "Program contributions" of $1,000 weekly. Keystone of pitch was fact that by moving together six advertisers involved would not lose out on carry-over advantages of block programing. At press time, all six advertisers approached by ABC were said to be "considering the move."

***WHY ABC ATTEMPTED RAID***—Ernest (Lee) Jahncke, ABC vice president in charge of radio and captain of ABC raiding party, nicknamed move "Operation Cleanup." With ABC unable to get off ground in afternoons after trying various programing tactics, he says, net decided soaps were their salvation. Raid on NBC block was decided on because building new shows was deemed prohibitively difficult. Jahncke cited recent history of talent raids by CBS on NBC and by NBC on ABC, starting with CBS Jack Benny coup. We're doing what was done to us, was his attitude.

***TINTAIR GROSS $5,000,000 IN FIRST SIX MONTHS***—That $4,750,000 Tintair budget in 1951, most of it for radio and TV, follows sales gross of $5,000,000 in first six months on market. Tintair, which learned from Toni (SPONSOR 15 January), will add quarter hour of "Jack Carter Show" (NBC-TV) and local radio/TV shows in Los Angeles, Kansas City, St. Louis, and Portsmouth, Va. Present lineup includes two radio programs, "Meet Frank Sinatra" and "Somerset Maugham Theater" (CBS), and three TV shows, "Somerset Maugham TV Theater" (CBS-TV) and two "Cavalcades" ("Bands" and "Stars" on DTN).

***ARBI OPENING EYES, AND EARS, OF RETAILERS***—New Advertising Research Bureau Inc. concept, that people divide into radio-receptive and newspaper-receptive groups, should have powerful influence on retailer mind this Spring. With department store sales running ahead of last year, traditionally print-favoring stores should be more receptive to trying air media. ARBI figures show sizable group of customers can't be reached without radio (see story page 26).

***CUTEX NET SPONSORSHIP OF GLORIA SWANSON FIZZLES***—Projected Cutex sponsorship of Gloria Swanson on network radio show fell through after demands from La Swanson reached arm-and-a-leg stage. Show was to have been handled by J. M. Mathes, New York. After actress demanded job for daughter as assistant m.c., exorbitant salary, etc., irritated agency exec commented: "We'll wait till she's grown old gracefully."

SPONSOR, Volume 5, No. 7, 26 March 1951. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S., $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

***TWO EXPLOSIVE ISSUES BEFORE ANA THIS WEEK: RATES, RESEARCH***—When some 450 advertising executives assemble at Hot Springs, Va., this week (28 to 31 March) for 42nd annual ANA meeting, they will face two volcanic radio issues. (1) Radio rates will be blasted again as too high in TV markets via report on "Time Values." (Story, page 34.) New ANA report, supplement to radio study last summer, advocates "reevaluation" of station time charges at from 4% to 60% below current rate. (2) Research muddle will be under spotlight following all-industry committee recommendation for $140,000 study of research; and C. E. Hooper proposal that advertisers solve problem by turning to his new Hooperecorder method exclusively.

***HOOPER PROPOSAL SHREWDLY TIMED***—C. E. Hooper research suggestion, blithely disregarding committee plan, was timed shrewdly to come before ANA, AAAA, and NARTB conventions—after none-too-definitive all-industry committee report. Hooperecorders cost less to install than Nielsen Audimeter, would allow instantaneous machine recording of listening/viewing while programs are in progress.

***RECREATED BASEBALL ON DECLINE THIS YEAR***—Mutual's Game of Day, which last year brought live major league sportscasts to many parts of country for first time, has knocked recreated baseball into cocked hat. Liberty Broadcasting System, originally built on imaginative recreations by owner-sportscaster Gordon McLendon, will air day games live this summer to meet Mutual competition. That means cost increase for Liberty which previously got Western Union wired report from ball park at $27.50 per game and built from there with home-made sound effects.

***CAPTAIN VIDEO SIGNED BY GENERAL FOODS FOR FIVE YEARS***—DuMont deal with Post Cereals Division, General Foods, for its "Captain Video" package is unusual. Firm bought show for five years at estimated $12,000,000 fixed total. Half-hour Monday through Friday kids' show will run 52 weeks annually on 22 stations. Following promotional tie-ins are under way: (1) Columbia Pictures 15-part Captain Video serial, to run in 6,000 theatres; (2) Captain Video Products Assoc., numbering 20 firms, gearing up to sell $50,000,000 worth of goods bearing Captain Video name; (3) Fawcett Publishing Company to distribute 750,000 Captain Video comic books every two months.

***LOOK FOR CONTINUED HEAVY AUTO ADVERTISING***—Despite shortages and cutbacks, auto industry will produce some 4,500,000 cars this year, selling at increasingly higher prices to fewer people able to meet new financing restrictions. In addition to 33 1/3% cash down payment now in effect, new requirement of payment within 12 months instead of present 15 may be imposed. John Q. Public is likely to need more persuading before deciding to buy. Dealers, never strong for radio in past, now turning to AM as result of interest spurred in air advertising by TV auto successes.

***TIME MAGAZINE SPENDS OVER $200,000 FOR KEFAUVER TELECASTS***—TIME magazine spent over $200,000 (with its best talent free of charge) for Kefauver hearing telecasts from New York. Starting with coverage on WJZ-TV, New York; WFIL-TV,

(Please turn to page 48)



# Maurice Richard In Hockey,

# WHEC

## In Rochester Radio

**LONG TIME RECORD FOR LEADERSHIP!**

In the 1944-45 season Richard playing in 50 games with the Montreal Canadiens shot 50 goals, a National Hockey League record that *has never been topped since.*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

**WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:**

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|---|---|---|---|---|---|---|
| MORNING 8:00-12:00 Noon Monday through Fri. | **46.2** | 16.5 | 9.0 | 6.6 | 16.0 | 3.8 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | **40.0** | 30.0 | 10.8 | 10.5 | 4.9 | 3.0 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | **38.0** | 27.5 | 8.6 | 13.1 | 10.7 | Station Broadcasts till Sunset Only |

**DECEMBER 1950—JANUARY 1951**
LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.

5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

# SPONSOR

VOLUME 5 NUMBER 7

## DIGEST FOR 26 MARCH 1951

## ARTICLES


***How Carnation invests $2,400,000 in radio/TV*** — 23
Air media get bulk of budget because product needs mass coverage at low cost. Firm's show is one of oldest in radio

***What sells your customer—sight or sound?*** — 26
New concept unfolding out of ARBI research in stores indicates some customers are sold by radio alone, others by print alone

***Why White Tower fell for spot radio*** — 28
Radio pulled new customers into hamburger Towers so effectively that firm has doubled and redoubled air budget

***Today's top commercials: network TV*** — 30
Part three of SPONSOR's commercials study describes some of the most striking pitches on web TV

***This time the educators' lobby means business*** — 32
Determined drive for TV channel allocation threatens sponsors' position in the medium. Climax of controversy may come this spring

***How much is radio time worth?*** — 34
New survey on "time values" by ANA raises this question again. Networks counter with figures proving AM costs lowest of all media

***TV leads Mohawk to radio*** — 36
Video success drew Mohawk Carpet Mills into radio. AM version of TV show covers 20 non-TV markets, six TV


## COMING

**SUMMER SELLING ISSUE** — ***9 April***

***Research statistics on summer listening***

***Case histories of advertisers who use air in summer***

***Report on baseball broadcasting***

***How to get most out of summertime TV advertising***

***Summer programing roundup***

## DEPARTMENTS


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**COVER:** The Association of National Advertisers spring meeting (28 to 31 March) will take up many vital subjects. Meeting theme is: "Advertising in a Defense Economy." The radio and TV session (29 March), under chairmanship of George Duram, media director of Lever Brothers, will hear talks on: "Trends in Daytime Television," by James E. Hanna, vice president, N. W. Ayer; "Sales Results from Television," by Samuel G. Barton, president, Industrial Surveys Company, in addition to the subjects shown on this issue's cover.


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# *the* TOUR TEST *proves*

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**



## .....in the OREGON MARKET

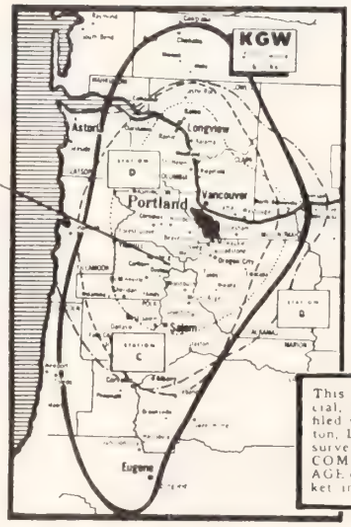


Newberg, Oregon, second largest city in the northwest corner of the state's lush, prosperous Willamette Valley, lies under the primary domination of KGW. With its numerous industries, including a pulp and paper mill, canneries, fruit and nut dryers, and machinery works, and because of its importance as a trading center for diversified agriculture, Newberg is important to the KGW advertiser. COMPREHENSIVE COVERAGE of this city was proven in a recent Tour-Test, conducted with the cooperation of the Oregon State Motor Association and witnessed by Mr. J. A. Moore, Newberg businessman, shown above with "Miss KGW". Remember, KGW delivers Newberg and the rest of the expanding Oregon Market... through COMPREHENSIVE COVERAGE.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power*. BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
**(From 1949 BMB Survey)**




| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest growing market in the nation.

KGW

AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




For the first time in Northern California the full dramatic impact of "government-in-action" was brought into the homes of thousands of viewers, when KPIX telecast the hearings of the Kefauver Senate Crime Investigation Committee.

Only through the miracle of television was it possible, by a simple flick of a dial, for viewers to actually witness the complete proceedings direct from the Federal Court Room in San Francisco.

**18 HOURS**

**Nine hours a day, for the full two days of the hearings, on March 2 and 3, the KPIX Remote Crew trained their cameras on the real-life drama of investigators and witnesses in their serious game of questions and answers. Without question this was the most complete on-the-spot news coverage yet achieved in Northern California.**

**PUBLIC SERVICE AT ITS BEST**

In keeping with its traditional policy of serving the public interest, KPIX deleted its commercial schedules and mobilized additional manpower in its unrestricted effort to bring these telecasts, of nationwide significance, to televiewers.

**The impact of KPIX's telecasts, in arousing public interest in the crime hearings, was overwhelming. Congratulatory letters from all over Northern California deluged the station, lauding KPIX's outstanding public service; and, a coincidental survey indicated that over 50% of all television sets in this area were in continuous use during the two days.**

KPIX CHANNEL 5
Represented by The Katz Agency, Inc.
560 KC KSFO
Represented by Wm. G. Rambeau Co.
SAN FRANCISCO

# Men, Money and Motives

*by*
*Robert J. Landry*

Hardly a "small" advertising agency of any glamor these days but is being romanced. But look for few marriages. Reason is simple. Too often bigger agency wants to cop an easy bargain, swallow the lesser agency, dominate the whole shebang. That spells joblessness for partners and brass. Immediate or in a year. Either that or they fear demotion to the office boy status from which they pulled themselves by 20 years' labor. One agency that has said "no, thank you" is Brisacher, Wheeler & Staff of San Francisco which got offers following death of dynamic Emil Brisacher. Others known to have been "sounded" include Grey, Federal, Gumbinner, Dorland, Ellington, Kimball.

* * *

MacManus, John & Adams of Detroit opened a New York office, took page splurges. That most "insular" of all cities, New York, awakened to $17,000,000 billings, 22nd rank.

* * *

Bob Kintner of ABC is trying to persuade Walter Winchell to O.K. a joint radio/TV deal for next season. WW is willing to simulcast but his new violent addiction to winter sunshine is a motivating factor. There ain't no TV coaxial cable yet to Miami.

* * *

Worried about television program costs? Be of patient cheer. Ingenuity is not dead. To fake an automobile wreck on their *Hands of Death* for Bond Clothes (Du Mont) Larry Menkin and Charley Speer had the camera pick up horrified bystander, then, quick, two ordinary household battery torches came out of a black curtain straight at the camera, as victim screamed. Result: perfect illusion of being run down by a motor car. Production expense: 60 cents for batteries.

* * *

"Hamlet" was done on the radio the other Sunday, complete with the final, ferocious, death-dealing duel scene fought this time, if our ear mistakes not, with tin curtain rods from Woolworth's. Then there was an echo chamber effect which converted Elsinore Castle into the Grand Central Terminal. Finally the most dubious sound effect of all was John Gielgud himself who came at the sweet prince by main head-on rhetorical attack, trembling-voiced, vibrato, his emotions all in his throat. The significant question, doomed to go forever unanswered, is how many citizens remained long receptive to all this sound and fury, with no bridges, no explanations. True, there are Shakespeare Study Clubs, and English classes aplenty. Lovers of the Bard may be fairly numerous. However, we dare suggest, at no charge, that sponsors ought never be encouraged to indulge in Shakespearean drama. Shakespeare did not write for the one-dimensional radio microphone and he needs "adaptation" rather than—what Gielgud provided—"cutting." Granted that Shakespeare is for the ages, and perhaps humanity's supreme literary genius. All the

(*Please turn to page 63*)

*now* BEGINNING MONDAY, APRIL 9

# MARY MARGARET McBRIDE

## available for coast-to-coast sponsorship

*Locally...regionally*
*...nationally*
*(excluding New York and Chicago)*

**One-half hour every afternoon,**
**MONDAY thru FRIDAY,**
**on the ABC Radio Network**






**The greatest single selling force in history,** Mary Margaret McBride, is available for LOCAL sponsorship from coast to coast. If you have a product to sell women, here is your chance of a lifetime. For Mary Margaret is more than "*The First Lady of Radio*"... she is "The First SALES Lady of Radio."



**Here's how the program is being sold.** *Mary Margaret McBride* is available—at low, local Co-op rates — on all ABC Radio Stations (except New York and Chicago areas). You may buy the full 30 minutes . . . either of the 15-minute segments . . . or individual one-minute spots. There are four one-minute commercials, two in each quarter hour.



**Never, never, never** underestimate the power, the persuasion, the impact, the charm of Mary Margaret McBride. Recently voted "*The outstanding woman of the year in radio,*" Mary Margaret is believed—and beloved—as no other woman in advertising. For local sponsors, the program offers a unique opportunity to build sales, prestige and good will; Mary Margaret's list of guests is the most impressive, most exciting in radio.

**Important!** For an advertiser who buys 100 or more markets, *Mary Margaret will deliver the commercials personally!*

**Act now!** *Don't* be caught napping. For details of national or regional sponsorship, call, wire or write ABC Radio Co-op Sales (New York—Trafalgar 3-7000). For details on local sponsorship, call your local ABC station.

ABC RADIO CO-OP SALES
7 WEST 66th STREET · NEW YORK 23
American Broadcasting Company

# ATLANTA



# TEST MARKET IN AMERICA

## CITIES 250,000 TO 500,000 POPULATION

(Sales Management Test Market Survey—Nov. 10, 1950)

**There are many reasons why Atlanta, distribution center of the southeast, rates as the first test market in its population group. Most important to you is its enormous retail buying power—over $500,000,000 worth last year. Smart advertisers sell this wealthy market most effectively by using the stations Atlantans listen to and believe in . . .**



# waga

AM · FM · TV

The loyalty and response of WAGA's vast listening audience make it Atlanta's top station for sales results. WAGA, with the finest in entertainment, look-ahead programming and spirited public service, delivers your sales message with an impact which makes WAGA and WAGA-TV Atlanta's best radio and television buys.

Tops in everything that attracts and holds listeners, all Fort Industry stations, listed below, are geared to put your message across to the responsive audience in their respective markets. For sure-fire sales results, your best radio and television buy is any Fort Industry station.

A FORT INDUSTRY STATION

## THE FORT INDUSTRY COMPANY

**WSPD**, Toledo, O. • **WWVA**, Wheeling, W. Va. • **WMMN**, Fairmont, W. Va.
**WLOK**, Lima, O. • **WAGA**, Atlanta, Ga. • **WGBS**, Miami, Fla. • **WJBK**, Detroit, Mich.
**WSPD-TV**, Toledo, O. • **WJBK-TV**, Detroit, Mich. • **WAGA-TV**, Atlanta, Ga.
*National Sales Headquarters: 488 Madison Ave., New York 22, ELdorado 5-2455*

In Just Six Months . . .
MORE THAN
DOUBLE
THE NUMBER OF
TV SETS SINCE
INTERCONNECTION




Sept. 29, 1950 — 36,671
March 30, 1951 — 75,000*

Here's proof that Omaha is one of America's fastest growing television markets.

The tremendous boost given to set sales by live network television means that an estimated 75,000 families in the Omaha area view on KMTV the finest programs of two great networks . . . CBS-TV and ABC-TV.

***Remember this:*** Omaha is a ***live*** television market . . . with live network shows and a rapidly expanding TV audience which increases by many hundreds of new homes every week.

For sales results in this rich Nebraska-Iowa market, include KMTV-Omaha on your television schedule.

*Estimate of Nebr. Iowa Electrical Council

***Get All the Facts From Your KATZ Man National Representatives***

KMTV
TELEVISION CENTER
2615 Farnam Street
Omaha 2, Nebraska
CBS • ABC

Here Are Facts About KMA Radio Station!
Conlan measurements and mail results prove that KMA has the most listeners in the rural and small town areas surrounding Omaha. Use KMA to reach the 140 county BMB area in Nebraska, Iowa, Kansas, and Missouri.
KMA—Shenandoah, Iowa

Under Management of
MAY BROADCASTING CO.
Shenandoah, Iowa

# 510 Madison

## OLDEST NETWORK RADIO SHOW

Your story "23 years with the same program" (26 February SPONSOR) must have raised many a nostalgic lump in a radio old timer's throat. Where did you get those pictures?

May I suggest, however, that you hand a small demerit to the editor who wrote the lead.

The oldest coast-to-coast network show on radio today is *The National Radio Pulpit.* It has been on the air since the first day NBC went coast-to-coast. As a matter of fact, it was on WEAF (now WNBC) as early as 1923.

ED GREIF
*Banner & Greif*
*New York*

## LEGS AND THE GIRL

We were very gratified to see in your 12 February SPONSOR such an attractive spread of our Old Gold girl and her little friend, the Match Box.

So many people have called this editorial feature to our attention that I am certain you have a very fine and loyal readership.

Thanks again for thinking of us.

ALDEN JAMES
*Director of Advertising*
*P. Lorillard Company*
*New York*

## BELTONE STORY

I have been wanting to write to you for some time to thank you for doing such a grand job with the Beltone writeup that appeared in your 12 February issue.

We made reprints of this and sent it out with a bulletin to the Beltone distributors and their reaction, as well as that of the sponsor, was very gratifying.

M. H. BRONNER
*Olian Advertising Company*
*Chicago*

## WRONG RHEINGOLD

We read with great interest the article in your 26 February SPONSOR entitled "Today's top commercials: spot radio," and were, of course, much pleased that the Rheingold Extra Dry Beer announcements were listed among the leaders in the field.

However, we were somewhat taken aback to note that both client and agency were misidentified in the article. Rheingold Extra Dry Beer is brewed by Liebmann Breweries, Inc., and all advertising for this product—printed media as well as radio and TV—is handled through Foote, Cone & Belding.

It was unfortunate that so fine an article should be marred by an error of this sort, and we are calling it to your attention in the event that you should again have occasion to mention Rheingold's advertising efforts in your excellent publication.

FRANK E. DELANO
*Vice President*
*Foote, Cone & Belding*
*New York*

## DEPARTMENT STORE TV

In your 29 January SPONSOR, page 36, you state, "One store puts 40% of its budget into daytime TV."

As I have always been very much interested in TV relative to retailer's usage of this medium, I would appreciate your elaborating on this statement. Does 40% of the TV expenditure represent a percentage of the total publicity dollar, or 40% of the radio and television expenditure? Also, what type of store is it, and what type community does this store serve?

J. GORDON KROENERT
*Publicity Director*
*The Hub*
*Baltimore*

• The 40% figure is a percentage of the whole advertising budget; is happily maintained by a large department store in a Midwest city.

## STORECASTING APPLAUSE

Thank you very much for the mention in "Applause" in the 26 February SPONSOR.

To my prejudiced way of thinking, your remarks about the importance of point-of-sale follow-through constitute one of the most constructive pieces for the radio industry that I have seen in a long, long time.

STANLEY JOSELOFF
*President*
*Storecast Corporation of America*
*New York*

# Greater Kansas City's ONLY

# 50,000

## WATT STATION

***810 kc.***

***10,000***

***WATTS***

***Night***



KCMO

*National Representative*

THE KATZ AGENCY

More than

**1¼ MILLION**

PEOPLE . . .

with more than

**1 BILLION $$**

BUYING INCOME

live, work and buy in the

29-COUNTY

Agriculturally Rich

EASTERN CAROLINA MARKET

. . . reached and sold by

5,000 watt-CBS affiliated

**WGTM**

**WILSON,** NORTH CAROLINA

*Have YOU received your copy of "Time Buyer's Market and Coverage Data" file?*

Write

**ALLEN WANNAMAKER**

*Gen'l Manager*



Mr. Sponsor

## *E. M. "Matt" Finehout*

Vice president in charge of advertising
Los Angeles Soap Company, Los Angeles

When Matt Finehout finds something he likes, he hangs on to it. In 1903, he started as a factory boy for the White King Soap Company (Los Angeles Soap Company is the parent firm). In 28 years Matt worked his way through the whole gamut of factory and sales jobs and reached his present position in 1931.

Fifteen years ago, Finehout turned White King's ad account over to the Raymond R. Morgan Company; they've handled it ever since. Between Finehout and the Morgan Company, White King and the other Los Angeles Soap Company products have attained sales success against the rugged competition of major companies like Lever Brothers, Colgate-Palmolive-Peet, and Procter & Gamble. Radio helps in the continual war for sales.

"On radio we find we can get complete and tangible evidence of consumer response to premium offers," explains Finehout. And, since the Los Angeles Soap Company offers self-liquidating premiums twice yearly, radio keeps Finehout and his agency well-informed on product acceptance.

The company's sales territory, which is West of the Mississippi, is also covered by outdoor advertising and space in regional magazines and newspapers. The total advertising budget is a company secret but it was estimated at $300,000 in 1944 according to the P.I.B. with $250,000 allotted to radio. After a dip in 1946, the ad budget has increased yearly with radio expenditure well over $300,000.

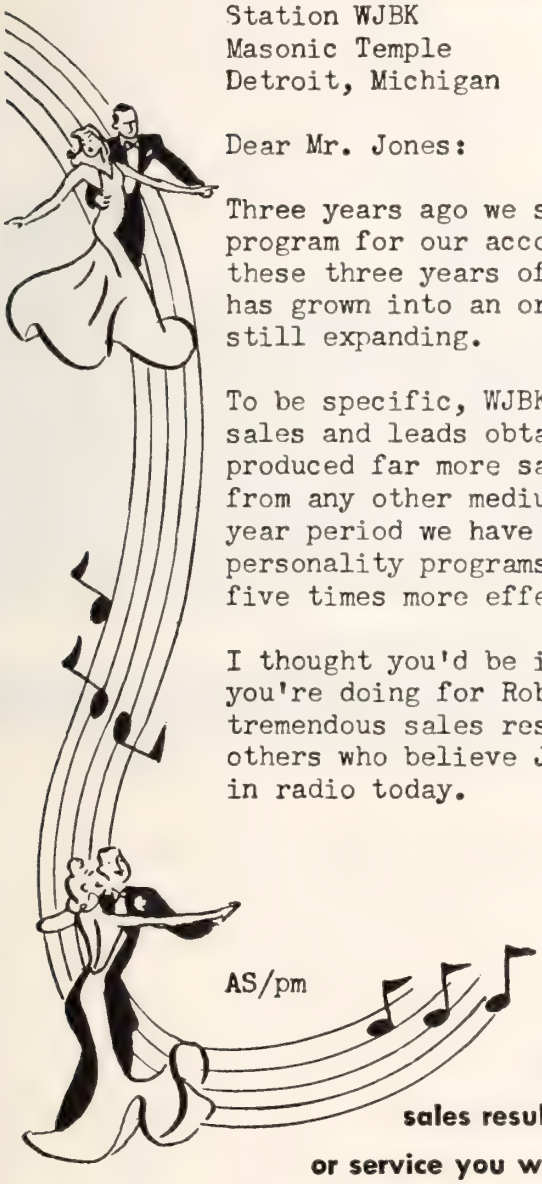
White King announcements were read over the air in broadcasting's infancy, when the only commercial allowed was: "Presented by White King Soap." Now the company airs *Frank Hemingway and the News* over 82 stations—the entire Don Lee and Intermountain nets.

Since Finehout took to radio in its earliest days, it's not unusual to find him interested in the possibilities of TV. Another newscast with Frank Hemingway and his wife, Connie, is telecast five times weekly on KTTV in Los Angeles (also used for premium offers).

As for the future, shortage of fats and oils—not sales—is Finehout's major concern. But the solution lies in advertising increases at the time of shortages, as was done in 1944. Come what may, Matt Finehout will continue to be a very busy man.

# MR. SPONSOR:

## THERE'S NO SWEETER MUSIC than SALES RESULTS Like These . . .



Mr. Richard E. Jones
Station WJBK
Masonic Temple
Detroit, Michigan

March 9, 1951

Dear Mr. Jones:

Three years ago we started advertising on WJBK's Jack the Bellboy program for our account, Robert Morgan Studio of Dancing. During these three years of continual advertising on WJBK, the Morgan Studio has grown into an organization of more than 70 staff people, and it's still expanding.

To be specific, WJBK deserves the lion's share of credit for the sales and leads obtained for Robert Morgan. WJBK has consistently produced far more sales and leads per dollar spent than we have gained from any other medium. For instance, at various times over this three year period we have tried most of the other Detroit stations and personality programs. By comparison WJBK and the Bellboy have been five times more effective.

I thought you'd be interested to know what a wonderful selling job you're doing for Robert Morgan. Many thanks for producing such tremendous sales results . . . and may I add my vote to the countless others who believe Jack the Bellboy is one of the greatest salesmen in radio today.

Kindest personal regards,

Arthur Schurgin

Arthur Schurgin

AS/pm

**Letters like this, by the score, attest to the consistently high sales results WJBK achieves for its sponsors. No matter what product or service you want to sell in the booming Detroit market, your best advertising buy, by far, is WJBK. Your KATZ representative is the man to see.**

A FORT INDUSTRY STATION

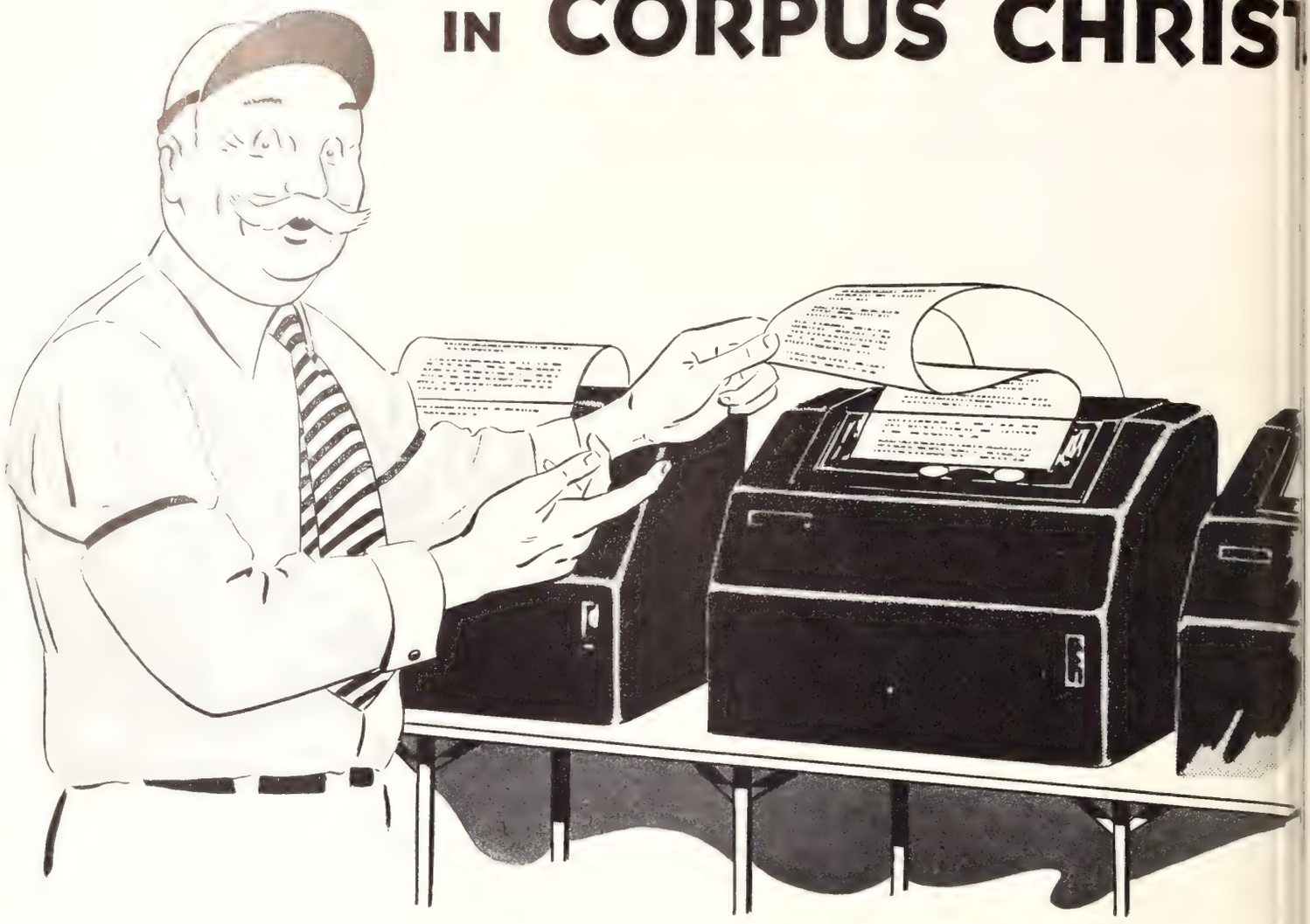
# WJBK —AM —FM —TV DETROIT

**The Station with a Million Friends**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

**Represented Nationally by THE KATZ AGENCY, INC.**

# What's "new or different" IN CORPUS CHRIST



One of the basic facts of radio is that *all* stations and markets are "new and different" as compared with one another — and that makes one of the basic, incontestable, never-changing advantages of National Spot Radio.

The differences between markets and stations can give you headaches *or opportunities.* Our biggest job here at F&P is to help you minimize the headaches, cultivate the opportunities, by supplying honest, accurate *facts* about the stations and markets at the right. Only with such facts can you truly capitalize on the advantages of our medium, or on the time, money and effort you spend in it

## FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

# ROANOKE . . . DES MOINES?

**EAST, SOUTHEAST**

| | | | |
|---|---|---|---|
| WBZ-WBZA | Boston-Springfield | NBC | 50,000 |
| WGR | Buffalo | CBS | 5,000 |
| WMCA | New York | IND. | 5,000 |
| KYW | Philadelphia | NBC | 50,000 |
| KDKA | Pittsburgh | NBC | 50,000 |
| WFBL | Syracuse | CBS | 5,000 |
| . . . . . | | | |
| WCSC | Charleston, S. C. | CBS | 5,000 |
| WIS | Columbia, S. C. | NBC | 5,000 |
| WGH | Norfolk | ABC | 5,000 |
| WPTF | Raleigh | NBC | 50,000 |
| WDBJ | Roanoke | CBS | 5,000 |

**MIDWEST, SOUTHWEST**

| | | | |
|---|---|---|---|
| WHO | Des Moines | NBC | 50,000 |
| WOC | Davenport | NBC | 5,000 |
| WDSM | Duluth-Superior | ABC | 5,000 |
| WDAY | Fargo | NBC | 5,000 |
| WOWO | Fort Wayne | NBC | 10,000 |
| KMBC-KFRM | Kansas City | CBS | 5,000 |
| WAVE | Louisville | NBC | 5,000 |
| WTCN | Minneapolis-St. Paul | ABC | 5,000 |
| KFAB | Omaha | CBS | 50,000 |
| WMBD | Peoria | CBS | 5,000 |
| KSD | St. Louis | NBC | 5,000 |
| . . . . . | | | |
| KFDM | Beaumont | ABC | 5,000 |
| KRIS | Corpus Christi | NBC | 1,000 |
| WBAP | Ft. Worth-Dallas | NBC-ABC | 50,000 |
| KXYZ | Houston | ABC | 5,000 |
| KTSA | San Antonio | CBS | 5,000 |

**MOUNTAIN AND WEST**

| | | | |
|---|---|---|---|
| KOB | Albuquerque | NBC | 50,000 |
| KDSH | Boise | CBS | 5,000 |
| KVOD | Denver | ABC | 5,000 |
| KGMB-KHBC | Honolulu-Hilo | CBS | 5,000 |
| KEX | Portland, Ore. | ABC | 50,000 |
| KIRO | Seattle | CBS | 50,000 |

# 5,000

## CONSECUTIVE BROADCASTS BY ONE ADVERTISER ON WHAM

### *A Remarkable Case History, extending over 19 years!*

**Remember 1932?** ——— Depth of the Depression, with the accent on More Sales

**Remember 1937?** ——— Era of Uncertainty—was it "Good Times" or not?

**Remember 1941?** ——— Start of 5 years of Scarcities and Restrictions

**Remember 1950?** ——— With the clouds of War again over the world

On the 2nd day of April, Sibley, Lindsay & Curr Co. of Rochester, N. Y.—the largest department store between New York City and Cleveland—will air the 5000th consecutive broadcast of its 15-minute program, "Tower Clock Time," over WHAM.

Through 19 years of war and peace, deep depression and boom prosperity, Sibley's has used WHAM continuously five days a week, 52 weeks a year, to move merchandise with the same radio program.

Here at WHAM we're mighty proud of that, naturally. And we're proud, too, that "Tower Clock Time" has three times won a First Prize in the annual NRDGA competition, and, in 1950, capped its achievement by winning the NRDGA Grand Award. Congratulations are in order to the management of Sibley's for consistency and program excellence of prize-winning calibre.

***. . . ANY TIME BUYER CAN SEE THAT THERE'S A MORAL IN THIS STORY:***

A major retail institution such as Sibley's knows its area market and people intimately, from A to Z. When such an advertiser invests heavily year after year on *one* station, you can be quite sure that that station is producing SALES in real measurable volume!

Sibley's knows by experience—and so do many other advertisers—that there is no better, more powerful sales-by-air medium in Western New York than WHAM!



**WHAM**

**The Stromberg-Carlson Station**
ROCHESTER 3, N. Y.

GEORGE P. HOLLINGBERY COMPANY, NATIONAL REPRESENTATIVE

# New and renew

SPONSOR
26 MARCH 1951

## 1. New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Bauer & Black | Leo Burnett | ABC-TV | Super Circus; Sun 1:30-5 pm; 10 Jun; summer only |
| Blatz Brewing Co | William Weintraub | CBS-TV | Amos & Andy; Th 8:30-9 pm; 28 Jun; 52 wks |
| Brewing Corporation of America | Benton & Bowles | NBC-TV 28 | Carlings Takes You to the Races; Sat 15 min between 4-4:30 pm; 7 Apr; 17 wks |
| Bulova Watch Co | Biow | CBS-TV | CBS Easter Parade; Sun 1:30-2 pm; 25 Mar (one-time) |
| Cluett Peabody Inc | Young & Rubicam | ABC-TV 53 | Holiday Hotel; Th 9-9:30 pm; 22 Mar; 52 wks (alt wks with Packard Motors) |
| Colgate-Palmolive-Peet Co | William Esty | NBC-TV 82 | Miss Susan; M-F 3-3:15 pm; 12 Mar; 52 wks |
| General Foods Corp | Benton & Bowles | DuMont | Captain Video; M-F 7-7:30 pm; 2 Apr; 52 wks |
| Jacques Kreisler Mfg Corp | Hirshon-Garfield | ABC-TV 15 | Kreisler's Band Stand; W 8:30-9 pm; 21 Mar; 13 wks |
| Ralston Purina Co | Gardner | ABC-TV 68 | Your Pet Parade; Sun 1:30-5 pm; 11 Mar; 52 wks |
| United Fruit Co | BBDO | CBS-TV | Homemakers Exchange; 1 4-4:30 pm; 27 Mar; 13 wks |
| Wamsutta Mills | McCann-Erickson | CBS-TV | CBS Easter Parade; Sun 12:30-1:30 pm; 25 Mar (one-time) |

## 2. Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| American Tobacco Co | BBDO | CBS-TV | This is Show Business; Sun 7:30-8 pm; 1 Apr; 52 wks |
| Canada Dry Ginger Ale Inc | J. M. Mathes | ABC-TV | Super Circus; Sun 5-5:30 pm; 8 Apr; 52 wks |
| General Foods Corp | Young & Rubicam | CBS-TV | Goldbergs; M 9:30-10 pm; 26 Mar; 52 wks |
| B. F. Goodrich Co | BBDO | CBS-TV | Celebrity Time; Sun 10-10:30 pm; 1 Apr; 52 wks |

## 3. Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| KLOU, Lake Charles, La. | CBS | Ra-Tel Representatives, Inc., N.Y. |
| KOFO, Ottawa, Kan. | Independent | Bowles & Co, Ft. Worth |
| KWHN, Ft. Smith, Ark. | MBS | Sears and Ayer Inc, N.Y. |
| KXLW, St. Louis | Independent | The Bolling Co, N.Y. |
| WDOK, Cleveland | Independent | The Walker Co, N.Y. |
| WKST, New Castle, Pa. | MBS | Robert Meeker Associates, N.Y. |
| WMSC, Columbia, S. C. | CBS | H-R Representatives Inc, N.Y. |
| WVMI, Biloxi, Miss. | Independent | National Time Sales, N.Y. |
| WWDC, Washington | MBS | John Blair & Co., N.Y. |
| WWIN, Baltimore | Independent | Ra-Tel Representatives Inc, N.Y. |

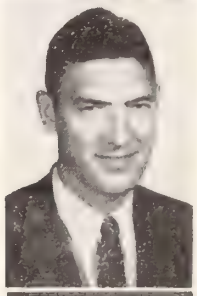
## 4. New and Renewed Spot Television

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| American Tobacco Co | BBDO | KNBH, Hlywd. | Stn break; 26 Mar; 52 wks (r) |
| American Tobacco Co | BBDO | WNBK, Cleve. | Stn break; 31 Mar; 52 wks (r) |
| American Tobacco Co | BBDO | WNBQ, Chi. | Stn break; 27 Mar; 52 wks (r) |
| American Tobacco Co | BBDO | WNBT, N.Y. | Stn break; 28 Mar; 52 wks (r) |
| American Tobacco Co | BBDO | WNBW, Wash. | Stn break; 31 Mar; 52 wks (r) |
| Breyer Ice Cream Co | McKee & Albright | WNBT, N.Y. | Stn break; 19 Mar; 52 wks (r) |
| Bristol-Myers Co | Doherty, Clifford & Shenfield | WAFM-TV, Birm. | 20-sec annemt; 10 Mar; 52 wks (n) |
| Chunk-E-Nut Products Corp | C. J. LaRoche & Co | WNBT, N.Y. | 1-min annemt; 16 Mar; 13 wks (n) |
| Drackett Co | Young & Rubicam | WCAU-TV, Phila. | 1-min annemt; 19 Mar; 13 wks (n) |
| Flex-Let Corp | Ben Sackheim | WCBS-TV, N.Y. | 20-sec annemt; 2 Mar; 52 wks (n) |
| Hoffman Beverage Co | Warwick & Legler | WNBT, N.Y. | Stn break; 1 Mar; 52 wks (n, r) |
| Hudson Coal Co | Clements | WRGB, Schen. | 1-min annemt; 6 Mar; 13 wks (r) |











Numbers after names refer to category in New and Renew:

W. Butterfield (5)
Julien Field (5)
Peter Finney (5)
C. Hathaway (5)
Esther Huff (5)

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments











Numbers after names refer to category in New and Renew:

Ernest A. Jones (5)
Paul McCluer (5)
A. McQuillan (5)
Dave Nyren (5)
Barrett Welch (5)

## 4. New and Renewed Spot Television (continued)

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| P. Lorillard Co | Lennen & Mitchell | KTSL, Hlywd. | 20-sec film; 19 Mar; 52 wks (n) |
| Monsanto Chemical Co | Gardner | WNBT, N.Y. | 25-min prog; 6 Mar; 13 wks (r) |
| Nodrick's Inc | Weiss & Geller | WCAU-TV, Phila. | 1-min annemt; 39 wks (n) |
| Procter & Gamble Co | Benton & Bowles | KTSL, Hlywd. | 20-sec annemt; 7 Mar; 52 wks (r) |
| Procter & Gamble Co | Benton & Bowles | WAFM-TV, Birm. | 20-sec annemt; 10 Mar; 52 wks (n) |
| Rexall Drug Co | Franklin Bruck | KTSL, Hlywd. | 1-min partic; 17 Jul; 26 wks (r) |
| Rexall Drug Co | Franklin Bruck | WCAU-TV, Phila. | 1-min partic; 8 Mar; 26 wks (r) |
| Schneider Baking Co | Quality Bakers of America | WNBW, Wash. | 1-min annemt; 20 Mar; 26 wks (r) |
| Sunshine Biscuits Inc | Cunningham & Walsh | WCAU-TV, Phila. | 1-min partic; 19 Mar; 13 wks (r) |
| Trico Products Corp | Baldwin, Bowers & Strachan | WNBQ, Chi. | Stn break; 1 Mar; 52 wks (r) |
| Waffle Corp of America | J. M. Korn | WNBT, N.Y. | 1-min annemt; 13 Mar; 26 wks (n) |
| Waffle Corp of America | J. M. Korn | WTOP-TV, Wash. | 20-sec annemt; 20 Mar; 13 wks (n) |

## 5. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Hiram Ashe | Hiram Ashe Associates, N.Y., pres | Morton Freund Advertising, N.Y., exec |
| Max B. Berking | McCann-Erickson, N.Y., copy researcher | Maxon, N.Y., asst acct exec |
| Donald K. Beyer | Transocean Airlines | Comstock & Co, Buffalo, acct exec |
| Barrett Brady | Warwick & Legler, N.Y., copy chief | Same, vp |
| Walton Butterfield | H. B. Humphrey Co, N.Y., vp | Walton Butterfield Advertising, N.Y., pres (new agency) |
| William Callender | Brand Names Foundation, N.Y., asst to pres | Albert Frank-Guenther Law, N.Y., copywriter |
| Franklyn W. Dyson | Turner, Leach & Co, N.Y., vp in charge radio, tv | Turner & Dyson, N.Y., exec vp (new name) |
| Julien Field | William Esty Co, N.Y., vp | Grey, N.Y., vp |
| Milton Figen | American Wine Co, Beverly Hills, adv mgr | Ted H. Ball & Co, Hlywd., acct exec |
| Peter Finney | Erwin, Wasey & Co, N.Y., acct exec | Same, vp |
| Donald Gibbs | Warwick & Legler, N.Y., member creative staff | Same, L.A., vp |
| Arthur R. Griffes | Merchandising and consultant service | W. H. Long Co, York, merch dir |
| Clemens F. Hathaway | SSCB, N.Y., exec | Same, vp |
| Esther Huff | Radio, tv copy, prod | Comstock & Co, Buffalo, dir radio, tv |
| Tevis Huhn | Warwick & Legler, N.Y., radio dir | Same, vp |
| Glen Jocelyn | Erwin, Wasey & Co, L.A., vp | Earle Ludgin & Co, Chi. |
| Ernest A. Jones | MacManus, John & Adams, Detroit, vp | Same, N.Y., vp in charge of new office at 444 Madison Ave. |
| Ivor Kenway | United Cerebral Palsy Associations, N.Y., pub rel consultant | Grey, N.Y., exec |
| Bob Knapp | Schwimmer & Scott, Chi., radio, tv copy chief | Same, exec dir radio, tv |
| Paul McCluer | NBC, Chi., central div sls mgr | Wade, Chi., asst gen mgr |
| Albert D. McCoy | Adv exec | Comstock & Co, Buffalo, acct exec |
| Alfred W. McQuillan | Sylvania Electric Products, N.Y., dir of planning | Pedlar & Ryan, N.Y., dir of research |
| Werner Michel | Kenyon & Eckhardt, N.Y., prod | Same, assoc radio-tv dir |
| Lawrence D. Milligan | Duane Jones Co, Chi., vp | Biow Co, N.Y., acct exec |
| Garth Montgomery | Kenyon & Eckhardt, N.Y., dir of tv | Same, vp |
| Dave Nyren | Ruthrauff & Ryan, Batto., dir radio, tv | Same, N.Y., dir new prog, talent development |
| J. A. Richards | Executone Communications Systems, N.Y., sls prom, adv mgr | Joseph Katz Co, N.Y., acct exec |
| Wilbur O. Richards | Wilbur O. Richards, Syracuse, pres | Richards & Webb, Syracuse, pres (new name) |
| Thomas H. Shanley | Warwick & Legler, N.Y., prod dir | Same, vp |
| William Spitz | Spitz & Webb, Syracuse, acct exec | William Spitz & Co, pres (new firm ) |
| Charles B. Straus Jr | Federal, N.Y., acct exec | Cunningham & Walsh, N.Y., service exec |
| Hawley Turner | Turner, Leach & Co, N.Y., pres | Turner & Dyson, N.Y., pres (new name) |
| C. R. Vail | Crossley Inc, dir of marketing | Benton & Bowles, N.Y., acct exec |
| Stephen M. Webb | Spitz & Webb, Syracuse, partner | Richards & Webb, Syracuse, vp |
| Barrett Welch | Foote, Cone & Belding, N.Y., dir research | SSCB, N.Y., acct exec |

## 6. New Stations on Air

| STATION | DATA | OPENING DATE |
|---|---|---|
| CKFH, Toronto | 1,000 watt independent 970 kc | 21 Feb |
| KBIS, Bakersfield, Cal. | 250 watt independent 1400 kc | 28 Feb |

## 7. New Network Affiliations

| STATION | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| KRNT, Des Moines | ABC | CBS (eff 15 Jun) |
| KSCJ, Sioux City, Ia. | CBS | ABC (eff 15 Jun) |
| KSO, Des Moines | CBS | ABC (eff 15 Jun) |
| WNAX, Yankton, S. D. | ABC | CBS (eff 15 Jun) |

# No. 1 IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

# News

## IN IOWA, WHO IS THE PREFERRED NEWS STATION

In every Iowa Radio Audience Survey from 1938 to 1950, inclusive, the vast majority of all Iowa men and women have ranked NEWS at the top of their "most-liked programs" list. In 1949, when the study below was tabulated, News was first choice for 72.6% of all women, 79.0% of all men surveyed. In 1950, the preference went up to 76.1% for women, 82.9% for men.

**STATIONS PREFERRED FOR NEWSCASTS**
(Percentages based on number who usually listen to news during the period named)*

| Usually Listen to Station: | Morning News | Noon-time News | Supper-time News | Late Evening News |
|---|---|---|---|---|
| WHO | 44.5% | 47.3% | 47.6% | 50.6% |
| "A" | 12.1 | 11.0 | 11.3 | 11.5 |
| "B" | 4.8 | 2.7 | 3.2 | 4.0 |
| "C" | 4.0 | 3.2 | 2.9 | 1.3 |
| "D" | 3.9 | 2.6 | 2.7 | 2.8 |
| "E" | 3.9 | 4.9 | 6.0 | 9.7 |
| "F" | 2.9 | 2.9 | 3.4 | 3.9 |
| "G" | 1.7 | 1.5 | 1.6 | 0.2 |
| "H" | 1.7 | 2.4 | 2.6 | 1.8 |
| "I" | 1.7 | 2.4 | 2.5 | 2.4 |
| "J" | 1.5 | 1.9 | 1.1 | 0.8 |
| "K" | 1.3 | 1.6 | 1.3 | 1.2 |
| "L" | 1.2 | 0.5 | 0.7 | 1.0 |
| "M" | 1.2 | 1.2 | 0.1 | ** |
| "N" | 1.0 | 1.8 | 2.0 | 1.8 |
| "O" | 0.7 | 1.2 | 0.9 | 0.3 |
| "P" | 0.7 | 1.2 | 1.1 | 0.8 |
| All others | 11.2 | 9.7 | 9.0 | 5.9 |
| | 100.0 | 100.0 | 100.0 | 100.0 |

*Figures have been weighted for correct proportions of men and women living in urban, village and farm homes.
**Less than one-tenth of one per cent of all stations named.

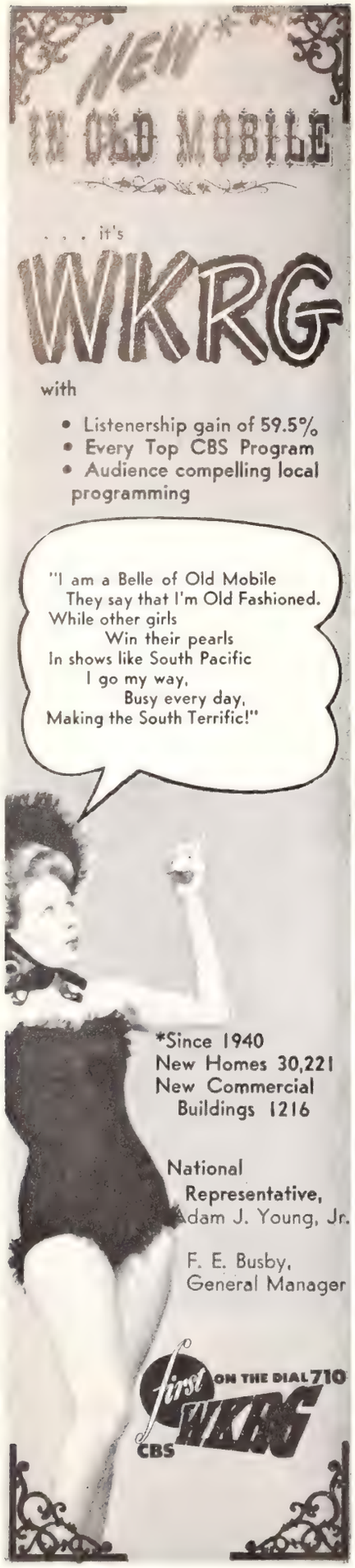
In Iowa, more people like *News* than like any other type of radio program—and more people prefer WHO News to that of any other station.

This is Point One in the Five-Point System of Programming Evaluation, which helps explain WHO's outstanding position as a public facility and as an advertising medium, in Iowa Plus. We suggest your consideration of this and the other four points as vital factors in time-buying.

**WHO**
**+ for Iowa PLUS +**
**Des Moines . . . 50,000 Watts**
**Col. B. J. Palmer, President**
**P. A. Loyet, Resident Manager**



**FREE & PETERS, INC.**
**National Representatives**




## *New developments on SPONSOR stories*

**P.S.**

**See:** "Television program costs"

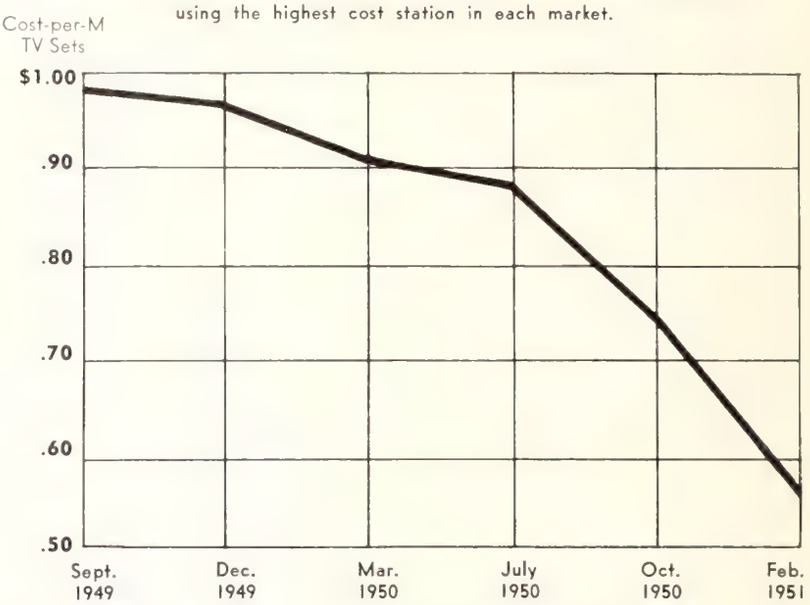
**Issue:** 22 May 1950, p. 25

**Subject:** TV costs up but progress is being made

Chart and data below, prepared recently by the Katz Agency, Inc., shows the trend in spot TV cost-per-thousand. Figures are based on one-minute Class A film rates. As the chart shows, cost-per-thousand has been going down steadily and is now tending to level off.

### *Cost-per-M TV Sets, Sept. 1949-Feb. 1951*

Based on the combined open one-minute Class A film rates for all markets using the highest cost station in each market.




| | | | One-Minute Class A Film Rate— Using Highest Cost Station in each market | | | |
|---|---|---|---|---|---|---|
| Date | U.S. Total TV Set Count NBC Estimates | No. of TV Markets* | Open Rate | Cost-Per-M | 260 Time Rate | Cost-Per-M |
| Sept. 1, 1949 | 2,310,000 | 45 | $2,191.00 | 94.8c | $1,804.56 | 78.1¢ |
| Dec. 1, 1949 | 3,497,000 | 54 | 2,634.50 | 75.3 | 2,154.95 | 61.6 |
| Mar. 1, 1950 | 4,835,000 | 57 | 3,014.50 | 62.3 | 2,420.48 | 50.1 |
| July 1, 1950 | 6,510,500 | 61 | 3,884.50 | 59.7 | 3,115.85 | 47.9 |
| Oct. 1, 1950 | 8,269,400 | 62 | 4,389.50 | 53.1 | 3,669.05 | 44.4 |
| Feb. 1, 1951 | 11,142,500 | 62 | 5,716.00 | 51.3 | 4,809.03 | 43.2 |

*Fort Worth and Dallas have been counted as one market.

**P.S.**

**See:** "Bakers on the air"

**Issue:** 25 September, 1950, p. 23

**Subject:** National and local firms join in special air promotion

Organizations allied to the baking industry have joined in a radio and TV salute to the Bakers of America on 10th anniversary of bread enrichment (with vitamins); kick-off was in late March. Tied in were organizations including Standard Brands, Inc. (Fleischmann division) with an ABC-TV Easter Sunday telecast; Anheuser-Busch, Inc., with its 31 March *Ken Murray Show;* and, for local bakers, a series of radio transcriptions worked out by Merck & Company.



1.

A rich matador put a sorrowful end-ta
Manuel's calls at his girl's hacienda.



2.

"I'll fight a bull and win back this eyeful,"
Said he—but much better he'd picked out a rifle!



3.

For Manuel-type labor just showed to each neighbor
That the bull is odds-on, if you don't know your saber.

4.

MORAL: For a killing in the Dayton market, use a proven sales weapon—Dayton's first—WHIO-TV.

## To Win Dayton* Markets

# THE SHOW MUST GO ON

# WHIO-TV

* Dayton and the whole surrounding Miami Valley is dominated* by Dayton's first and favorite TV station, WHIO-TV. Let National Representative, G. P. Hollingbery Company, submit the figures that prove it—and all the market data that showing can do for your sales!

CHANNEL 13
whio-tv -AM -FM
DAYTON, OHIO

** Pulse January report shows that WHIO-TV had 8 of top 10 televised shows'*

# *Don Lee's checkerboard spot plan means better availabilities ...greater circulation*




You get better availabilities at lower cost when you buy KHJ, Los Angeles, KFRC, San Francisco and KGB, San Diego.

These key stations of the Mutual-Don Lee Network deliver your selling message to a wider range of people at low cost. Ask your Don Lee or Blair man how checkerboard programming makes this possible.

*Represented Nationally by* JOHN BLAIR & COMPANY




"CONTENTED HOUR" (10-10:30 P.M.) WAS AMONG SHOWS WHICH JUMPED TO CBS TO FORM STRONG SUNDAY NIGHT LINEUP

# How Carnation invests $2,400,000 in air media

**Bulk of budget goes to air because evaporated milk firm needs mass coverage at low cost. Its "Contented Hour" is one of oldest shows in radio**

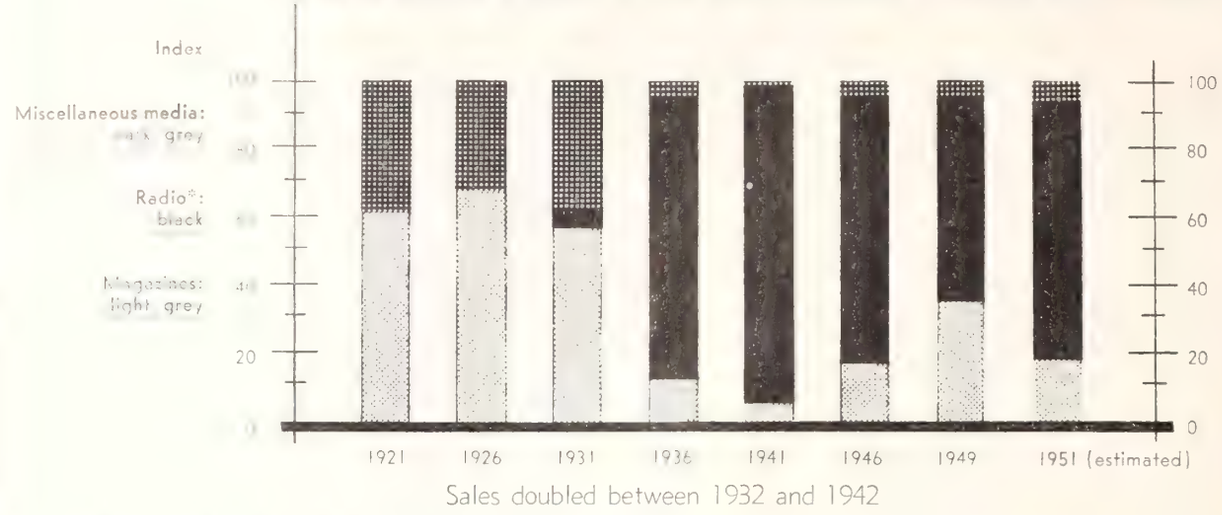



Elbridge A. Stuart, the man who founded the Carnation Company, was no starry-eyed romantic. While thousands of adventurers thronged the Seattle docks in 1901 waiting for boats to carry them to the Alaskan gold fields, this conservative Quaker business man turned his back on the lure of overnight fortune. Instead, he applied good salesmanship and canny advertising to the merchandising possibilities created by the gold rush. And in tortoise-like fashion he launched a giant food empire that, at last released figures was doing $245,000,000 in sales yearly. (This includes divisions added since 1926—fresh milk, ice cream, and the Albers Milling Company.)

Carnation's first advertising was directed at the gold prospectors who were outfitting in Seattle. The new evaporated milk firm (launched in Kent, Washington, 1899) had a dramatic

## CARNATION ADVERTISING BUDGET BREAKDOWN:

### Firm has put bulk of budget in radio since it launched "Contented Hour" in 1932




Sales doubled between 1932 and 1942

*Black portion of bar in 1951 includes television

sales message. Tests in the Yukon climate showed that Carnation milk or "cream" as it was called then stood up excellently after being frozen, thawed, and refrozen dozens of times. With the same sagacity which Carnation first used to exploit its milk back in gold rush days, the firm now devotes the bulk of its advertising to radio and television at the rate of about $2,400,000 a year. Evaporated milk, which still is the company's most important product, receives most of the advertising.

Statistics provide the tip-off as to why Carnation has used the air since 1932. Every fourth can of a food sold in the grocery store is evaporated milk. Thus the market is so broad that it cuts across all economic and geographic classifications. Evaporated milk is used everywhere, from metropolitan centers like Chicago and New York to the swamplands of Louisiana.

"This is truly a mass-market audience and to reach them a mass advertising medium must be used," comments Norman Best, Erwin, Wasey & Company (Los Angeles) vice president who handles the account. Carnation has been one of the agency's top clients since 1918.
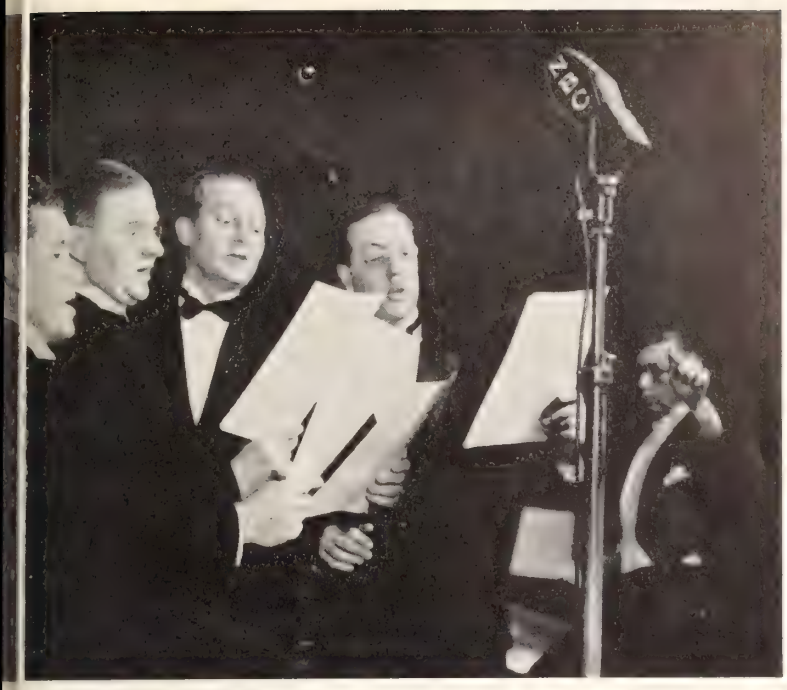
"Any analysis shows that radio is still one of the best media for reaching all income levels, age brackets, and geographic areas. To reach that market in print would call for a large list of both magazines and newspapers," Best says. Carnation has to watch its radio strategy carefully. Its nearest rival, Pet Milk Sales Corporation, has a strong air lineup: the potent *Fibber McGee and Molly* on NBC; *Mary Lee Taylor*, a daytime radio show on NBC; and every third week of the *Four Star Revue* on NBC-TV at a total cost of about $2,500,000 a year. Gardner Advertising Company, St. Louis, is the Pet agency.)

Carnation uses no tricky radio technique for reaching its mass market. The basic weapon in its broadcasting approach is the *Contented Hour*, one of the oldest shows on the air. The format has been changed somewhat through the years, networks have been switched, and time slots moved around, but the objective is always this: to provide warm entertainment that attracts the whole family. It's that simple, but it keeps the Carnation cans moving off grocery shelves. By now every third infant in the U.S. is raised on Carnation milk. Between 1932 and 1942, the *Contented Hour* was virtually the only advertising effort by this company; in this period evaporated milk sales more than doubled. These two facts spell out one of radio's outstanding success stories.

Blanket radio coverage is supplemented by local foreign-language shows in New York and the Southwest and special announcement campaigns to



Recent developments: "Burns and Allen" TV show launched, "Family Party" dropped on radio






OLD "CARNATION CONTENTED HOUR" STRESSED SEMI-CLASSICAL MUSIC. NEW SLANT IS POPULAR MUSIC TO REACH MOTHERS

bolster particular markets. By spending about $1,000,000 a year for the *Burns and Allen* TV show, Carnation is reinforcing its radio schedules in about 50 markets.

The sponsor's most recent strategic move—dropping of the *Carnation Family Party* after 24 March—highlights one audience problem Carnation has been grappling with for several years. A daytime program would appear to be a must for an advertiser selling a grocery item, particularly if he has the resources to buy both an evening and a daytime show. Carnation found the problem is not acquiring a show—there are plenty available. The crucial factor is a good time slot on the right stations. Carnation thought its *Family Party* was a top-notch daytime program when it expanded the show from the CBS Pacific network to a nationwide hookup. It still likes the zany audience participation program, but its Nielsen 4.4 rating was creating no joy around Carnation's world headquarters in Los Angeles. The report along Radio Row is that Carnation wanted CBS to move the show out of its 10:00 to 10:30 a.m. Saturday period. But the network had none of its prime daytime periods available. The rush for the best daytime periods began last year, and the demand shows no signs of slackening.

This is the evaporated milk company's fourth venture into daytime radio on the networks. It tried a serial, *Lone Journey*, on NBC, 1 April, 1946 to 27 September, 1946, switched to CBS on 30 September, 1946, and then abandoned the show on 26 September, 1947. It was the same problem—the program was fine, but the sponsor could not break into the established listening blocks.

It is probable that a future attempt to get into daytime radio will be made when the opportunity for buying a good time slot presents itself.

Daytime listening has always been the uppermost factor in the evaporated milk advertiser's use of spot radio. Announcements are placed adjacent to strong-pulling women's shows. Example of the way this advertiser buys radio to hit special markets is their sponsorship of the *Jewish Philosopher* on WEVD, New York, for the last 12 years. This daytime Yiddish show across the board pushed up sales among the city's large Jewish population and won enthusiastic support from Jewish grocers. The *Jewish Philosopher*, a jolly, effervescent veteran broadcaster by the name of C. Israel Lutsky, weaves commercials into folksy talks that are packed with rich emotion. In one commercial (he writes them himself) listeners were told: "What greater gift can be bestowed upon a woman than a healthy, petal-soft baby? It is enough to make a mother dance and sing! Yes, many mothers do sing and dance for joy! Why? Because their babies are fed on Carnation milk."

The most recent move in the spot radio field was aimed at exploiting the Mexican-American market on seven stations in Brownsville, Corpus Christi, Austin, San Antonio, Laredo, El Paso, and San Diego. The half-hour shows

(*Please turn to page* 50)



### *Ad chief Willis started as tax man*

Carnation's ad chief, Paul H. Willis, likes his corporations large and roomy. His first post after graduating from the University of Chicago School of Business was with the Kraft Foods Company. Starting as a tax specialist in 1933, six years later he transferred to the ad department. In 1942, he was upped to assistant advertising manager. The move to Carnation was made in 1945 where he was named advertising manager of the parent company. In 1948, his job was enlarged when he became general advertising manager of the Carnation Company and subsidiaries.



# What sells

**New co**

over-all In San Francisco, a woman said: "I like radio. I get the idea more by hearing a description. An aural ad really brings the sales points out."

A man queried in Washington, D. C., remarked: "I pay more attention to print than to what I hear. Got in the habit of reading ads in the newspaper."

These two conflicting sentiments are exact quotes from the voluminous data in over 50 studies made by the Advertising Research Bureau Inc. (to test media effectiveness at the retail level). They form part of the mounting evidence indicating existence of two unique new "markets," barely hinted at before.

To advertisers, market analysis by sex, age, income, and national origin is old hat. This revolutionary new way of looking at potential customers, however, has nothing to do with traditional divisions; it cuts sharply across them all. ARBI's scientific interviews at store counters have piled up first-hand evidence for a conclusion which psychologists have only theorized about—namely, that some people are most strongly influenced by what they hear, others by what they read.

The importance of this new and as yet not completely proved concept becomes clear when you consider the traditional resistance of department store management to radio advertising. These local retailers, many of them controlling budgets running in six figures, are geared up for print advertising almost exclusively. The new ARBI concept will give such operators cause for thought. For it indicates that the

### *QUOTES from "newspaper-minded" customers*

*"Newspaper. Most people sit down and read the newspaper. You don't always get tuned in on the ads."*

*"It depends. I read everything in the newspaper. My opinion is that I get more from the newspaper."*

*"On the radio it's difficult to catch everything and they seldom repeat. Unless you have a pencil ready, you don't get what they say. In the paper you can go over it again."*

*"Newspaper. When you advertise on the radio they want to get rid of something in a hurry. I feel better merchandise is advertised in the newspaper."*

*"The newspaper is more impressive. After you see an ad in the paper it stays with you. With radio, it goes in one ear and out the other."*

*"Newspaper, for my money. You can see what you're getting. I saw just the watch I've been wanting for a long time. It was a beautiful ad."*

*"Newspaper. I got in the habit of getting Sears' circulars long before radio started advertising."*

*"I don't know. The radio reaches more people, but I saw it in the newspaper. My husband is hard of hearing so we don't listen to the radio much."*

### *QUOTES from "radio-minded" customers*

*"Radio reaches more people. I don't believe people will read ads unless they're definitely interested. You can't help but hear radio ads."*

*"Oh, radio. Everyone listens to the radio. My folks don't read well and they get it all on radio. I know the younger marrieds all hear the radio and don't read ads. They are dry and something you don't read unless you are actively wanting it. Radio will sell you what you've never thought of."*

*"I am too lazy to read the newspaper after I get home at night, so we listen to the radio at breakfast and in the evening."*

*"Radio brings me into the stores and shops. I have some trouble with my eyes and can't read but for a few minutes a day. So you see, the radio is the only advertising agent to reach me."*

*"Radio, definitely. I never read the newspaper. I have the radio on 24 hours a day. We take all four newspapers and never see an ad. I don't believe people read ads unless they're looking for an apartment or furniture."*

*"Radio. You have to listen. You can skip newspaper ads. We have the radio on to catch the news. We read the newspaper too but I don't believe this was in the newspaper."*

# our customer - - sight or sound?

## lding out of research in stores indicates

## me customers are sold by radio alone, others by print alone

retailer who uses newspapers exclusively is automatically losing out on a large slice of his potential market: he is missing completely those people who are influenced strongly by radio, little or none at all by newspapers.

Access to continuous research studies gives national advertisers a better understanding of the media they need to achieve maximum results. Few national firms put all their eggs in one media basket. For those who still believe in newspapers or magazines only, however, the ARBI concept may suggest another look. Conceivably, network or national representative selling teams may draw upon ARBI evidence in months to come as they angle for such new business. Much depends upon future corroboration of the present evidence.

Whether the ARBI concept has influence on the national scene or not, it stands out as one of the most interesting recent research developments. Such theoretical developments come few and far between in what is essentially a yardstick-toting rather than an analytical field.

ARBI never aimed originally at analyzing the *why* of retail advertising. The Seattle-centered research outfit set out to pit radio's pulling power against the advertising effectiveness of newspapers (What pulls 'em in? SPONSOR 19 June 1950). In each test, it enlisted the cooperation of a local store, asked the manager to advertise the same item simultaneously in newspaper ads and radio announcements. To make the test fair, equal amounts of money were spent in each medium. When customers came in to the store to buy this particular product, they were quizzed closely by the "research department of the store" to discover what had influenced the sale. More than half of those interviewed credited either radio or newspaper advertising, or both, for having brought them in.

As months went by and studies began to pile up from Montana, Utah, California, Washington, Oregon, Oklahoma, Washington, D. C., and elsewhere radio's superior pulling power showed itself. Today, as ARBI starts its second year, the 50-test average indicates that 25.6% of the customers drawn by advertising credited radio with the punch that sold them. Newspapers, on the other hand, were mentioned by 21.7%. Another 7.8% said that both media had influenced them, while 44.9% had miscellaneous other reasons for coming in to buy the test item.

Concrete figures to show media effectiveness were ARBI's aim. Gradually, however, the hundreds of answers to one query in their questionnaire began to stir the imagination of chief ARBI researcher Joseph Ward. The question went: "In your opinion, do you think we get better results from newspaper or radio advertising?"

Skilled ARBI interviewers, posing as employees of the stores' research department, jotted down the flood of candid opinions that were forthcoming. They form a revealing cross-section of people's attitudes toward radio and newspaper advertising and toward the two media in general (see additional quotes, opposite page).

Results by Washington, D. C., residents who flocked to that city's two Sears & Roebuck stores are typical. Ads in the *Times-Herald* and announcements over WWDC plugged a variety of shoes over a four-day period begin-

(*Please turn to page* 67)

***How radio, newspapers fared in ARBI's first 50 surveys***

| TRAFFIC BREAKDOWNS | RADIO | NEWS-PAPERS | BOTH | OTHER REASONS | TOTAL |
|---|---|---|---|---|---|
| **Traffic drawn to store** | 1947 | 1653 | 597 | 3411 | 7608 |
| **Percent of traffic** | 25.6% | 21.7% | 7.8% | 44.9% | 100.0% |
| **Traffic purchasing** | 1132 | 923 | 402 | 1160 | 3617 |
| **Percent traffic purchasing** | 58.1% | 55.8% | 67.3% | 34.0% | 47.5% |
| **Percent dollar value of purchases** | 45.7% | 18.7% | 12.9% | 22.7% | 100.0% |

# Why White Tower fell for spot radio

**Radio pulled new trade into hamburger Towers so effectively that firm has doubled and redoubled budget—mainly for after-midnight d.j.s**



AD AGENCY-CLIENT PLANNING LICKED "HAMB

spot On the surface, there would appear to be nothing romantic about a hamburger and a cup of coffee. Nor would there seem to be anything especially dramatic about a waiter who serves these viands. However, neatly juggling these three humble symbols—hamburger, coffee, and waiter—a sponsor called White Tower Management Corporation, of Stamford, Conn., has evolved within three years a triumphant broadcast sales-success story.

Thanks to spot radio advertising, Whitey, a mythical figure in an immaculate white cap, shirt, and trousers, has blossomed forth into one of America's most esteemed and courteous waiters. Thanks also in part to the same medium, the nation's 210 White Tower restaurants in 18 cities, where Whitey labors, have developed into the leading chain purveyors of hamburgers and coffee.

The White Tower story should interest other spot radio advertisers for what it reveals of showmanship, shrewd planning, and adroit buying of after-midnight announcements and participations—especially on disk jockey shows.

Exactly how successful the White Tower advertising strategy has been, in terms of dollars-and-cents sales rung up on restaurant cash registers, will have to remain in the realm of speculation. White Tower's vice president




DISK JOCKEY SPIELS, LIKE THOSE ON WIP, WNEW, WCOP, HYPOED WHITE TOWER AFTER-MIDNIGHT TRADE TO BIG EXTENT




STIGMA: ABOVE, WILCHER, MORROW, HERSEY, HAUSMAN, WHITLEY MAP OUT RADIO CAMPAIGN WHICH PROVED SUCCESSFUL

in charge of advertising, Arnold Saxe, is so delighted by radio's results, he assumes a hush-hush attitude, perhaps in fear competitors will jump on his bandwagon.

He concedes that White Tower's radio advertising appropriation, initiated on a wide scale in 1949, was doubled in 1950, and doubled once more in 1951. He also concedes that the corporation devotes virtually 100% of its entire regular advertising budget to spot radio. It does continuous, year-round radio spending in 15 to 18 market areas, while it uses the printed medium only to announce openings of new restaurants. But Saxe says cautiously: "We don't release specific figures detailing the actual size of our operations. We want to be thought of as the small local neighborhood hamburger restaurant on the corner."

SPONSOR, doing a little pencil work, estimates White Tower is now spending well over $200,000 on spot radio. Certainly, the restaurant chain is a titan in its field. According to *Food Topics Magazine*, Americans spend about $2,700,000,000 a year for beef hamburgers in restaurants, and about $500,000,000 for restaurant coffee. White Tower undoubtedly gets its share of this business as it is a leader among hamburger-coffee emporia chains.

Its closest competitor is probably Nedick's, Inc., New York, whose 90 snack-stands, according to advertising manager Daniel B. Scully, spend $200,000 annually for spot radio.

The story of White Tower's plunge, emergence and growth in broadcast ad-

(*Please turn to page 54*)

### *What White Tower was out to accomplish with radio*

1. **Women were staying away from White Tower's 210 restaurants. They were considered "hamburger joints." Singing commercials promoted polite waiter, friendly atmosphere, cleanliness. Women flocked in.**
2. **White Tower's 24-hour service was paying off in daytime, but not as well after midnight. To make the night overhead pay, disk-jockey shows were used. Insomniacs, night owls, late workers were attracted.**
3. **During busy hours, White Tower stools were filled up. How to increase business, yet not overflow restaurants at expense of customers' comfort? Housewives were urged to "take out bagfull" for family.**

***FUTURE:*** **Kiddies are great hamburger-lovers. Future radio pitch will probably encourage small fry to have folks dine out at local White Tower.**



Kaiser Frazer televised Foshion Academy award as live commercial. Three-minute plug used 54 people

# Today's top commercials: network TV

**PART THREE**
OF A FOUR-PART SERIES

**Striking efforts range from Texaco pitchman to low pressure of Congoleum-Nairn's Garroway**

**TV** With TV a blue-chip advertising medium, and getting more so every month, a sponsor has plenty riding on each golden minute of commercial time.

This third in a series of articles on top-notch commercials pays tribute to ingenious network TV efforts that wring maximum return from those brief golden moments. All but one are live productions, varying in complexity from the elaborate Lucky Strike commercial to the simple Sanka Coffee plug by Molly Goldberg.

Following the procedure used in previous issues, SPONSOR selected the following commercials on the basis of an informal poll of advertisers and agency executives. They represent a group of the most arresting and sales-effective commercials on video today, though not necessarily the only group which might be chosen by ad men. Included are straight monologues done by the program's star, musical productions, demonstrations, integrated dramatic commercials, and direct selling spiels.

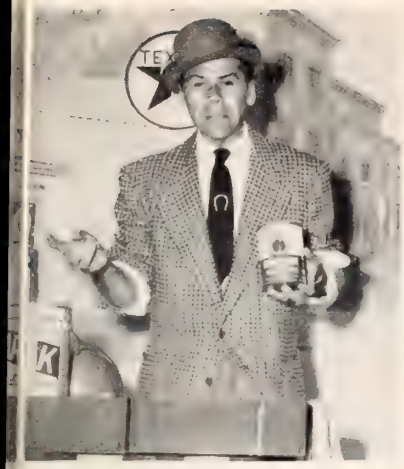
Here are the products sold by SPONSOR's nine outstanding TV network commercials:

*Congoleum, Linoleum, Congowall* (Congoleum-Nairn, Inc., agency McCann-Erickson, Inc.); *Lucky Strike Cigarettes* (American Tobacco Company, agency BBDO); *Sanka Coffee* (General Foods Corp., agency Young & Rubicam, Inc.); *Henry J. Kaiser* (Kaiser-Frazer Corp., agency William H. Weintraub & Company, Inc.); *Westinghouse Refrigerators* (Westinghouse Electric Corp., agency McCann-Erickson, Inc.); *Old Briar, Model, Dill's Best, Tweed Smoking Tobaccos* and *Copenhagen Snuff* (U. S. Tobacco Company, agency Kudner Agency, Inc.); *Fire Chief and Sky Chief Gasoline, Havoline Motor Oil, Marfak Lubrification* (The Texas Company, agency Kudner Agency); *Lipton Tea* (Thomas J. Lipton, Inc., agency Young & Rubicam, Inc.); *Armstrong Quaker Rugs, building materials, hard-surface floor coverings* (Armstrong Cork Company, agency BBDO).

Outstanding commercials were also attributed to the following products:

*Quaker Oats* (Quaker Oat Company, agency Sherman & Marquette); *Anchor-Hocking Beer Bottles* (Anchor-Hocking Glass Corp., agency William H. Weintraub & Company, Inc.); *Old Gold Cigarettes* (P. Lorillard Company, agency Lennen & Mitchell, Inc.);

(*Please turn to page* 68)



## Texaco Gas, Oil, Grease

Kudner Agency, Inc. Pitchman Sid Stone provides one of high spots on Texaco "Star Theatre" (NBC-TV, Tuesday 8:00-9:00 p.m.). His humorous burlesque of the sidewalk spieler, complete with mumbo-jumbo speech, mixes smiles with sales points for Texaco products.

## Sanka Coffee

Young & Rubicam, Inc. Molly Goldberg's personal charm carries through commercials on "The Goldbergs" (CBS-TV). She delivers them in character, weaves in story line. Molly belongs to same soft sell school as tea-drinking Arthur Godfrey ("Talent Scouts" for Lipton).






## Lucky Strike Cigarettes

BBDO. Elaborate commercials are rule for American Tobacco Company. New ones each week, employing up to eight actors, are enacted on "Your Hit Parade" (NBC-TV, Saturday 10:30-11:00 p.m.) and "This is Show Business" (CBS-TV, Sunday 7:30-8:00 p.m.).

## Congoleum-Nairn Prods.

McCann-Erickson, Inc. Genial Dave Garroway (NBC-TV, Sunday 10:00-10:30 p.m.) wanders through TV studio to do commercials for Congoleum-Nairn. Garroway's biggest asset is sincerity. Some of his best selling is done flat-footed before the camera.





## Westinghouse Prods.

McCann-Erickson, Inc. Winsome Betty Furness demonstrates appliances on "Studio One" (CBS-TV, Monday 10:00-11:00 p.m.). Surveys show program brought sales for 44% of dealers in one area, sales for 33% of the dealers in another.

## U. S. Tobacco Prods.

Kudner Agency, Inc. Ultimate in integrating commercials into program is found on "Martin Kane, Private Eye" (NBC-TV, Thursday 10:00-10:30 p.m.). Tobacco shop serves as Kane's "headquarters," where sales pitch is woven into plot skillfully.






## Kraft Cheese

J. Walter Thompson Company. Attractive pair of models whip up tasty canapés, sandwiches, cheese dishes as viewers watch "TV Theatre" commercial breaks (NBC-TV). Speed-up cooking technique gives announcer Ed Herlihy chance to explain complete recipe in two minutes.

## Armstrong Cork Prods.

BBDO. Huge 40-foot long set displays Armstrong Cork products. "Host" Nelson Case or Kay Campbell demonstrate wide variety of products between acts of Armstrong's "Circle Theatre" (NBC-TV, Tuesday 9:30-10:00 p.m.) Armstrong ranks first among hard floor coverings.



# This time the educators' lobb

**Dangers to sponsors in drive for TV channel allocation include further tightening of scarce network time.**

**Climax of well-organized campaign may come this spring**

overall This spring, as every spring for the past 21 years, there will convene at the Deshler-Wallick Hotel in Columbus, Ohio, the Institute for Education by Radio, under the auspices of Ohio State University. Typically, well over 1,000 persons register for what is the daddy of all educational clinics and the sounding board, preeminent, of educational attacks upon advertising. This year the focus will be on television, about which the schoolmasters and academicians, and their allies, have very specific notions.

Advertisers may well be piqued by what will presently emit from Columbus. Certainly their curiosity must be aroused. A great deal of what will be proposed at the Institute goes to the roots of status quo in advertising, of free-wheeling in TV, and of private licensing as established in radio, and now extended into the newer medium. None of this is merely conversational. The present campaign of "education" is perhaps the best organized in all the years with the best chance of getting results. Some believe that important segments of the Truman administration are strongly disposed to appease "high brow opinion." In any event, all this very directly concerns sponsors because it amounts to a realistic, calculated, and clever attempt to alter the economic base of a new advertising medium, and introduce broadcasting by public institutions enjoying arbitrary priorities of access to the air.

Significantly, the chairman of the Joint Committee for Educational Television, spearhead of the campaign to secure "reservation" of TV channels for education, is the long-time director of the Ohio State project. He is Dr. I. Keith Tyler, an earnest, smiling, balding professor of education. The Committee itself represents half a dozen collegiate associations and has a paid counsel, Gen. Telford Taylor, former FCC general counsel, an urbane, attractive, and knowledgeable spokesman.

The one woman on the Federal Communications Commission, Frieda Hennock of New York City, has been a leading spirit, probably the mainspring, of the present campaign, quoting her, "to determine, perhaps for all time, how and by whom television is to be used." Miss Hennock is the star performer of the center ring at Columbus. It is fair to put it that way for many of the educators familiar with the spring Institutes have themselves described the goings-on as a three-ring circus.

Psychologically, and bear this in mind, the television channel issue represents a grand chance for the Ohio State Institute to restore its own prestige, which has dropped in recent years due to a mixture of unbearable congestion in the Deshler-Wallick halls, suites, and cocktail lounges plus the repetition of too-familiar themes and too-familiar speakers. The three-ring circus aspect, in short, bewildered, bothered, and bored, then drove away, some of the very individuals who now rally behind Tyler's nominal leadership. Tyler and his colleagues will not fail to make all the hay they can while the present opportunity shines.

And yet only a few months ago this agitation of education might have seemed, forgive the pun, academic. That was before the current display of public relations and publicity skills. One of the masterminds of the appeal

### *Why "education" strategy on TV channels concerns advertisers*

**The present, and vigorously pressed, campaign of "education" to secure up to 25% of all available TV channels in the United States is of direct concern to sponsors for the following reasons:**

1. **Sponsors plan the spending of millions of dollars months and years ahead, basing decisions and choices on known conditions. Educational "reservation," should it possibly become the law of the land, would alter the known conditions (for advertising)**
2. **Educational "reservation" would confuse, complicate and constrict the TV advertising medium**
3. **If the "if" of education "sharing" became a reality, sponsors would have a shotgun marriage forced on them**
4. **"Reservation" of one TV channel in every community would impair convenience of networks, and hamper national advertising**
5. **"Reservation" might force advertisers out of peak evening hours**

# eans business




N.Y.U.'s Siepmann, FCC's Hennock lead battle for educational channels




**Heavy artillery** in educators' crusade for TV channels are the New Republic, and figures shown in pictures at right. Siepmann (above) is professor who co-authored FCC's "Blue Book," irking broadcasters



Publicist Bernays, WNYC's Siegel are other important cogs in campaig

to the public, and to key moulders of opinion, is none other than Edward L. Bernays.

It may be asked by advertisers: is it just because they are teachers, and teachers of teachers, that these Ohio Staters return again and again to the attack upon broadcasting under commercial sponsorship? Over-simply, yes. Everything they believe in and stand for impels educators to go beyond the classroom to the outer world. It amounts to saying, philosophically, that they recognize that education, truly, begins beyond the classroom. Hence their efforts through the years to influence first radio, and now television.

But "influence" is no longer the right word. Commercial broadcasters, networks and locals alike, would welcome the "influence" of educators in TV, as in radio. The commercial industry puts the question in reverse, asking "What is education going to do for television?" and not, "What is television going to do for education?" The academicians reject cooperation. They want actual licensed control in their own names of TV stations. They want no less than 25% of all the available channels. An essential part of their argument is grounded in now-or-never fears. Educators see the FCC's engineering miscalculations, and the subsequent freeze, as a lucky break for education, allowing its belated drive to take shape. Of the 107 TV stations now in actual operation, only one, WOI-TV at Ames (Iowa State University) is licensed to an educational institution. (Parenthetically, this station is criticized in its home state for accepting part of its program service from sponsor sources.)

The always invidious word "monopoly" is thrown around a good deal. TV channels are limited to 12 in the very high frequencies, plus a proposed additional 42 in the ultra-highs. Not enough channels to go round puts a particular premium on allocation. But it isn't just "education" which mutters darkly of "monopoly." Some commercial telecasters see the same threat from business rivals who got there firstest with the mostest. Du Mont, for instance, often feels it gets much the worst of it from the NBC and CBS powerhouses, not to mention the A.T.&T. coaxial cable.

Advertisers heretofore have not needed to pay over-much heed to the yattata-yattata of the pedagogues. By 1935 the debate seemed to have been decided, by the public, in favor of things as they were. The broadcasters had learned, and advertisers, too, what limits had to be observed. They knew from trial and error how to behave in the American family parlor to which they were welcomed as popular guests. But all through the past 30 years advertising on the air kept rankling some fine arts-loving professors who could never forgive advertising nor accept the verdict of the masses. On the subject of radio, scholars trained in the exact statement ideal of science would sound off with reckless exaggeration. Radio was a good year in-year out whipping boy.

If the educators have their way, and this will be the main platform at Columbus, television will no longer be permitted, by law, to be just like radio but will be divided, by law, between commercial licensees, on the one hand, and non-commercial educational licensees, on the other. They demand the "reservation" of one TV channel in every community, this "reservation" to run 30 years, or until 1981, so that no immediate failure to take up an available channel, for lack of funds or initiative, would shut out education for the future.

And so the new debate shapes up into a ding-dong-daddy battle of words, attitudes, and political maneuvers. This time the educators are lining up Congressmen. But so are the commercial

*(Please turn to page 61)*

## 1. ANA: radio costs rising

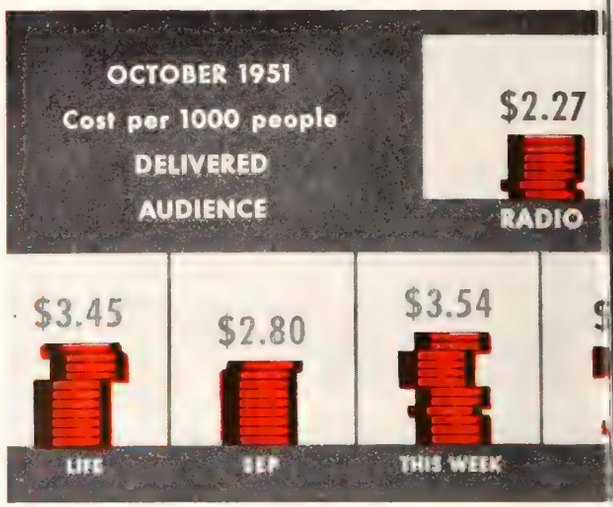
## 2. NBC: radio costs l

***Increase in time cost per 1000 homes reached by CBS, NBC programs****

Based on average audience figures (National Nielsen Radio Index) (Oct.-Nov. 1949 and Oct.-Nov. 1950. Cost figures computed by ANA

| | Oct.-Nov. 1949 | Oct.-Nov. 1950 |
|---|---|---|
| ***For 21 CBS Nighttime Programs*** | | |
| U. S. radio homes | 39,281,000 | 40,700,000 |
| Average audience per broadcast | 13.3 | 10.5 |
| Average of homes reached during average minute of broadcast | 5,224,373 | 4,273,500 |
| Gross night hourly rate (full network) | $29,360 | $29,920 |
| Cost per 1000 homes reached | $5.62 | $7.00 |
| Percent increase | | 24.6% |
| | **Oct.-Nov. 1949** | **Oct.-Nov. 1950** |
| ***For 20 NBC Nighttime Programs*** | | |
| U. S. radio homes | 39,281,000 | 40,700,000 |
| Average audience per broadcast | 10.2 | 7.8 |
| Average of homes reached during average minute of broadcast | 4,006,662 | 3,174,600 |
| Gross night hourly rate (full network) | $27,465 | $27,785 |
| Cost per 1000 homes reached | $6.85 | $8.75 |
| Percent increase | | 27.7% |

*Programs selected occupied same time slots in 1949 as in 1950.




# How much is radio time worth?

**ANA raises question again with new survey on "time values."**

**Networks counter with figures showing AM costs lowest among all media**

There may not be a spring offensive in Korea but at its Hot Springs, Va., meeting this week (from 28 to 31 March) the Association of National Advertisers is planning one. The ANA's target: evening radio time rates in TV markets.

Undaunted by the refusal of network heads to meet with ANA when it last brought up the matter (and by the failure of NBC's own move to lower rates), the ANA has prepared a supplement to its July 1950 report on "Radio Time Values." The supplement echoes the original in every key respect, merely brings figures up to date. ANA has indicated again that it wants to see radio rates cut in proportion to the number of TV sets in each market.

The new ANA report points to:

1. An average decline of 21% in the ratings of 21 CBS nighttime shows from October-November 1949 to the same months in 1950; a decline of 24% in the same period for 20 NBC nighttime programs.

2. An increase in cost-per-thousand homes reached of 24.6% for the 21 CBS programs; of 27.7% for the NBC programs.

3. A decrease in radio listening in TV homes which amounts to 82% during the evening hours between 7:00 and 11:00 p.m. In its formula for "reevaluating" radio rates, the ANA report calls the amount of listening which goes on at night in a TV home so negligible that it can be disregarded completely.

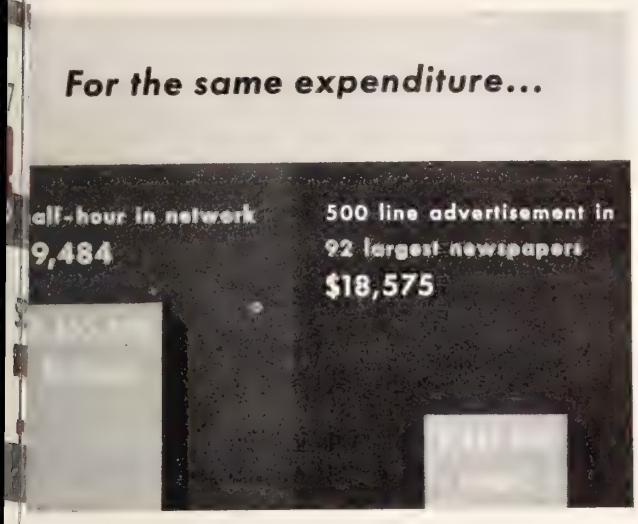
Plainly concerned over the reopening of ANA's rate reduction offensive, the networks unleashed their own sales artillery several weeks ago. CBS beat the ANA to the punch with an ad in the trade press entitled "What's the right time to cut down on radio?"; it appeared prior to ANA's release of its report to members. The CBS ad put all media under examination. Thus CBS' position was clear: Don't judge radio on the basis of what it used to cost; judge it on the basis of what it costs now in relation to other media. Moreover, CBS pointed out, relative to price rises for other commodities radio advertising costs less today than in 1944.

Last week NBC rode into battle, easels and charts at the ready, when it gave a press showing of its "Radio Sales Presentation" at the Johnny Victor Theatre underneath the RCA Exhibition Hall in New York (19 March).

NBC's implicit rebuttal to the ANA contentions was based, similarly, on

## g all media

## 3. CBS: radio cheaper now




**Relative to other commodities, radio is 32% cheaper than in 1944**

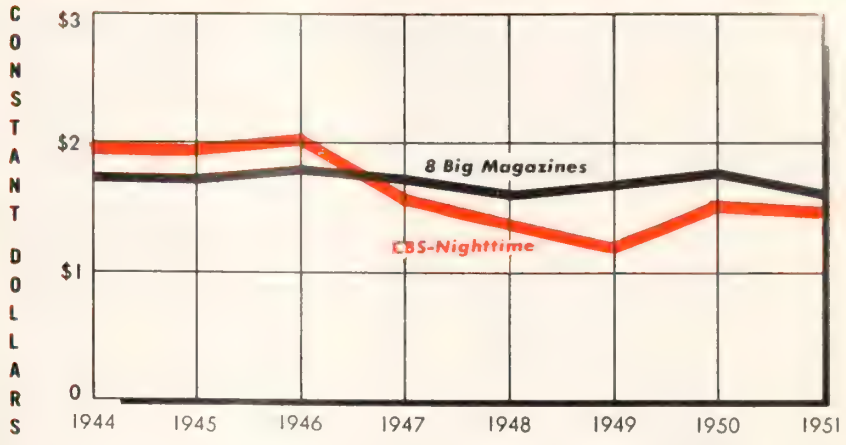



Chart is based on relative value of advertising compared with other commodities expressed in "constant dollars." As you can see, radio has actually plunged downward (32%) relative to general prices. Magazine rates show slight decline of 8%

comparative media figures showing radio's cost-per-thousand far below that for all other media. NBC, moreover, threw up a barrage or two on the subject of difficulties other media may face in the mobilization period. Said NBC's presentation: "Radio is free from rationing and restrictions. It is not affected by shortages of paper, zinc, lead, picture tubes, or transportation."

Another argument the networks will soon be marshalling concerns known deficiencies of the rating services in measuring listening. Network executives point out that with the growing trend to individual set listening the rating services are not properly set up to measure radio's audience. Nielsen does not cover all of the multiple-set listening in his Audimeter homes, the executives contend. Hooper, they say, will tend to record only the listening of those who answer the phone. In this way, listening to personal sets is lost down the drain.

What the networks didn't say, but what many radio men were thinking was: why does ANA persist in its drive for radio rate reduction? Several radio industry figures hit on the following factors:

1. There is a tendency in the mind of advertisers to link radio and TV. The rise in TV circulation is thus assumed automatically to mean a decline for radio alone among media.

2. The possibility that ANA efforts are printed-media inspired. As one relative greybeard in the radio sales picture put it: "Why release a study on 'radio values' only? Why not one on all media? Haven't the other media gone up in cost relative to last year or the year before? Hasn't TV cut into time spent with magazines and newspapers? Haven't magazines been raising their rates consistently?"

Advertisers, meanwhile, pondered the unknowns involved directly in the whole media costs picture. First, to what extent would mobilization-created shortages affect printed media and television? Second, would the government so interpret excess-profits legislation as to make penny-counting for network radio necessary? (All signs point to the fact that the government has become aware of the value of continued advertising.)

If shortages did cramp advertising in printed media (as happened during World War II) then advertisers knew

(*Please turn to page* 75)

## Basis for ANA cost-per-1000 figures

Figures below show decrease in ratings for CBS, NBC nighttime programs. Obviously, as rating drops, cost-per-thousand increases

| | CBS Average 19 Shows | | | NBC Average 16 Shows | | |
|---|---|---|---|---|---|---|
| | Rating | Share | Homes Using Radio | Rating | Share | Homes Using Radio |
| Mar.-Apr. 1949 | 16.2 | 40.7 | 40.0 | 12.6 | 32.6 | 39.2 |
| Mar.-Apr. 1950 | 13.2 | 39.4 | 33.8 | 10.3 | 31.1 | 33.4 |
| Percent decline | 18% | 3% | 16% | 18% | 5% | 15% |
| | **CBS Average 21 Shows** | | | **NBC Average 20 Shows** | | |
| Oct.-Nov. 1949 | 13.3 | 38.1 | 34.9 | 10.2 | 30.2 | 34.8 |
| Oct.-Nov. 1950 | 10.5 | 37.1 | 28.4 | 7.8 | 28.2 | 28.4 |
| Percent decline | 21% | 3% | 19% | 24% | 7% | 18% |

Source: National Nielsen Radio Index—average audience basis



CARPET ADVERTISER FILLS GAPING HOLES IN TV COVERAGE MAP WITH RADIO VERSION OF VIDEO SONG PROGRAM

# TV leads Mohawk to radio

**In 26 markets, carpet firm returns to medium which it dropped 16 years ago**

spot Two years ago, Mohawk Carpet Mills, Inc., switched the bulk of its advertising budget from printed media to television. Carpet-industry cognoscenti watched the move closely, for, in the floor-covering field, magazine and newspaper advertising had long been considered the final word. A few days ago, Mohawk indicated just how far reaching its basic change in promotion philosophy had been when it assumed sponsorship of a new series of programs this time in spot radio (12 March).

Television has apparently proved so lucrative to the Amsterdam, N. Y., firm that it has been led to consider the virtues of radio. That the move really represents a deep-seated change in strategy is apparent when you consider that Mohawk's first venture into radio 16 years back flopped. It's odd indeed when a firm is led to rediscover radio through its success in television. (Current budget, mainly TV, an estimated $2,000,000.)

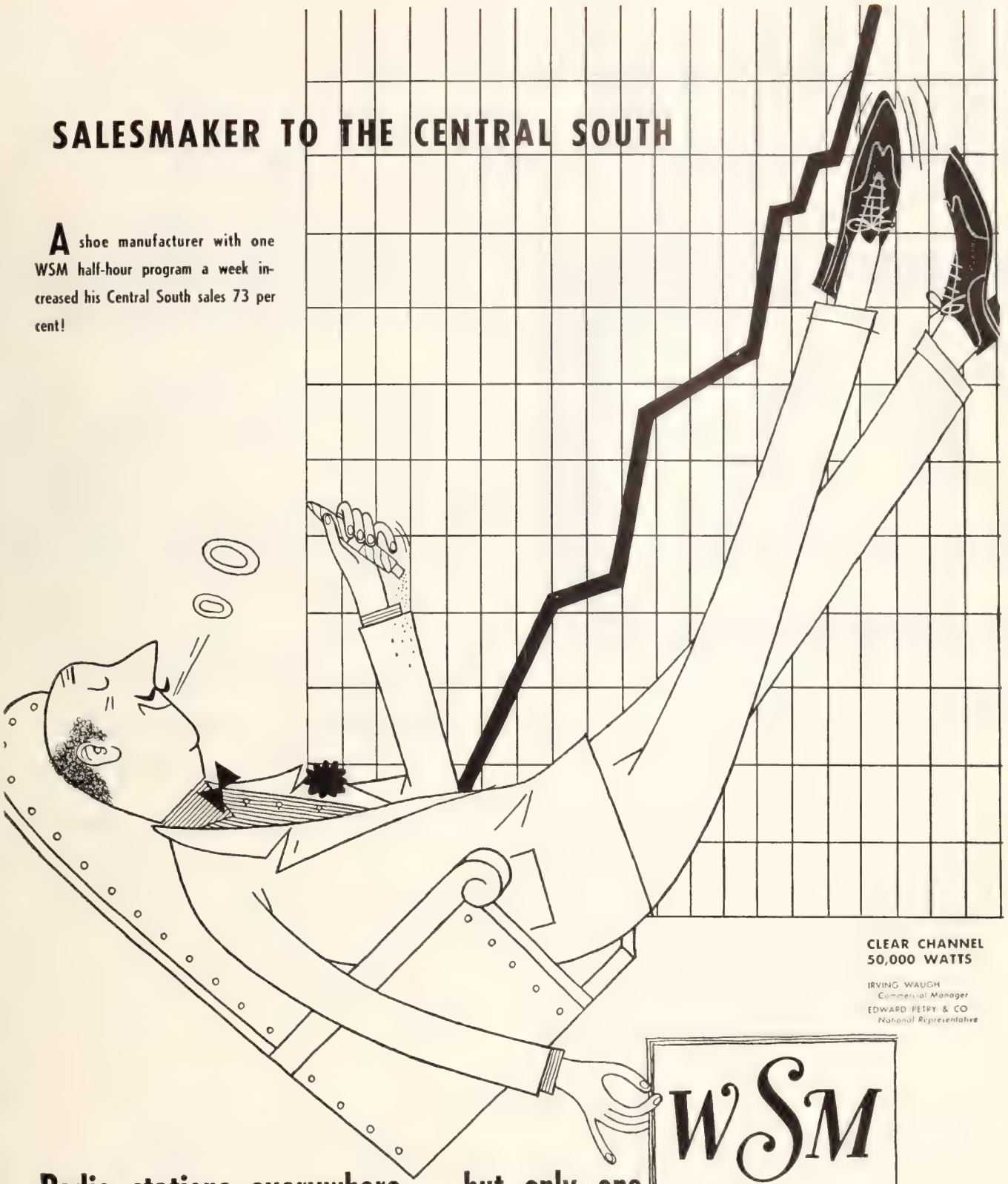
So far, the new Mohawk move is limited to 26 markets (all but six non-TV). But, by putting two and two together, it isn't hard to estimate that markets may be added in increasing numbers as effects of the new campaign become noticed. The spot radio effort has grown partially out of the desire of dealers in non-TV markets for support like that furnished their brethren in TV territory via the *Mohawk Showroom* (NBC-TV in 50 markets). With 8,500 dealers to keep happy in markets from coast to coast, Mohawk will have a strong reason for adding stations to its present list of 26 once results are indicated at the store counter.

Aside from the fact that TV led Mohawk to a spot radio version of their TV show, this latest chapter in the story of Mohawk's use of the air (covered previously in SPONSOR, 11 September 1950) has other unusual aspects. The firm is using no agency to

(*Please turn to page* 64)

# SALESMAKER TO THE CENTRAL SOUTH

A shoe manufacturer with one WSM half-hour program a week increased his Central South sales 73 per cent!



CLEAR CHANNEL
50,000 WATTS

IRVING WAUGH
Commercial Manager
EDWARD PETRY & CO
National Representative

WSM
NASHVILLE

**Radio stations everywhere . . . but only one**

. . . with a talent staff of 200 top name entertainers . . . production facilities that originate 17 network shows each week . . . a loyal audience of millions that sets its dial on 650 . . . and leaves it there!

# TV results

## CAMERAS

SPONSOR: Darmstaetter's AGENCY: Direct

CAPSULE CASE HISTORY: *This Lancaster camera shop noticed a lag in Polaroid camera sales. On their regular Thursday evening announcement, costing* $22, *they ran a film commercial pushing the cameras. As a result of this single* 20-*second announcement, Darmstaetter's sold four of the cameras. Sales amounted to* $360 *for the* $22 *expenditure and, the sponsor adds, other media usually account for only a single sale.*

WGAL-TV, Lancaster PROGRAM: Film announcement

## REAL ESTATE

SPONSOR: C. K. Pikiel AGENCY: Direct

CAPSULE CASE HISTORY: *Twelve announcements for* $300 *deluged this real-estate broker with transaction offers. For two weeks, Pikiel beamed a* 10-*second announcement daily prior to station closing at* 12:15 *a.m. Immediate calls included* 43 *offers to Pikiel to sell properties including taverns, a golf course, four dairy stores, and a doctor's office. Purchase offers for seven taverns were received. A potential gross of thousands for* $300.

WDTV, Pittsburgh PROGRAM: Announcements

## WOMEN'S SPECIALTIES

SPONSOR: Nat Greene AGENCY: Direct

CAPSULE CASE HISTORY: *A* 20-*minute fashion program is the sales showcase for this specialty shop. Featured are live models, orchestra, female vocalist, and a fashion commentator. Since the start of his TV programing, Greene reports increased store traffic; the sale of* 11 *dozen blouses after a single one-minute announcement. Other quick video sales: over* $500 *worth of shoes and* $540 *worth of pocketbooks.*

WXYZ-TV, Detroit PROGRAM: Fashion Show

## COWBOY CLOTHES

SPONSOR: Saks 5th Avenue AGENCY: J. R. Flanagan

CAPSULE CASE HISTORY: *Saks 5th Avenue has been a newspaper advertiser traditionally, but they were curious about TV. For test purposes, special store sections were set up to merchandise Hopalong Cassidy clothes and accessories. Then, one announcement weekly for* 10 *weeks was spotted on the Sunday afternoon Hopalong Cassidy film feature. At the end of the* 10 *weeks, the store reported* $35,818 *in sales; cost:* $1,950 *or* 5.4% *of gross.*

WNBT, New York PROGRAM: Hopalong Cassidy

## TRICK CARDS

SPONSOR: Network Sales Co. AGENCY: Harold Kaye

CAPSULE CASE HISTORY: *A four-minute live demonstration featured a deck of trick cards selling for a dollar a deck. In six weeks,* 78,000 *decks of cards were sold for a gross of* $78,000. *The company, during this six-week period, used* $8,500 *of late afternoon time. The advertising expenditure per each deck of cards amounted to approximately* 14½*c per deck.*

WOR-TV, New York PROGRAM: Demonstration

## SEWING GADGETS

SPONSOR: D. H. Holmes Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A few minutes of this department store's* At Home *program produced quick sales results. Johnson's Magic Mender sales before TV amounted to* $434 *in three days. After three TV plugs within seven days, Holmes reported gross sales of* $3,137.35 *by two weeks later. The store reports customers still coming in and asking to see an entire demonstration of the mender they viewed on the* At Home *show.*

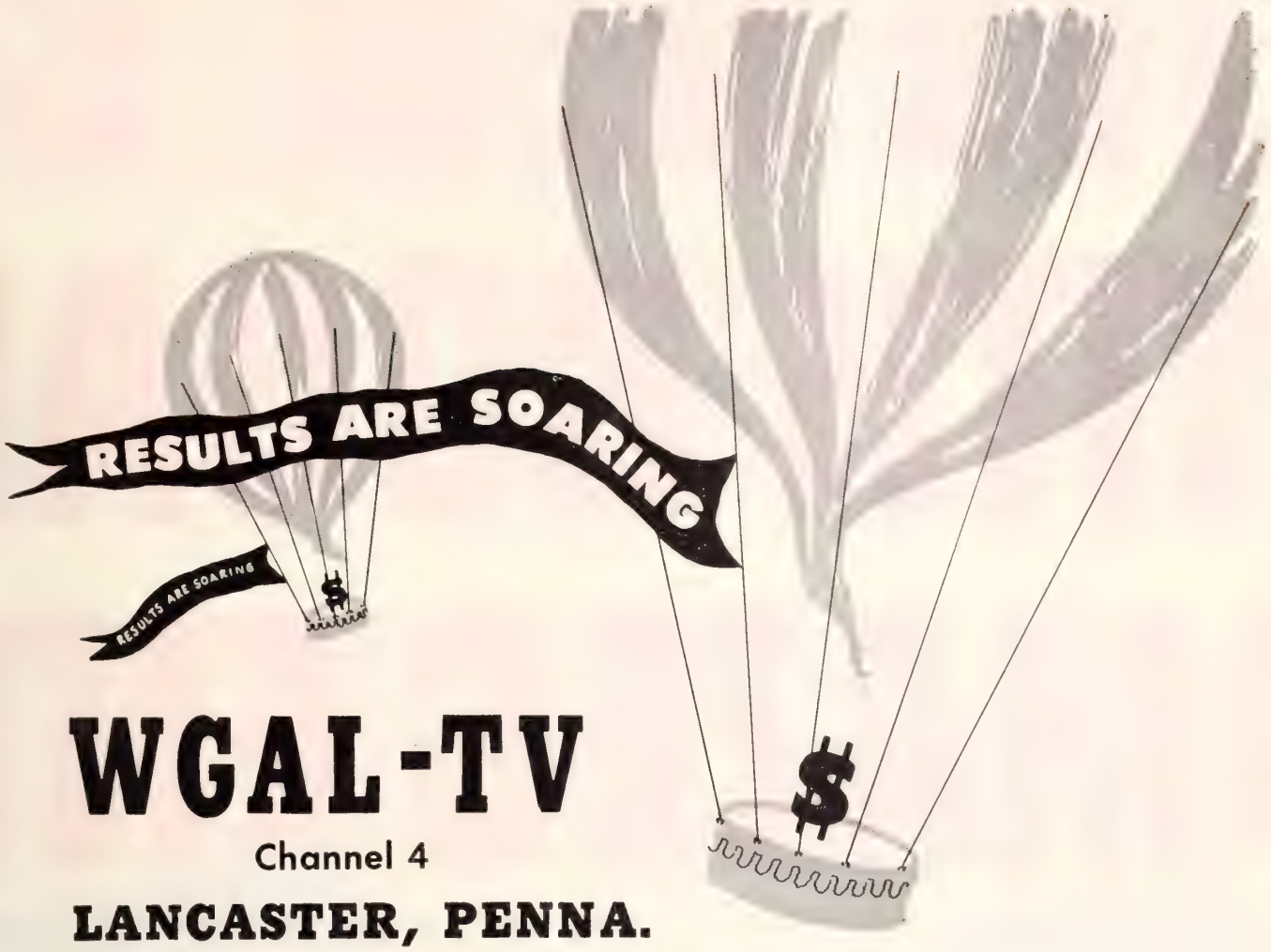
WDSU-TV, New Orleans PROGRAM: At Home

## HAIR DRYERS

SPONSOR: Boston Store AGENCY: Sterling

CAPSULE CASE HISTORY: *For some time none of the hair dryer brands carried by the Boston Store had been selling very well. Then, a* $14.95 *My Marvel dryer was shown on* What's New, *a women's participation program. In the six weeks following this* $75 *TV expenditure, the store sold* 60 *My Marvel dryers for* $897, *more than the total sold in the preceding six months. In addition, sales on other makes showed an increase.*

WTMJ-TV, Milwaukee PROGRAM: What's New




# WGAL-TV

## Channel 4

## LANCASTER, PENNA.

**WGAL-TV** is the *only* television station located in this thriving market. Its coverage area includes the following counties: Lancaster, York, Lebanon, Dauphin (Harrisburg), Berks (Reading), Cumberland and adjacent areas.

**WGAL-TV,** for sales results, is getting better all the time.

***HERE'S PROOF***

In January, Bulova Watch Co. offered a Jeweler's Polishing Cloth on its WGAL-TV "Weatherman" program. After only four announcements, over 2,000 requests were received! Cost per inquiry—$.09. One of the reasons why result-minded sponsors choose WGAL-TV!

The WGAL-TV coverage area is becoming more productive all the time.

***HERE'S PROOF***

**Retail Sales Receipts** increased an average of 198%, 1948 compared with 1940.

**Population** increased an average of 12%, 1950 compared with 1940. (U. S. Census figures)

Show your product, tell your sales story in a BUYING MARKET. Let WGAL-TV put climb in your sales curve.

A Steinman Station

NBC TV-Affiliate

Clair R. McCollough, Pres.

***Represented by***

**ROBERT MEEKER ASSOCIATES** · Chicago · San Francisco · New York · Los Angeles

# ZIV's NEW "BO
# WITH BOGAR
# AMAZES ENT



# D VENTURE"

# T AND BACALL

# RE INDUSTRY!




## Over 400 markets sold in just 90 days!

### Bought by *RADIO STATIONS!*

such as WDSU New Orleans; WOW Omaha; WGST Atlanta; WMPS Memphis; WNOX Knoxville; WSGN Birmingham; KLZ Denver; KEX Portland—who know that Bold Venture means higher ratings, more renewals and easier sales.

### Bought by *REGIONAL ADVERTISERS!*

such as Rhodes Furniture Co.; Log Cabin Bread; Southern Dairies; Donovan Coffee Co.; Oklahoma Gas and Electric Co.; Seaboard Beverage Co.; Fleetwood Coffee Co.—who assure themselves of quality, audience and increased sales.

### Bought by *AD AGENCIES!*

such as Maxon, Inc. for Pfeiffer's Brewing Co.; Campbell-Mithun for Hamm's Beer; Harold Kirsch Agency for Bardahl Oil Co.; Bozell and Jacobs for Storz Brewing Co.—who know that this great show delivers you mat merchandising opportunities.

### Bought by *LOCAL ADVERTISERS!*

leaders in their field such as Heineman's Dept. Store, Jonesboro; Jordan and Booth's Men's Store, Shreveport; White Way Cleaners, Minneapolis; Standard Mattress Co., Hartford—who get a big name, network calibre show at a fraction of its original cost.

*Your market may still be available! Wire your order today!*

FREDERIC W. ZIV COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD



# Mr. Sponsor asks...

***What factors should be taken into account when a national spot advertiser attempts to choose between buying programs or announcements?***

Milburn McCarty, Jr. | Vice president
Leigh Foods, Inc., New York

## The picked panel answers Mr. McCarty



Mr. Schofield

I assume the question of markets is not involved and the advertiser is concerned solely with the comparative merits of announcements and programs in the pre-selected areas.

The advertiser should weigh carefully all factors starting, of course, with the obvious: namely, budget appropriated, purpose of campaign, length of campaign, time availabilities, and audience composition of time segments under consideration.

Although ratings are significant they sometimes assume an importance beyond their actual value. Many low-rated periods have highly successful *sales* records, while other periods not included in the familiar research reports have 'sold' merchandise to a receptive audience supposed to be non-existent. Thus, the ability to entertain (and thus attract a large audience) does not in itself produce sales.

To further analyze the problem, we first must know the purpose of the campaign: the introduction of a new product? to establish greater distribution? institutional advertising (during periods of curtailed production, etc.)? or hard competitive selling?

Will the campaign be of the short, saturation type, or one of a general, continuing year 'round pattern? Is the product a seasonable item? These questions must be answered before time availabilities are considered.

What about the time periods offered? Audience characteristics should be studied and consideration should be given to audience flow. A series of spots scheduled throughout the broadcast day might reach a constantly changing group of listeners, whereas a program or announcement scheduled at the identical time would further establish the product with the same audience. If the product appeals to but one segment of the audience, why not concentrate on that segment instead of scattering selling efforts?

Merchandising the radio advertising can best be accomplished where the advertiser has a 'name' personality or a program to feature. Certainly exploitation and promotion possibilities should be explored before making a decision.

Station characteristics differ with each station. Some pull better with their announcements, others achieve more desirable results with programs. A check on the station should be made.

Mail counts are of vital importance; all information on this phase should be examined. If advertisers use BMB (a mail ballot survey) as a gauge of the station's audience, why shouldn't a program's audience be measured in the same manner?

There are many other factors and to arrive at an intelligent conclusion requires a great amount of study. Up to now I have found no short cut to the cash register.

ARTHUR C. SCHOFIELD
*Director of Promotion and Research*
*Paul H. Raymer Company*
*New York*



Mr. Hagedorn

Before an advertising agency can decide between spot announcements and programs, it is absolutely necessary for the account executive to make a number of field trips into the client's market in order to get an accurate feeling of the seller's problems. A good close relationship with your client's headquarters staff is essential, but a half hour spent with a tough wholesaler or chain retailer is often a revelation.

For example, one of our clients is anxious to develop new territory where he does *not* enjoy a dominant position, although his type of product has good acceptance. His competitors enjoy good distribution in chain as well as in independent stores. Dealers, as usual, are reluctant to stock a second line that duplicates a line that is well established in the market. To make matters worse, the second product offers a lower profit than the established brand. Because these areas are new, they are not producing a large revenue and therefore the advertising budget is necessarily limited. It took months of study before we arrived at a decision. Here's what we did.

We bought an outstanding program. We didn't expect people to rush into stores demanding our products—but we did establish a good consumer acceptance if they saw or were offered our goods.

Once consumer acceptance was established, we went all out to develop the program as a merchandising tool.

We prepared an elaborate pyramid presentation for our salesmen to use. We surrounded ourselves with the aura of big-time promotion. We offered self-liquidating premiums to force distribution . . . we rolled up an impressive mail response. Our men hit the independent stores first and found that they knew of our show and that they were willing to accept a small shipment. After a while, the chains became aware of our progress, and once the first chain accepted the product the others fell into line.

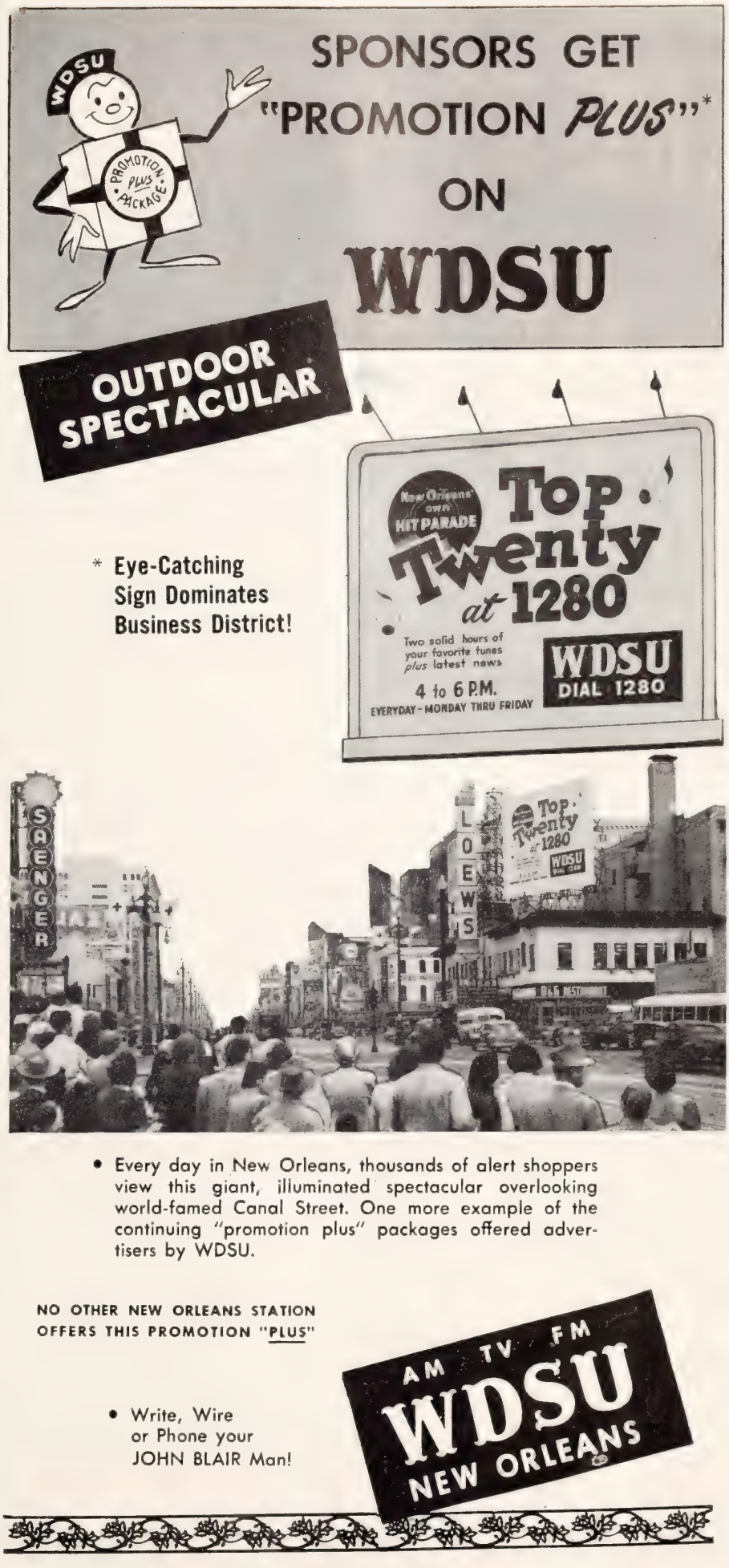
A great deal of credit must go to the stations that carried the program. Most stations voluntarily accepted the responsibility of building a promotional campaign around the program so that sponsor identification was extremely high. That meant program acceptance and thereby product acceptance. We made no effort to obtain "free time," but rather we drove for promotion of the program through on-the-air promotional announcements, an effective program of direct mail promotion to the trade, and some personal contacts with important prospective customers. The salesmen worked closely with the stations in setting up a schedule of cut-in announcements that were extremely effective.

In other words, we built an entire advertising and merchandising effort around a program to solve a very difficult marketing problem. In my opinion, spot announcements would not have accomplished the job.

On the other hand, there are many cases where spot announcements can work wonders. For example: one of our newly acquired clients has an established product that enjoyed good sales over a period of years. The product maintains almost complete distribution. Although the product itself is unique, there are competitive products offering the same results by way of a more modern method. Both the trade and the consumer considered our product "old fashioned." Since it had an old established name, people knew it but didn't know why they should prefer it over other similar products. Consequently, the sales were declining when this agency established the account.

A few field trips into the actual market, a few days in stores talking to people, a new copy approach that punched one big point of advantage,

(*Please turn to page* 78)

# HERE IS VISUAL PROOF..

# AP NEWS = Good Busi

## Brewer Renews AP News Contract for 4th Year on WGCM

Richard G. Jones (left), Vice President and General Manager of the Jackson Brewing Company, is shown signing new contract for 15-minute AP newscasts across the board, with Hugh O. Jones, General Manager of Station WGCM, Gulfport, Miss.

Said Sponsor Jones: "Our AP newscasts are a most effective medium of reaching the public with our sales message. The more listeners to our newscasts, the more customers for Jax."

Said Station Manager Jones: "WGCM uses AP news exclusively. AP gives us everything including 14 periods of regional news daily."

## WTMJ Has 81 Newscasts Using AP Service

Joseph T. Johnson (left), President of The Milwaukee Company, investment bankers, signs contract for 10 P.M. news as R. G. Winnie, Manager of WTMJ, Milwaukee, looks on.

Reported Sponsor Johnson: "We seized the first opportunity to sponsor the 10 P.M. WTMJ news broadcast with its excellent local and AP news. We have been proved right by the many favorable comments we have had."

Said Station Manager Winnie: "Sponsorship of WTMJ news programs is now nearly 100 per cent."

For Milwaukee banker or Southern brewer, WTMJ or WGCM, AP newscasts get results. Hundreds of the country's finest stations announce with pride, *"THIS STATION*





**AP** newscasts make listeners receptive!

**L**isteners plan their shopping trips, their investments, their businesses, their lives, according to the news. This receptiveness to Associated Press newscasts makes them equally receptive to the sponsor's message. It means quick sales action.

**AP**'s *consistent* popularity with sponsors brings a *consistent* flow of new accounts . . . and contract renewals . . . to member stations.

**J**oin the one news association that is tops with listeners, sponsors, stations — that charges you only your exact share of the cost of the service provided. When you can have the best, why be satisfied with less?

---

**A**ssociated Press resources and facilities include:

**A** news report of 1,000,000 words every 24 hours.

**A** staff of 7200 augmented by staffs of member stations and newspapers —more than 100,000 men and women contributing to each day's report.

**L**eased news wires of 350,000 miles in the U. S. alone.

**T**he only state-by-state news circuits in existence.

**100** news bureaus in the U. S. — offices and news men around the world.

**A** complete, nationwide election service, employing 65,000 special workers.

FOR FURTHER DETAILS, WRITE

**RADIO DIVISION**

**THE ASSOCIATED PRESS**

50 Rockefeller Plaza
New York 20, N. Y.

*MEMBER OF THE ASSOCIATED PRESS."*

# 4 x 1 = 225

(or "Arithmetic? It's for Sissies")

• We're no Einstein. Matter of fact, long division tripped us up. But we've seen 4 times 1 come out 225 and we want you to know how it happened.

**1** day . . . it was Saturday, generally considered an "off day" for radio, a KVLC advertiser ran

**4** spots calling for mail response (limited to one adult in each family). In Monday's mail, that KVLC client had

**225** replies from 29 Arkansas counties. Surprised? Not us. We're used to response like that. It happens all the time at KVLC.

## *But that's not all . . .*

The same client had been running similar copy with us for 5 months. By his own estimate, he has received between 6,000 and 7,000 replies.

*Let us show you the figures on this campaign. Write us direct or ask our national rep.*

1050 KC
KVLC
Little Rock, Ark.
National Representatives
RADIO REPRESENTATIVES INC.


# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *WSAI campaign increases Farm Bureau sales 52%*

The Farm Bureau Mutual Automobile Fire and Insurance Company increased its number of sales by almost 52% in the Cincinnati area within months after launching a campaign on WSAI.

Radio advertising wasn't untried with Farm Bureau offices throughout the country, but this was the first venture for the Cincinnati regional office. Two daily one-minute participations were divided between the early morning *Malcolm Richards Show* and the early afternoon disk jockey program, *Lenay's Record Ranch.*



Bureau-WSAI booth at Fair snares customers

That was only the beginning. Extra services by the station gave impetus to the sales push. Public relations and publicity efforts were devoted to Farm Bureau activities, including station coverage of company events with recordings of Farm Bureau guest speakers broadcast as a public service. Window displays and WSAI talent appearances on behalf of the Farm Bureau at local and county affairs provided an extra touch. Cooperating on its side, the Farm Bureau allowed WSAI talent to deliver commercials in their own style although, of course, using figures compiled by the Farm Bureau.

Results were soon noticeable. For the first seven months preceding broadcast activity, the Farm Bureau reported 4,703 sales. Total for the first seven months of air advertising starting in August 1949 was 7,133 sales.

Farm Bureau's regional sales manager adds: "The words 'Farm Bureau' are being heard by more and more people. It has increased the number of applicants for Farm Bureau agency employment and has been a very effective door opener for our agents." ★★★

## *Radio builds gas station chain within two years*

Several years ago Pete Clark was just a pump attendant at a gasoline station. Today he owns and runs an organization of six stations, two bulk plants, six trucks, and 41 employees. "Radio," says Pete, "built it!"

It all started with a gasoline price war. Pete had just bought his first station, was selling an average of 40,000 gallons monthly. Then price slashing started. For the first time, Pete thought of advertising and decided on a one-day campaign of 12 announcements over WILS, MBS, in Lansing, Mich. The next day his station was serving a line of customers a block long. Pleased with his advertising's rapid success, Pete bought a regular schedule of daily announcements. Then traffic tangles in front of his gas station became a regular occurrence with business volume increasing steadily.

Today his six outlets, named Ed's Refinery Stations in honor of an old employer who gave him his start, pump over a half million gallons of gasoline and fuel monthly. Pete Clark's advertising expenditure on WILS to build this organization: an average of $50 a week for the past two years, with radio still his main advertising support. ★★★

### *Tiny Town U.S.A. on WBT wins customers and friends*

Partlow's Inc., Charlotte, N. C., amusement park, has captured the good will and patronage of a "town" of 7,000 through astute programing.



Fred, Singing Cowboy, greets Tiny Town folk

Their program, *Tiny Town, U. S. A.*, is located on the air waves of WBT. Each Saturday morning from 10:00 to 10:30, Fred, WBT's Singing Cowboy, tells stories to his young listeners ranging in age from four to 12, invites them to become citizens of Tiny Town and obtain their citizenship badge and a certificate urging goodness and cleanliness.

The sponsor and the agency, Boettiger and Summers, report the show building widespread good will. And the children's attendance at the amusement park during the summer months is proof of the program's effectiveness. ★ ★ ★

### *5,000th broadcast marks 19 years of radio results*

Sibley, Lindsay & Curr Company of Rochester, New York, recently celebrated its 5,000th consecutive broadcast of *Tower Clock Time* on WHAM. The store now proudly claims *Tower Clock Time* as the oldest continuously sponsored department store show in American radio.

But Sibley, Lindsay & Curr, largest department store between New York and Cleveland, have more than radio longevity to their credit. Their air advertising (Monday to Friday 9:45 to 10:00 a.m.) has so effectively moved merchandise that *Tower Clock Time* has three times won the first prize of the National Retail Dry Goods Association (1949, '50, '51). And, in 1950, Sibley's won the NRDGA grand award for "the best program beamed to a women's audience."

This is the Sibley approach. Program format is changed from day to day, although permanent talent includes Louise Wilson, Sibley's radio director, as commentator; Syl Novelli, pianist; and WHAM's George Haefner.

Commercials are never straight selling copy but are dramatized with talent, special sound effects, and musical background. To complete the sales punch, in-store signs are prepared to tie in with air advertising. ★ ★ ★

### *Briefly . . .*

Charles C. Bevis, Jr., new general manager of KOA, Denver, was feted recently at a party given by James N. Gaines, vice president in charge of NBC's owned and operated stations. Among those present were John West, vice president in charge of NBC's


Gaines introduces Bevis (L) to KOA advertiser

Western division; Lloyd Yoder, former KOA general manager and now general manager of KNBC, San Francisco; Colorado's Governor Dan Thornton; Denver's Mayor Quigg Newton; and Ward Egbert, assistant general manager for Standard Oil of Indiana, big KOA advertiser.

* * *

National advertisers like Rinso, Anahist, *Ladies' Home Journal*, Jelke's Good Luck margarine, and Kool cigarettes participate on Jerry Crocker's WCUE disk jockey show. Gaining added publicity recently for the three-hour Akron program and its participating sponsors was "Divena," aqua-tease queen, who was interviewed under water by the intrepid Mr. Crocker.


D.J. enlivens interview with underwater scene

## Let's Look At The VITAL STATISTICS



The picture's terrific, the best ever seen —

So Toledoans say when WSPD-TV's on their video screen.

120,000 sets, and that's quite a lot;

So, think of the audience that watches your program or spot.

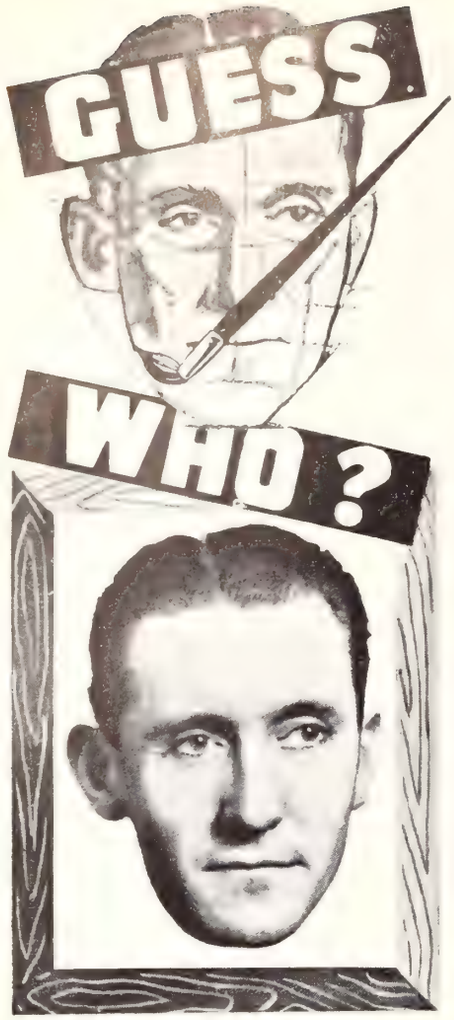
85% is our Hooper and all networks we carry.

We're the answer to prayers if your client is wary.

In our thriving market there's one key to success:

Buy WSPD-TV — watch consumers to your products say YES.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL - 13
Represented Nationally by KATZ




Mike Flynn of Katz NY, visiting Miami recently, learned at first hand why WGBS, with top local and network personalities, continues to lead the Hooper parade month after month, year after year. "The oustanding buy in Miami," says Mike.

*From the desk of M. J. FLYNN:*

Miami area retail sales are highest in the South in percentage increases. I saw hundreds of new homes a-building everywhere I went. Business is flourishing in the WGBS market—and WGBS covers it best of all.

WGBS
50,000 WATTS CBS
A POST INDUSTRY STATION
MIAMI FLORIDA

## REPORT TO SPONSORS for 26 March 1951

(Continued from page 2)

Philadelphia; WXYZ-TV, Detroit; and WENR-TV, Chicago, TIME expanded to 16 other stations of ABC network.

***GALLANTRY AMONG RIVALS DEPARTMENT***—Research firm which uses telephone method was under fire recently when one of five calls it used to rate single quarter-hour period turned out to have been placed to newsroom of a radio station. Said research rival (himself that firm's target recently): "This kind of incident is no indictment of the rating firm or of research in general. Honest errors occur in every business and have to be excused as such."

***RORABAUGH TV REPORT SHOWS JANUARY ADVERTISERS 106.9% UP OVER LAST YEAR***—Number of advertisers on TV increased 106.9% January 1951 over previous January. This despite decrease from December 1950 to January 1951 of .6% on networks; 12.2% locally. National spot TV showed increase of 1.6%. Total number of advertisers on TV—network, national spot, and local—was 4,466 this January compared to 4,928 previous month.

***BLACK MARKET IN "BIG SHOW" TICKETS***—Though "Big Show" (NBC) ratings remain low (Nielsen, 6.1) program's big city appeal is still evident (SPONSOR, 12 February). NBC is planning second series of show trains to bring local city audiences in to see New York broadcast. And complimentary tickets are being black marketed to fans eager to see gold-plated talent arrays.

***BROADCAST MUSIC INC. TAKES CLINIC ON ROAD***—Three BMI Program Clinics are scheduled for May with first on 15 May at Springfield, Ill.; second, 16 May, Milwaukee; third, 18 May, Indianapolis. BMI sessions originally known as "Program Directors and Librarians Clinics" have proved so popular among station management for guidance in program and audience building that BMI shortened name to Programing Clinic. Calibre of gatherings is indicated by names of recent speakers, including Ted Cott, general manager of WNBC and WNBT; Robert Saudek, vice president of ABC and president of N.Y. Radio Executives Club.




**Big-Time Nationally-Tested TV Show—All Yours in Your Own Markets at a Price You Can Afford**

# HOLLYWOOD STARS... at Home, at Work, at Play

**26 TIMELY** exciting 15-minute film features presenting the real lives of the Movie Capital's most colorful personalities. Running comment by the well-known nationally syndicated Hollywood columnist, Erskine Johnson.

**A MOVIE** fan magazine on *film,* picturing the hobbies, businesses, amusements of the stars . . . glimpses of Hollywood fashions-in-the-making . . . behind-the-scenes secrets in the shooting of million dollar motion pictures. Five or six subjects in every program—something to attract every member of the televiewing family.

**AUDIENCE-TESTED!** Captured excellent Videodex ratings (3 mos. averages) in the following cities: Buffalo 34.8; Chicago 14; Cleveland 14.4; Los Angeles 11.4; St. Louis 28; Washington 19.3.

**ADVERTISERS!** Inquire immediately respecting sponsorship in your markets. Selling fast—but many areas still open. Cost: 50% of Class A live one-time quarter-hour rate for stations used. (Also available to TV stations for resale locally.)

**26 PROGRAMS READY,** more in production. Running time: 12 minutes without commercials. Center fadeout permits insertion of middle commercial.

**Audition prints on request—write, wire, telephone**

**PARAMOUNT TV NETWORK**
**1501 Broadway, New York 18, N.Y. BRyant 9-8700**

Paramount Television Network

**A SERVICE OF THE PARAMOUNT TELEVISION NETWORK**

## CARNATION'S AIR BUDGET

(*Continued from page 25*)

in Mexican are carried across the board. Local programing is usually confined to these foreign-language stations. Most spot campaigns consist of announcements for brief periods in particular sections of the country.

Selection of programs and times for this product takes skill. Evaporated milk is bought for three purposes—infant feeding, creaming coffee, and cooking. The first factor means that young mothers are a prime market. Basic test of any new show, therefore, is: will young mothers listen? Yet the appeal cannot be too narrow because the other uses of the product must be promoted to the rest of the female consumers. This was the thinking that led to a basic change in the original *Contented Hour* format.

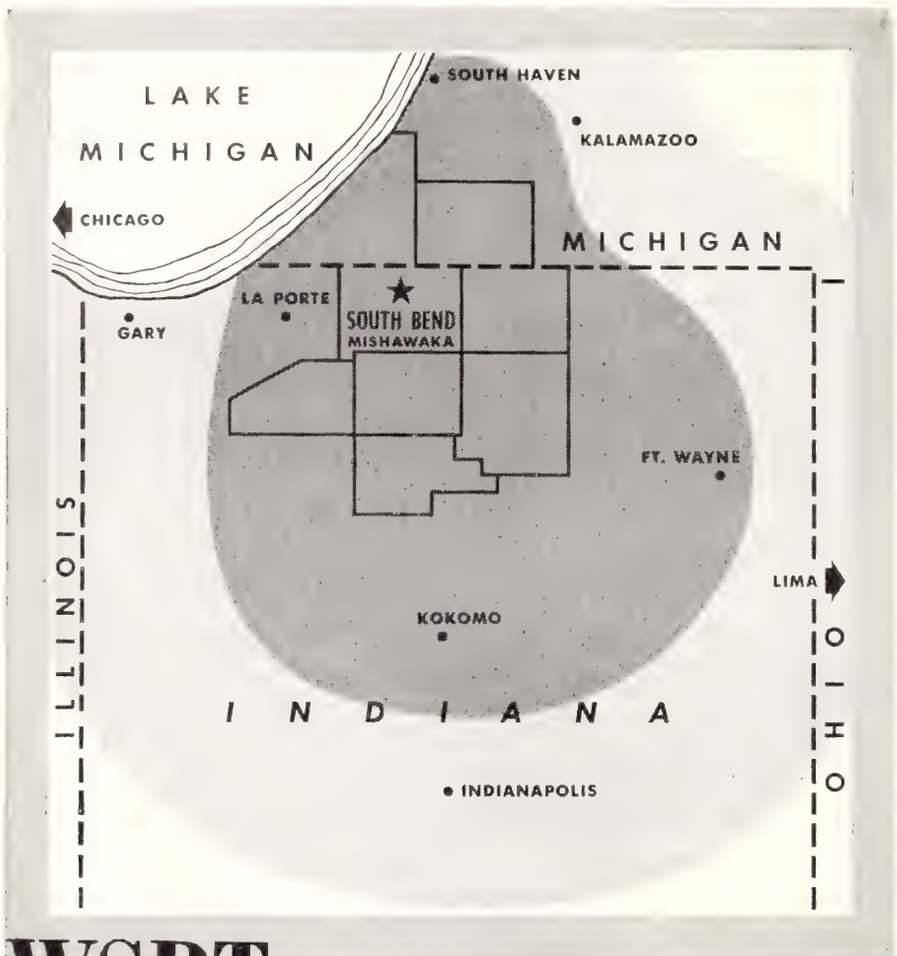
The program years ago was built around semi-classical musical numbers under the direction of such top-flight musicians as Frank Black and Percy Faith. The atmosphere was perfect for an advertising message that dwelt on purity and confidence. Within the last few years, the format has gradually been changed until now the show stresses popular tunes by Tony Martin and Jo Stafford. With its quality standards firmly established, Carnation feels that it can make a stronger effort to reach young mothers and still not sacrifice its reputation for purity.

This light entertainment approach that draws large audiences is most conspicuous, of course, in the *Burns and Allen* show on CBS-TV every other Thursday. The commercials fit in neatly with the family situation comedy. George and Gracie continue their funny banter as they serve coffee with Carnation milk to their neighbors. Burns and Allen, among the few top comedy stars who have been able to switch successfully from radio to TV, have close competition in the 8:30 p.m. period. NBC-TV carries Groucho Marx, while *Stop the Music* is on ABC-TV. *Burns and Allen* who had a 20.8 on 1 March, according to Trendex, are doing fairly well against Groucho Marx, 21.3, and *Stop the Music*, which pulled a Trendex fixure of 26.9 for the same date. The carry-over factor has given these competing weekly shows a competitive advantage over the bi-weekly Carnation effort.

Carnation's well-planned integration of radio and TV would have pleased founder Elbridge Stuart, who died in 1944. "Creation of consumer demand through consistent, constructive advertising" had always been his creed. Promotion has been a key phase in Carnation's expansion since those early efforts in Seattle directed at the Yukon prospectors. It had been followed up by newspaper and outdoor advertising throughout the Puget Sound area. The company's strategy was to concentrate on one area until 65% distribution was obtained. The campaign was moved to Tacoma, then to Portland, and eventually to the whole nation and many parts of the world. The product was good and the promotion sound. Even the name and slogan were well chosen.

When production began Stuart knew that he must have a distinctive brand name. One day while passing a store window, the business pioneer noticed a small display of cigars named "Carnation." Not much of a name for a cigar, he reflected, but a fine name for his product. The flower was then coming into popularity; President McKinley rarely appeared in public without one in his buttonhole.

The slogan "from contented cows" also sprang forth in a casual moment.


**WSBT SELLS A MARKET THAT'S UP**

The South Bend-Mishawaka trading area, always a rich and responsive market, is UP. This is the heart of the primary area that WSBT saturates—with listener ratings above network averages. The primary area is up in population from 1,577,900 to 1,798,000. Up in annual retail sales from $1,435,547,000 to $1,597,850,000 . . . In this important sales area, WSBT is the best loved voice—and the ONLY voice that covers the entire market. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE



# Senator Dudley J. Le Blanc

*announces winners in his*

# CHRISTMAS PARTY CONTEST

| | | | |
|---|---|---|---|
| 1. | WKUL | Cullman, Alabama | $2,000.00 |
| 2. | WRAL | Raleigh, North Carolina | 1,000.00 |
| 3. | WLOW | Norfolk, Virginia | 500.00 |
| 4. | KSLO | Opelousas, Louisiana | 250.00 |
| 5. | WNGO | Mayfield, Kentucky | 250.00 |
| 6. | WWYO | Pineville, West Virginia | 100.00 |
| 7. | KSTL<br>KXLW | St. Louis, Missouri | 100.00 |
| 8. | WOMI | Owensboro, Kentucky | 100.00 |
| 9. | WNOE | New Orleans, Louisiana | 100.00 |
| 10. | KVOL | Lafayette, Louisiana | 100.00 |
| 11. | KWDM | Des Moines, Iowa | 100.00 |
| 12. | WFEC | Miami, Florida | 100.00 |
| 13. | WJIV | Savannah, Georgia | 100.00 |
| 14. | WORZ<br>WLOF | Orlando, Florida | 100.00 |
| 15. | WJBF<br>WRDW | Augusta, Georgia | 100.00 |

Watch For Details of Senator LeBlanc's
New $25,000.00 Merchandising Contest For Radio Stations

GOING UP



**MELODY BALLROOM**

*4:00 to 6:00 P.M., Monday through Friday has just about* TRIPLED *its October ARB Rating in the December-January ARB Report.*

Another WFBR home-grown show is bursting into bloom! "Melody Ballroom," featuring the young, amazingly glib and quietly mad disc jockey, Bob Landers—is well on its way in the tradition of WFBR-built sensations like "Club 1300," "Morning in Maryland," "It's Fun to Cook," "Nelson Baker Show" and others.

"Melody Ballroom" is getting to be *the* late afternoon show of Baltimore, using the classic pattern of music for housewives and teenagers.

This show is ripe for plucking by sponsors who are looking for a profitable participation show.

If you twist the arm of the nearest John Blair man, he'll tell you all about availabilities.

MARYLAND'S PIONEER BROADCAST STATION!

WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

The story is that one day Stuart was relaxing after a long copy session with his agency. He began to reminisce about the pastures in the Northwest where the Holsteins grazed. He described the luxuriant shade trees where the cows could rest, cool and contented. One of the copywriters exclaimed "Ah, the milk of contented cows" and with a slight modification one of the most famous slogans in American advertising was born.

Starting small, the company's advertising budget was only about $68,000 in 1911. By 1912, this was doubled when space was bought in the *Ladies' Home Journal* and the *Saturday Evening Post.* In 1916, three women's service magazines were added to the schedule. Magazines, newspapers, and outdoor signs were Carnation's primary media from 1920 to 1931.

It was during the depths of the depression that the company's management discerned radio's powerful and economical mass-selling possibilities. Like many other great efforts, the Carnation schedule was started on a test basis. An orchestra and quartet on a program known as the *Contented Hour* was broadcast from Seattle over the NBC Pacific Coast Network. The program's potentialities on a nationwide hookup were perceived quickly, and the first web show was heard out of Chicago, 4 January 1932. The lovely, lilting Carnation theme song became familiar to millions of listeners who dialed to NBC every Monday at 8:00 p.m. In the fall of 1949, Carnation joined the trek to CBS to round out the impressive Sunday night lineup that network was building: *Jack Benny, Amos 'n' Andy, Edgar Bergen-Charlie McCarthy, Red Skelton, Electric Theatre, Horace Heidt,* and then the Carnation spot at 10:00 p.m.

The immediate result of the shift was a jump in ratings from the five to six range on NBC to eight to 11 on CBS. The most recent Nielsen rating in January showed a slight dropoff to a nine but it has been over 10 several times this season. The *Horace Heidt* youth opportunity show that precedes the *Contented Hour* provides the same appeal for family listening. It's 10.9 rating helps Carnation. Although Sunday night listening on CBS tapers off after Jack Benny, there is still a healthy audience left at 10:00 p.m. when Carnation comes on. Benny draws a 19, followed by *Amos 'n' Andy,* 16.9; *Charlie McCarthy,* 15.9; *Red Skelton,*

# WJR

scores again!



. . . according to Mr. Hooper's scoreboard . . .

**WJR** leads in 29 out of 40 daytime periods

*(¼ hour periods—Monday thru Friday 8 A.M. to 6 P.M.—Hooperatings December, 1950—February, 1951)**

And after 6:00 P.M. **WJR** leads in 38 out of 63 evening periods

*(½ hour periods—Sunday thru Saturday —6 P.M. to 10:30 P.M.—Hooperatings October thru December, 1950)**



FREE SPEECH MIKE

* *Detroit Radio Hooperatings only—Detroit has 525,000 of the 3,263,000 radio homes within the WJR ½ MV/M primary area.*

score with **WJR** in leadership and listenership

**CBS 50,000 Watts**

**WJR** The Goodwill Station
Fisher Bldg., Detroit 2, Mich.
Represented by Petry

14.3; *Meet Corliss Archer*, 10.3, and then *Horace Heidt*, 10.9 at | *Contented Hour*, 9.0.

Carnation's other radio efforts have included a 15-minute program over a limited number of Mutual stations in 1939 featuring a personality named Arthur Godfrey. Company executives reminisce longingly over his 1939 fee. This program and the *Carnation Bouquet*, a variety musical feature over a regional network, made the radio appropriation 93% of its total advertising budget in 1941. Both of these shows were cancelled the next year because milk supplies for the domestic market were being cut down. Carnation added its next program in 1946, the daytime serial *Lone Journey*. Two years later they tried the *Family Party* show on the coast. Another Western experiment worked out and the program went network in 1950.

The move into television began in the spring of 1949 with a series of cartoon announcements. Sales warranted buying the *Burns and Allen* show at a cost of $25,000 for talent and $15,000 in time per show in October, 1950. The way big fellows in any industry watch each other is well illustrated by Pet Milk's action. In January, 1951 this competitor jumped on the video bandwagon with the $50,000 *Four Star Revue* on NBC every third Wednesday. The network alignment is one interesting facet of the rivalry between the firms. Pet spends most of its advertising budget on NBC while Carnation devotes the greatest part of its budget to CBS programs.

Third large contender in the field, the Borden Company, uses radio announcements as part of their large over-all schedule handled by Young & Rubicam.. Videowise, Borden participations are bought on the *Kathi Norris* show, WNBT, New York. The total Borden radio and TV effort is considerably below that of Pet and Carnation.

Carnation's radio and TV advertising is coordinated closely with printed media, particularly magazines. During special promotion periods, magazine advertisements are plugged on radio commercials and conversely radio and TV programs are given a cross plug in printed advertising, including posters that go out to grocers.

Sales have kept pace with the expanding advertising budget. Per capita consumption of evaporated milk was 7.19 pounds in 1920; 15.49 pounds in 1938, and nearly 20 pounds now. It is not a mere coincidence that the two established leaders in an industry that made such gains rely on radio. Now, with television to aid them in the larger markets, per capita consumption should be increased even more. ★ ★ ★


CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION




**CHIEF SAYS:**

"Cleveland heap big hunting ground
Seventh city in the nation
Sales-wise hunters sure have found
It rings the bell to use Chief Station"

**HAPPY (SALES) HUNTING GROUND**

**Use WJW–Greater Cleveland's most merchandising-minded, promotion-minded station—to bag sales in the Greater Cleveland market!**

**CLEVELAND'S *Chief* STATION**

**WJW**

**5000 W.** WJW BUILDING — **BASIC ABC** CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL


## WHITE TOWER AND SPOT

(*Continued from page* 29)

vertising is one fraught with showmanship. It is not surprising that the chain's founder, "a tough Irishman," the late John Saxe, once successfully operated a string of 43 theaters, vaudeville houses, and ballrooms. In November, 1926, having sold his entertainment palaces, he helped his son, Tom Saxe, Jr., launch the first White Tower emporium on a street corner in the heart of Milwaukee.

By 1948, the chain had stretched forth from Wisconsin into Detroit, Cleveland, Buffalo, Washington, and other cities. But Saxe *pere* and *fils* had a thorny problem to solve: how to bring women into their establishments? Seventy-five per cent of their customers were men. Although their stainless steel-and-white-tile emporia were impeccably clean, women were apparently spurning them.

What to do? The White Tower System sought the aid of Badger and Browning & Hersey, Inc., New York (which handles such accounts as Schrafft Candy, American Chicle Company products, Movado Watches and Reed & Barton Silverware). To help attract more female and family business to White Tower hamburgeries, account executive John C. Morrow, a dynamic Texan, decided to experiment in several advertising media. After conferring with Robert W. Hersey, agency president, Jack Wilcher, radio/TV director, and James Hausman, copy chief, it was agreed that spot radio would be the first testing ground. And stations WEAN, WJAR, WHIM, WFCI, and WPRO, in Providence, R. I. (where five White Tower restaurants are located), would be the locale.

The initial strategy for radio announcement copy cited: (a) the need to dramatize White Tower waiters as paragons of courtesy; (b) the need to add a feminine flavor. This was achieved neatly by the agency's Jack

**THE GEORGIA PURCHASE**

**ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS**

# *the Georgia Trio*

ATLANTA

MACON

SAVANNAH

| WAGA | WMAZ | WTOC |
|---|---|---|
| ATLANTA | MACON | SAVANNAH |
| 5,000w • 590kc | 10,000w • 940kc | 5,000w • 1,290kc |

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

*— in three major markets.*

*Represented individually and as a group by* **THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO

● *New Concept for Effective Daytime Radio Buying:*

# WASHINGTON, D. C. METROPOLITAN NETWORK

*For the first time in the history of radio advertising, five stations within one market offer their combined audience—the second largest in the area—as a unit buy at lowest cost per listener*

Five Independents have joined forces to offer low-cost, effective daytime coverage of the important Washington market to national advertisers at a 50% saving over combined individual rates. Each station is owned, managed and programmed independently, competing aggressively for local business. Each of the five stations has its own loyal listening audience, available now to national advertisers as a composite unit which delivers a major part of the metropolitan audience.

**Met Net Advantages: 1.** Complete daytime coverage of the market at the lowest cost per listener* of any station in the area. **2.** Second highest average daytime audience** in the Washington market. **3.** Simplified buying — five-station coverage with one order, one transcription, one invoice. Programs can originate from studios of any member station. **4.** Spot announcements may be bought for the same time on each station, or staggered at various times from station to station. **5.** Low rates: ½-min. or time signals, $18.24; 1-min., $22.80; 5-min., $36.48 (26-time). Complete card on request.

***For further details*** or complete brochure, please write or phone Jack Koste, Independent Metropolitan Sales, national representatives, 60 E. 42nd St., N.Y.C. 18, N.Y.—MUrray Hill 2-4813. J. Douglas Freeman, Commercial Manager, Munsey Building, 1329 E St., N.W., Wash. 4, D.C., STerling 1772.

**WASHINGTON, D. C. METROPOLITAN NETWORK**

**WARL** AM & FM. Arlington, Va. 780 KC, 1000 W.
**WBCC** AM & FM. Bethesda, Md. 1120 KC, 250 W.
**WFAX** Falls Church, Va. 1220 KC, 250 W.
**WGAY** Silver Spring, Md. 1050 KC, 1000 W.
**WPIK** Alexandria, Va. 730 KC, 1000 W.

*Based on comparative cost analysis of Pulse Reports, July—Oct., 1950, Washington, D.C., with rates from Standard Rate & Data Service. Complete analysis available upon request.

**Pulse Reports, July—Oct., 1950, Wash., D.C.

Wilcher, who had composed the Dentyne Chewing Gum jingle (and also a Musicraft record album, "Down the Hatch," including such rousing ditties as "Drinkin' Likka in Costa Rica," "I'm Gonna Get Drunk," and "Livin' the Life of Sin.") Wilcher modestly says he "just batted out" the now celebrated White Tower singing commercial. Using Whitey as symbolic of all White Tower waiters, and a woman's voice as the admiring White Tower customer, the jingle ran:

*Girl:* "Oh, Whitey!"
*Whitey:* "Yes ma'am!"
*Girl:* "I love this clean White Tower
"And your White Tower hamburgers too.
"They are good—they are pure
"Folks will like 'em, I'm sure.
"Day or night any hour at White Tower."
*Whitey:* "Thank you!"

The announcer then inserts some spoken copy, and the jingle concludes:

*Girl:* "Oh, Whitey!"
*Whitey:* "Yes ma'am!"
*Girl:* "I love each clean White Tower
"And your White Tower hamburgers too.
"I just know folks will try
"Stoppin' in by and by.
"Day or night any hour at White Tower."
*Whitey:* "Thank you!"

The announcements, scattered through the day adjacent to a variety of programs, ran for 13 weeks on the Providence stations. The results, according to account executive Morrow, were amazing. Morrow himself and several White Tower executives conducted a personal survey. They questioned women entering and leaving the Providence White Towers, and found that 90% had heard the radio announcements.

"I've passed the White Tower restaurant in my neighborhood for years," many women said, "and never thought of eating there until I heard the radio announcement." "It sounds like a nice place to eat—clean, friendly, and cheerful," others said. Men, too, enjoyed the announcement, and they entered the restaurant singing the jingle, merrily.

"We didn't even bother testing other media experimentally," said Morrow. "In radio, we'd found our medium."

Radio's impact was confirmed when in March, 1949, White Tower had the Ross Federal Research Corporation conduct a two-day personal interview survey in Richmond, Va. Of the 104 men and women surveyed on the street and in office buildings, 55 were familiar with the White Tower radio announcements over WMBG and WLEE.

White Tower, exultant, shifted its radio advertising into new markets. Its strategy, as explained by Morrow and timebuyer Ed Whitley, was modified and expanded. Briefly stated, their thinking ran this way:

1. Since White Tower restaurants are open 24 hours around the clock, it would be wisest to try and buy after-midnight radio spot. Customers flock in during the day, but business tends to fall off in the yawning hours. Therefore, hypo late trade.

2. Since about 95% of White Tower trade comes from "regular return" customers who live within five or six blocks of each restaurant, direct the advertising to local clientele. Therefore, buy radio spot largely in those areas where the station's maximum listening approximates White Tower locations that are easily accessible.

3. Devote most of the spot to disk jockey shows—both to lure in the late-hours trade and also because the platter spinners can best convey the neighborly, friendly spirit that White Tower restaurants want to exemplify.

In selecting the station disk jockeys, timebuyer Whitley used several sensible rules-of-thumb. In a nut shell, he was concerned with these major points:

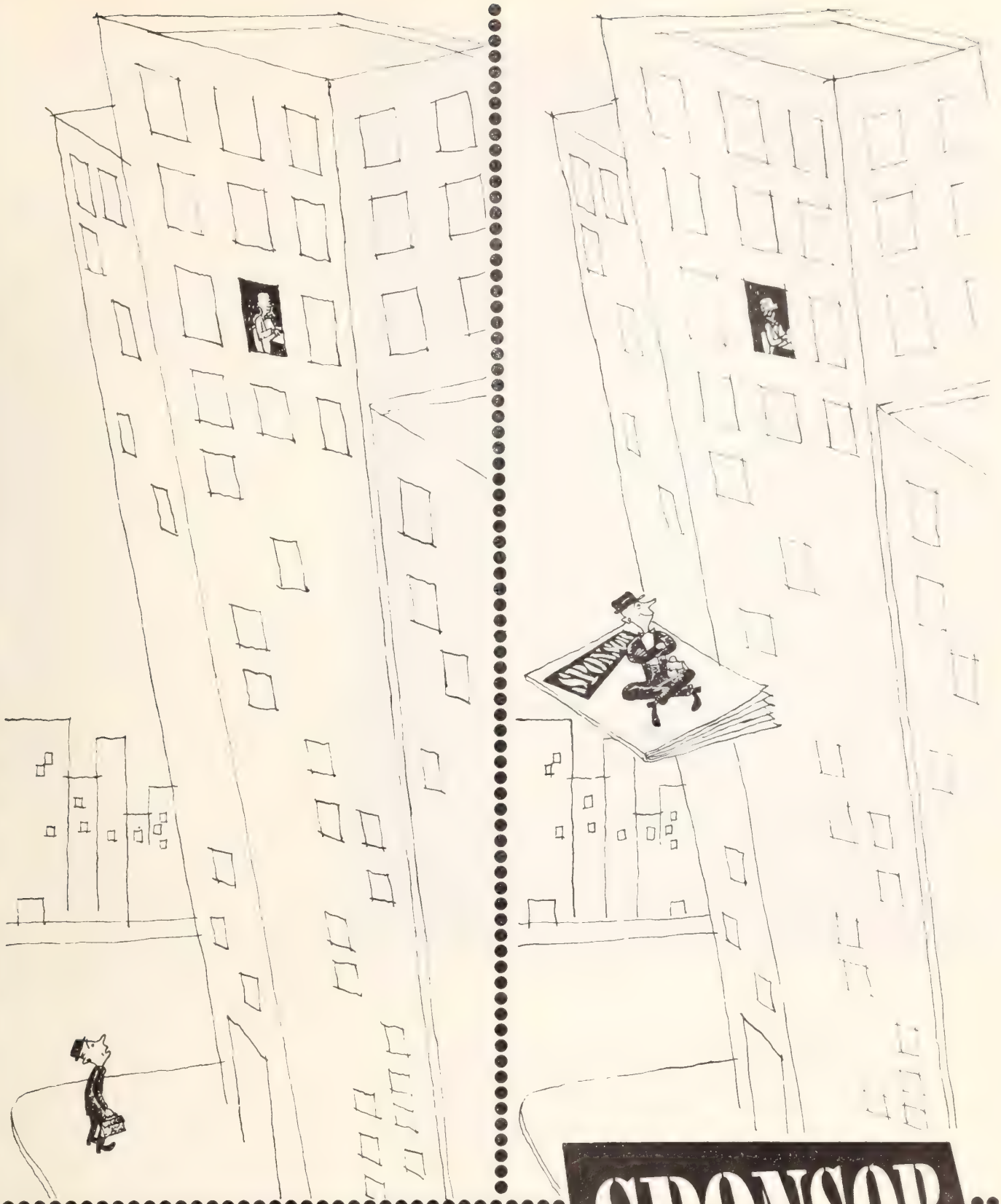
1. *Following:* Had the d.j. established an audience?

2. *Manner:* Had the d.j. a friendly personality, the kind that would add lustre to the product? When it was a matter of choice between two competing d.j.s, Whitley would get a transcription of each, and compare.

3. *Coverage:* Did the station that presented the d.j. show reach the areas where White Tower restaurants were located?

4. *Time:* Was there a choice time availability? After midnight was considered better than between 11 p.m. and 12 midnight—when people might still be looking at television.

Interestingly, the ad agency found that some disk jockeys were too gabby when talking about the product. The agency wanted the d.j. to lend his particular personality to the announcement, but it didn't want him to go overboard when extolling the product's virtues.

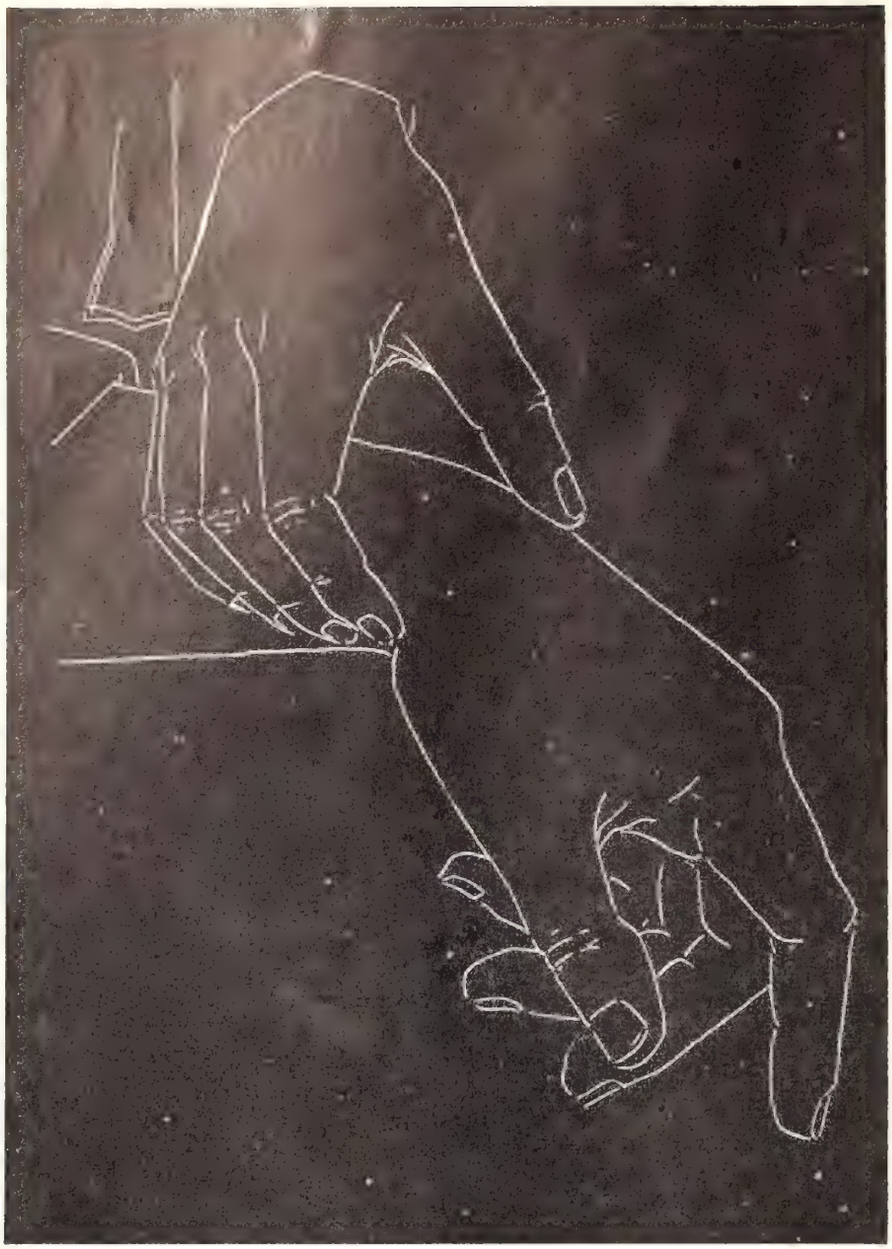



## *Shortest distance between buyer and seller*

. . . an elevator that takes advertisers around closed doors. Write Norm Knight at 510 Madison Ave., New York 22, for "The Happy Medium," with suggestions for getting the most out of your radio-TV trade-paper ads.

**SPONSOR**

*For buyers of broadcast advertising*



CHECK Buffalo's "PULSE" today!
See all the top shows on WGR!
It's THE station in Buffalo
for best buys day or night.

COLUMBIA NETWORK

WGR 550

*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. *("Fitz") Fitzpatrick* I. R. *("Ike") Lounsberry*

"We feel you can talk yourself into a sale, and then talk yourself out of it," says Morrow. "The shorter the commercial is, we believe, the better —as long as it has the salient points in it."

Generally, the announcement consists of a 20-second singing sales message on a specially prepared phonograph record. This is followed by the d.j.'s live spiel, which the agency prefers to keep between 20 and 40 seconds. Also, the agency's policy has been to hit home one selling point in a message. Two or three points made simultaneously would, it stands to reason, diminish the impact of the announcement. Thus, the spoken messages make but one selling point at a time, including take-out service; the quality of White Tower hamburger meat; the virtues of its cheeseburgers; the freshness of its coffee; the availability of local Towers in the shopping neighborhood. Along with these points, there is mention of a specific address and White Tower's convenience as a breakfast shop. ("Just pack your husband off *without* breakfast and remind him there's a clean, shiny White Tower on his way to work!")

To make sure that the disk jockeys keep in line, the ad agency distributes what it calls its "Bible"—a detailed list of "do's" and "don'ts," which might be instructive to other sponsors. Here, first of all, are some typical do's:

1. "The White Tower recorded commercials are to be used intermittently with, or in conjunction with, your characteristic program patter."

2. "In live announcements used, it would be helpful if you could address 'Whitey' occasionally, or speak of him as a character."

3. "White Tower employes are called Towermen and Towerettes."

4. "White Tower advertising usually emphasizes cleanliness. For example, the phrase 'The *Clean* White Tower in your neighborhood'."

Some typical don'ts directed to the d.j. include these:

1. "Do not make any statements as to the number of White Towers, the bigness of the White Tower chains, etc.

2. "In referring to White Tower hamburger meat, please study carefully the above phraseology, and do not try to add to it. For example, White Tower *does* buy its own U. S. Inspected beef and 'processes' the meat, in the general packing house meaning of the

pared' by diluting or mixing the beef with a substitute. Therefore, do *not* use words like 'prepared,' 'mixed,' 'processed' in referring to meat."

3. "Don't give the impression that White Tower delivers. Take-out service means you just come and get it."

4. "Don't exaggerate the 'size' of White Tower hamburgers. They are generous in size and contain the *right* amount of meat to make a good tasty sandwich, but are not 'jumbo!' Any restaurant can make them larger—but none can make them better!"

5. "Remember that a hamburger can be 'pure' without being 'All Beef.' Always say 'All Beef,' 'Pure All Beef,' '100% Beef,' etc."

Although the White Tower spot radio campaign is carried on largely through d.j. shows, some other program types are bought. Scope of the campaign can be perceived by examing some of the following stations and spots that White Tower has employed recently:

11:30 p.m. to 12 midnight of Bob Landers' d.j. show, WFBR, Baltimore, Md.; participation on *The Dawn Patrol*, CKLW; d.j. *Jack the Bellboy*, WJBK, midafternoon, and d.j. Fred Wolfe, 6:00 to 9:00 a.m., WXYZ, all in Detroit; d.j.s Sherm Feller and Nelson Bragg, 10:30 to 12 midnight, WCOP, Boston; six five-minute newscasts on WTOP, participation on *The Yawn Patrol*, WWDC, both Washington, D. C.; 11:30 to 12 midnight, d.j. Arnold Friedman, WROW, Albany.

Also, 12:15 to 12:45 a.m., d.j. Art Ford, WNEW, New York City; 12 midnight to 12:30 a.m., *Insomnia Inn*, WARC, Rochester; *Swing with Wing*, WING, Dayton; Joe McCauley's *Dawn Patrol*, four half-hour segments after 1 a.m., WIP, Philadelphia; newscast midnight to 12:05 a.m., WEEI, Boston; 20 quarter-hour segments weekly from midnight to 6 a.m., d.j. Joe Dorsey's show, WEMP, Milwaukee; 7.30 a.m. announcements, d.j. Alonzo Squire, WAYS, Charlotte; night and morning announcements, WSNJ, Bridgeton, N. J.; newscasts on WRVA, Richmond.

From a merchandising viewpoint, rapport between the radio stations and the individual White Tower restaurants has been close and cordial. The restaurants do not contain radio sets, but many of them do display in wall slots (otherwise used for menu cards) colored signs which publicize the d.j. show.





For over twenty-seven years, Radio Station WMC in Memphis has kept its programs attuned to the wants and needs of its market.

This market awareness, this realization of the program preferences of Memphis and Mid-Southern listeners, has made WMC a favorite among the 800,000 radio homes in the Memphis market area.



**The Gene Steele Trio**

Another successful example of WMC's Memphis Market-Mindedness! Gene Steele, during the past thirteen consecutive years, has broadcast more than 3,380 programs for the same sponsor, Malone & Hyde, Incorporated, wholesale grocers. Five times a week, two hundred and sixty times a year, his program gets a fine reception in thousands of Mid-South homes.



**—and here's what the sponsor thinks of it!**

"We believe Gene Steele is the most consistently popular local live radio personality now broadcasting in Memphis. Year in, and year out, Gene has sold the quality foods which we distribute. His record speaks for itself."

*Signed* J. R. Hyde,
Malone & Hyde
Memphis, Tennessee

**WMC MEMPHIS**

**NBC—5000**
**WATTS—790**

**WMCF** 260 KW Simultaneously Duplicating AM Schedule

**WMCT** First TV Station in Memphis and the Mid-South

*National Representatives, The Branham Company*

*Owned and Operated by The Commercial Appeal*

term. However, the public looks on 'processed' hamburgers as being 'pre-

A typical sign (printed by White Tower Management itself), a bright orange, red and black, reads: "Enjoy the White Tower Musical Menu, with Art Ford, 12:15-12:45 a.m., Mon. to Sat., WNEW."

Each restaurant manager is supposed to report to the corporation's district manager comments customers make about the radio shows. Not all the comments are favorable, though most are.

"The occasional customer will complain, 'Let's have more jazz music and less of that commercial gab'," says Morrow. "Nevertheless, the customer will still be eating a White Tower hamburger when he makes his complaint."

The ad agency has been particularly adept in using smart promotion devices and radio tie-ins. During National Cheese Week recently, it advertised the fact in various cities, and, of course, referred to White Tower's succulent cheeseburgers. In order to build a reputation for local public service, it urges the d.j.s to plug such worthy causes as Red Cross and Bond Drives.

One of the agency's cleverest tie-ins was when it made a 55-second transcription in conjunction with Campbell Soups. (Customers were asked to consume the soup at their local White Tower.) The record's sales message was delivered by such stars as Bob Crosby, the Andrews Sisters, and Walter O'Keefe.

White Tower's announcement copy, compiled by the agency's Wilcher and Hausman, exerts a mouth-watering impact on listeners. One morning, shortly after three o'clock, the counter man at White Tower's 69th Street restaurant in Philadelphia was startled when he noticed the customer who'd just come in was wearing pajama tops under his top coat.

Observing the counter man's curiosity, the customer looked a bit sheepish, then blurted: "Well, it's all the fault of your White Tower plugs on the *Dawn Patrol* over WIP. I was home in bed, listening, and all Joe McCauley kept talking about were those juicy, man-sized, pure, all-beef hamburgers at White Tower. I got so damn hungry, I couldn't sleep—so here I am."

What of White Tower's broadcast future? An observer can detect at least two portents.

The corporation has already extended a tentative toe into television. As an experiment, it sponsored a 13-week participation in the Kathi Norris show, when she was plying her talents on the Du Mont Network and before she went to NBC. (Miss Norris, by the way, was Morrow's secretary for five years.) "Kathi showed us enough results to indicate that TV's sales impact is worthy for White Tower," says Morrow, "but we feel we can still exploit radio's potentiality to an even greater limit." Arnold Saxe, White Tower's advertising chief, adds non-committally, "with regard to TV, we're still in the talking stage."

In the immediate future, it would surprise no one if White Tower were to direct more of its radio advertising ammunition toward small-fry listeners. "The kiddies," says Morrow, "can be a great influence in either begging the folks to have supper in a White Tower restaurant, or in urging Mother to buy a bag-full of hamburgers for home consumption." As a straw in the wind, consider the fact that White Tower not long ago gave away free 600,000 colored comic books to youngsters found dining in a White Tower hamburgery. The comic book contained two Hopa-


SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*What Station, please?*

*HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950 JANUARY, 1951

SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

| TIME | RADIO SETS IN USE | WDBJ | B | C | Other |
|---|---|---|---|---|---|
| Monday thru Friday 8:00 AM-12:00 Noon | 22.4 | 49.6 | 24.0 | 26.3 | 0.1 |
| Monday thru Friday 12:00 Noon-6:00 PM | 22.9 | 63.7 | 18.5 | 15.3 | 0.5 |
| Sunday thru Friday 6:00 PM - 8:00 PM | 36.6 | 73.6 | 12.5 | 13.2 | 0.6 |
| Sunday thru Saturday 8:00 PM - 10:00 PM | 39.8 | 67.0 | 9.3 | 19.8 | 3.9 |

*C. E. HOOPER, Inc.

*Get the entire story from* FREE & PETERS

WDBJ
CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*

long Cassidy adventure stories, but it also provided "The Adventures of Whitey," a waiter with a heart of gold. A series of radio programs to reach those same kids might well be in the works.

One move that does *not* loom in the future is a drastic change of White Tower's singing commercial formula. Two months ago, the agency, growing weary of the old jingle, revamped the tune. Soon, according to the agency, "thousands" of disk-jockey-listening night-owls protested to local White Towers. It was like violating the melody of "The Star-Spangled Banner."

Whitey, the courteous waiter, and his pleased female customer, are now back at their old musical stand, selling hamburgers and coffee. ★ ★ ★

## EDUCATORS' TV LOBBY

(*Continued from page* 33)

broadcasters. It is a nice question who has the more votes. The industry counts heavily upon institutional TV smacking of something like "socialism" but, in answer to this, the education lobby, and that's about what it now is, points to the friendship of staunch Republican senators like Leverett Saltonstall of Massachusetts and John W. Brinker of Ohio.

Miss Hennock's six male colleagues on the FCC have been conspicuous for not following her lead on the channel reservation issue. Also the FCC may soon have another chairman, Wayne Coy departing. Some broadcasters wonder if the 25% demand isn't like a labor union's first bargaining claims, a lot more than they expect to settle for. Even so, the threat is real enough and ought to be so recognized.

Education's confidence in its ability to prevail has been stiffened by the hope of special financial aid from the big Foundations. Rockefeller and Ford have both been mentioned. In the case of Ford, note that its new associate director (in Pasadena) is the long-time chancellor of the University of Chicago, Robert M. Hutchins, a lively and witty critic of television. "With nobody speaking and nobody reading," Hutchins has recently said, "a bleak and torpid epoch may lie ahead."

However, foundations tend to be ultra-conservative and to endow few vaudeville shows. Two radio projects have been helped by philanthropic donations since 1935. They are, respec-


# YOU MIGHT FLY NON-STOP AROUND THE WORLD* —



# BUT . . .

## YOU NEED WKZO-WJEF AND WKZO-TV TO FLY HIGH IN KALAMAZOO-GRAND RAPIDS

**No matter what yardstick you use, the Fetzer stations are by all odds the best radio and television values in Western Michigan.**

**WKZO-TV is the official basic CBS Outlet for Kalamazoo-Grand Rapids . . . Channel 3. It is a multiple-market station serving five Western Michigan and Northern Indiana markets with a buying income of more than $1,500,000,000. As of February 1, there were more than 100,000 TV receivers within the .1 MV line of WKZO-TV—more sets than in the Dallas-Fort Worth, Memphis or Syracuse television markets.**

**WKZO-WJEF are an equally impressive value for your radio dollar. Both consistently lead the Hooper parade in their home cities. They average about 50% more listeners than the next-best two-station combination in Kalamazoo and Grand Rapids . . . *yet cost 20% less!* In the Grand Rapids area alone, WKZO-WJEF have an unduplicated coverage of more than 60,000 homes. New figures credit WKZO-WJEF with a big increase in their unduplicated BMB Audiences since 1946—up 46.7% in the daytime, 52.8% at night.**

**What other facts would you like? Avery-Knodel has them, or write us direct.**

**The United States Air Force did, in February, 1949.*

WJEF — Top 4 in GRAND RAPIDS and KENT COUNTY (CBS)

WKZO-TV — Top 4 in WESTERN MICHIGAN and NORTHERN INDIANA

WKZO — Top 4 in KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives

To
One
Million
People
CBS
Means
WDNC




DURHAM,
North Carolina
5,000 WATTS
620 K.C.

PAUL H. RAYMER, REP.

tively, the Rocky Mountain Radio Council, headquartered in Denver and servicing Colorado and Wyoming, and the Lowell Institute radio cooperative operating in Boston.

The advertiser's point of attention would be upon the altered picture, in the event educational "reservation" became the law of the land. The sponsor conditioned by radio to carefully weigh the programs before, opposite and following his own show will wonder about any arrangement that makes TV part advertising medium and part educational system. Take the question of the numerous markets in which only one TV channel is available. Under the logic of "reservation" such a station would be obliged to serve a part-time education licensee and a part-time commercial licensee. Imagine sponsored hours and educational hours, perhaps in alternating blocks of time—two separate kinds of programs originating from separate, non-cooperating, rival organizations, but united in a shotgun marriage.

Continue the speculation. If every American community is to have at least one educational station, these subtracted from the commercial total, then the size of the TV advertising industry would be dwarfed from previous estimates. Awareness of this competitive aspect has already stirred dark, Machiavellian, unverified, and unverifiable rumors that certain powerful publishers have quietly rendered private aid and comfort to the education lobby. The thought can be expressed this way: a TV advertising medium with one hand tied behind its back wouldn't be the slugger heretofore dreaded.

These, then, are some of the background factors for the advertiser to bear in mind when the news reports start coming out of Columbus in a few weeks. The whole thing amounts to another attack, but on new ground, with new generals, against the principle of advertising sponsorship in exclusive control of a medium of communication. The educators are divided among themselves on details and personalities but close ranks on the one issue of "reservation." Active partisans include Robert B. Hudson and Quincy Howe, both CBS alumni, now with the University of Illinois; Clarence Derwent, president of Actors Equity; Morris Novik, radio/TV adviser to the AFL, CIO and Automotive Workers; Bruce Bliven and Saul Carson of *The New Republic;* Walter Reuther, William Green, Harold Stassen, Fannie Hurst, Stuart Chase, Franklin Dunham, Burton Paulu, Dallas Smythe, George Probst, are all in support. Much of the strategy of the campaign, over-all, has been provided by Seymour Seigel, managing director of WNYC, owned by the City of New York. Ever-ready, highly-articulate Charles Seipmann, of N.Y.U. has spoken up. (He's an old emotional red flag for broadcasters, having co-authored the FCC's "Blue Book.")

Plainly all of the foregoing concerns buyers of broadcast time. Businessmen will not be, can not be, indifferent to the nearness of education, and to educational programing tone. Sponsors have hoped for a more orderly, less crowded TV spectrum. They have not liked the picture, even as it was, of four networks, ABC, CBS, Du Mont, and NBC, in perpetual dogfight for choice local time clearances in markets with only one, two, or three TV channels. As inconvenient, chaotic and loaded as the situation now is, the ap-

LANG-WORTH
FEATURE PROGRAMS
SELL SOAP!




LANG-WORTH
FEATURE PROGRAMS, Inc.
113 W. 57th ST., NEW YORK 19, N. Y.
Network Caliber Programs at Local Station Cost

plication of educational "reservation" would render it appreciably tougher.

It may never happen, of course. But it could. It certainly, positively could.

Miss Hennock speaks true. This is a fight to determine who will get what, and probably for good.

With Miss Hennock apparently gunning after the FCC chairmanship (in the event Wayne Coy resigns), her desire to make a deep impression as a campaigner for education is apparent. She'll fight this one without letup. ★★★

## MEN, MONEY & MOTIVES

(*Continued from page 6*)

more reason why he cannot be fitted into the workaday "format" of a commercial series organized for lighter fare. Even expanded to 90 minutes, it was still just the regular Sunday night *Theatre Guild of the Air*. As good as that, but no better than that. But with the added burdens of special challenge and special expense pointing up the production team's weaknesses. Gielgud's performance screamed for direction he did not get. An actor is an actor and he "cut" the text with himself always in the apple of his own eye. Could a listener not familiar with the story follow the story? Not easily. At times, not at all. And then the duel with the tin curtain rods from Woolworth's. How much thought was given the production? The sponsor paid extra. But where were the extra skills and extra foresight?

* * *

Take note of the Hollywood-New York attitudes on "screen" and "television" jurisdiction. Recently, the film studios in the West gave, for the first time, separation of literary rights to the Screen Writers Guild. Writers secured book, magazine, and radio rights as their own to be leased only by special negotiation. But the studios got—note this—television as well as basic screen rights. Meanwhile in New York the networks, with the advertising agencies sitting in, are assiduously striving in current negotiations with the Authors League of America to limit their deal to TV programs produced "live." Both sides in the struggle for tomorrow thus clearly recognize, one by positive inclusion, the other by strategic exclusion, the future importance of film. ★ ★ ★


# HOOPER surveys the SEVENTEENTH STATE*

* THE SEVENTEENTH STATE
A compact market composed of a homogeneous group of 53 counties in Eastern New York and Western New England . . . so called because its population exceeds that of 32 states in the U. S.




## and Hooper discovers that:

WGY delivers a regular listening audience in *all* 22 cities of the Seventeenth State.

WGY's average evening audience is larger than the audiences of the next two stations *combined*.

WGY's daytime audience is 18% larger than the next best station's daytime audience.

WGY's share of audience is above 20% in *15* of the 22 cities. Station "B's" share of audience is 20% or over in only *4*.

This tremendous power and coverage advantage is yours at a lower cost than any combination of stations in the area needed to reach the same markets. Call NBC Spot Sales, New York, N. Y., or the WGY Sales Department, Schenectady, N. Y., *today!*

WGY
A GENERAL ELECTRIC STATION

50,000 WATTS

810 K. C.

THE ONLY STATION COVERING ALL 22 MARKETS OF THE 17TH STATE

## MOHAWK ADDS RADIO

(*Continued from page 36*)

place its radio business, is relying instead on what is termed "consultation" by the George W. Bolling firm of national representatives.

Ordinarily enthusiastic when they hear about new money channeling into their medium, reps have regarded the news about Bolling and Mohawk with the coldness they might reserve for, to pick an image, a social climber at a cocktail party. The reps feel that Bolling's activity as a consultant is harmful to the carefully built sales structure of the radio industry. They point out that by virtue of the 15% of billing fee Bolling receives from Mohawk, the representative firm usurps the role of an agency. "A set-up like that," one rep told SPONSOR, "is harmful to sponsors in the long run because it works outside established agency relationships, linking buyer and seller in what people inevitably tend to regard as an unholy alliance. That sort of thing never does anybody in advertising any good."

Bolling's side of the story, the firm president told SPONSOR, is as follows. "By my action I have held open the Mohawk account for recognized advertising agency solicitation and will bow out the minute such an agency has been selected," he says. "In the interim I feel this advertiser is entitled to expert radio advice. We have spent considerable time, effort and money in doing a job for AM radio and we think it is worth money and we should be reimbursed for our efforts." (Editor's note: Mohawk has an agency for TV, George R. Nelson, Inc., Schenectady, none for radio.)

Away from New York's Madison Avenue where the Bolling vs. all other reps rhubarb centers, the Mohawk campaign has had more universally warming results. In response to the news about Mohawk's entry into spot radio, many local dealers have apparently decided to increase use of radio on their own. (Mohawk supplies the disks, dealers buy the time.)

In quotes below is the kind of reasoning, disseminated throughout the Mohawk dealerships, which has helped to kindle enthusiasm for radio. In the words of the firm's advertising manager, Howard P. Hildreth:

1. "Radio offers good value for our investment.

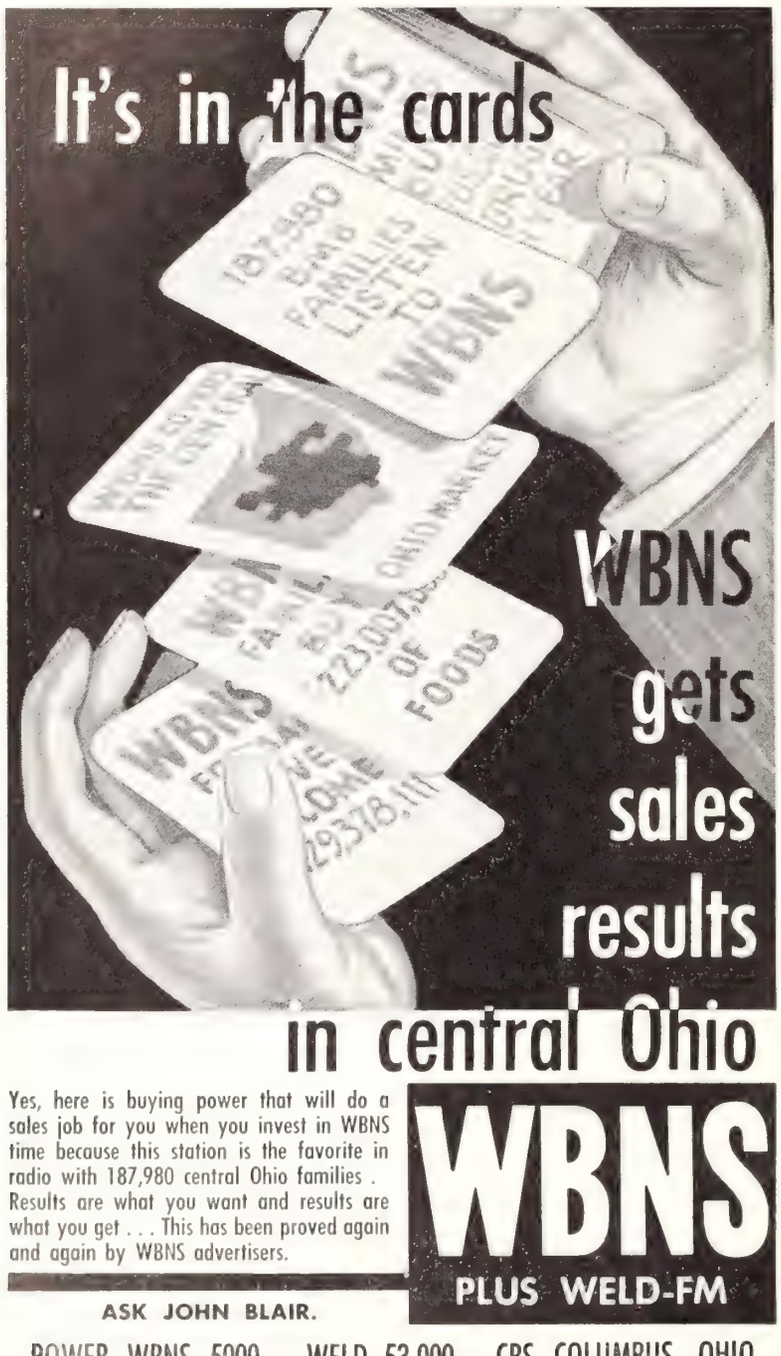
2. "Listening can be pin-pointed in a given city.

3. "Radio penetrates the city's whole trading area and extends far beyond normal newspaper coverage.

4. "Dealer radio tie-ins similar to present TV merchandising can be used effectively."

Hildreth, who is a member of the Radio Pioneers of America, has given radio what some of his contemporaries in the carpet business would call an impossible assignment. He regards the campaign as an effort to build up trademark identification. Though many ad men in firms selling "visual" products tend to bank on visual media only, Hildreth is apparently relying on radio's power to build mental pictures. It is this same power which makes dramatic programs possible on radio, with listeners filling in details in the mind's eye in response to word suggestion. When housewives are out to buy a rug, Mohawk wants to be dead sure they can differentiate between its Indian head label and other brands.

Because the prime mover in rug purchases is the lady of the house, Mohawk's timebuying for its 15-minute, e.t. variations on the firm's show is confined to afternoons. The program, called the *Mohawk Showroom*, runs 15 minutes, three days a week. Walter McGraw and Peggy Mayer are the pro-



ducers. Roberta Quinlan, singing star of the Mohawk TV program, is also the AM mainstay.

Present plans call for a 13-week cycle in the spring and another 13 weeks in the fall. A close watch will be kept on results to see how they compare with those attributable to the TV show. One of the highpoints in the extensive merchandising and promotion buildup the new show received was a number of meetings stations held for dealers. Via recordings, the retailers heard from Herbert L. Shuttleworth, executive vice president, how strongly top management was behind the campaign.

Retailers were carefully briefed, in recorded talks, on the merchandising aids that would be used to promote the show. These include:

1. Newspapers—ads, listings and publicity.

2. Radio—promotion announcements before and during the campaign, radio station house organ publicity, and station program schedule publicity.

3. Direct mail—letters to dealers in the Mohawk areas, post cards to listeners, and announcement stuffers for dealer's bills.

4. Outdoor promotion—billboards, posters, taxi posters, car cards, and bus cards.

5. Store promotion—window posters and a rotating easel display.

"The cooperation from the stations has been tremendous," the sponsor reports. The importance attached to merchandising was explained by Bolling this way.

"In one market, Mohawk could have bought time at a local rate through a department store," he said. "We prevailed on them to keep it at the national rate and receive all the merchandising assistance the station could give them. The station told us that it had never been able to sell one of the leading department stores in that town. Now the broadcaster has a great opportunity to bring new customers to the store's rug department and show what radio can do."

These are the stations that are carrying the program this season: WALA, Mobile; KWOL, Phoenix, Ariz.; KGHI, Little Rock, Ark.; KFRE, Fresno, Cal.; KFDK, Sacramento; KITO, San Bernardino, Cal; KFSD, San Diego; KWG, Stockton; KOA, Denver; WFLA, Tampa; WEEK, Peoria, Ia.;



## Listeners decided it was time he had another sponsor

"I am very happy to announce," writes Fred Stevenson of KGRH, Fayetteville, Ark., "that the Arkansas Western Gas Company has signed a 26-week contract for Fulton Lewis, Jr., five-a-week across the board."

KGRH had been carrying the program sustaining. An announcement was made on one broadcast indicating that, unless the response justified carrying the program as a service to the audience, Mr. Lewis would no longer be heard on KGRH. "In five days," Mr. Stevenson continues, "we received 796 pieces of mail, requesting that we continue the program." Several inquiries from potential sponsors were also received. KGRH closed with the first, the Arkansas Western Gas Company, after this impressive demonstration of audience loyalty.

The Fulton Lewis, Jr. program, currently sponsored on more than 300 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

NORTH CAROLINA
IS THE SOUTH'S
No. 1 STATE
AND
NORTH
CAROLINA'S
No. 1
SALESMAN
IS
NBC WPTF
50,000 WATTS
680 KC.
• ALSO WPTF-FM •
North Carolina
Rates More Firsts In
Sales Management Survey
Than Any Other Southern State.
More North Carolinians Listen
to WPTF Than to Any
Other Station
AFFILIATE for RALEIGH, DURHAM and Eastern North Carolina
NATIONAL REPRESENTATIVE FREE & PETERS, Inc.

Congratulations



WHEN YOU USE
WREN
TOPEKA
YOU'RE SITTING ON TOP OF THE WORLD




ABC
5000 WATTS
WEED & CO. NATIONAL REPRESENTATIVES

WGBF, Evansville, Ind.; KANS, Wichhita; WJEF, Grand Rapids; WSAM, Saginaw, Mich.; KFGO Fargo, N. D.; KOMA, Oklahoma City; KTUL, Tulsa; KOIN, Portland; WGAM, Scranton, Pa.; WAPO, Chattanooga; WBIR, Knoxville; KROD, El Paso; KRIC, Beaumont; KGA, Spokane; and WMAW, Milwaukee. In the six TV markets included in this list, radio is being used instead of the television program. (In some cases this is a reflection of TV's current availability problem.)

Sixteen years ago Mohawk bought a spring and fall radio series that made no one happy up in Amsterdam or among the dealers, either. One thing which did not help the program, called *Mohawk Treasure Chest*, was a contest. Entrants were required to collect information for essays by visiting Mohawk stores. Retailers found themselves bothered by many radio listeners but few potential customers. The *Treasure Chest* was carried on NBC. Tuesday and Thursday, 10:30 to 10:45 a.m., in the spring. During the fall it was on Sunday, 2:00 to 2:30 p.m., and Thursday, 12:00 to 12:15 p.m. The format was musical entertainment plus a decorating talk.

Within the last few years, the Mohawk message has been heard on the air in many communities through jingles recorded by the Landt trio. Dealers buy the time, while the mill supplies the disks. Until 1949, however, black and white media carried the bulk of Mohawk's own advertising. Once the plunge into TV was made, trade papers were the only printed media in the firm's promotion program.

The money going into radio this season is coming out of additional funds. This should not put any strain on Mohawk's resources. Sales and earnings for 1950 were at record-breaking highs. Sales jumped from $56,854,386 in 1949 to $80,103,464 in 1950. Net earnings for 1950 were $4,445,160. The picture this year is no less bright. Howard L. Shuttleworth, the Mohawk president, believes that dollar sales for the first six months of this year may exceed that of peak year 1950 mentioned above.

These figures show the impetus TV has given to this advertiser's sales. Next year's statement to stockholders will tell what a fully-rounded use of the electronic media can do. ★ ★ ★

## EYE VS. EAR IN SELLING

(*Continued from page 27*)

ning 17 January 1951. Here are sample reactions from a few of the 250 people drawn to the store by newspaper and radio advertising:

"Oh, radio. I only read the funnies in the newspaper, that's the truth. I don't have time to read and you can work and hear the radio. Large ads would be good if you had time to read them."

"Newspapers. Pictures make price clear. On radio, you forget price and details. I always read."

"I read English, but the radio is better for me—clearer. There is urgency in their voice."

"Newspaper. You can clip it out and take it with you. I came into the store because I saw the ad in the *Times-Herald*. I wanted some loafers."

At the end of the first six months, an accumulation of many thousands of such statements convinced Ward that he had something. He explains: "Last summer it became obvious that we had unknowingly discovered a new way of classifying our respondents. About half of those brought in by advertising seemed to prefer radio advertising, while the other half preferred newspapers. From this I developed the idea of 'two markets'—one composed of 'ear-minded' people and the other composed of 'eye-minded' people. It seems only logical that a local advertiser who ignores either radio or newspapers completely is automatically eliminating one of these 'markets'."

Local retailers involved in ARBI studies are enthused about Ward's "two-market" concept. And the enthusiasm has spread to others who have followed ARBI with interest. Proof of this enthusiasm is the fact that Ed Craney, owner of the XL radio stations in Washington, Oregon, and Montana, vacationed his entire sales staff for the month of January—with pay. Time sales have been *that* good lately, to a large extent because of the strong sales arguments furnished Craney by the ARBI data and the new ARBI concept.

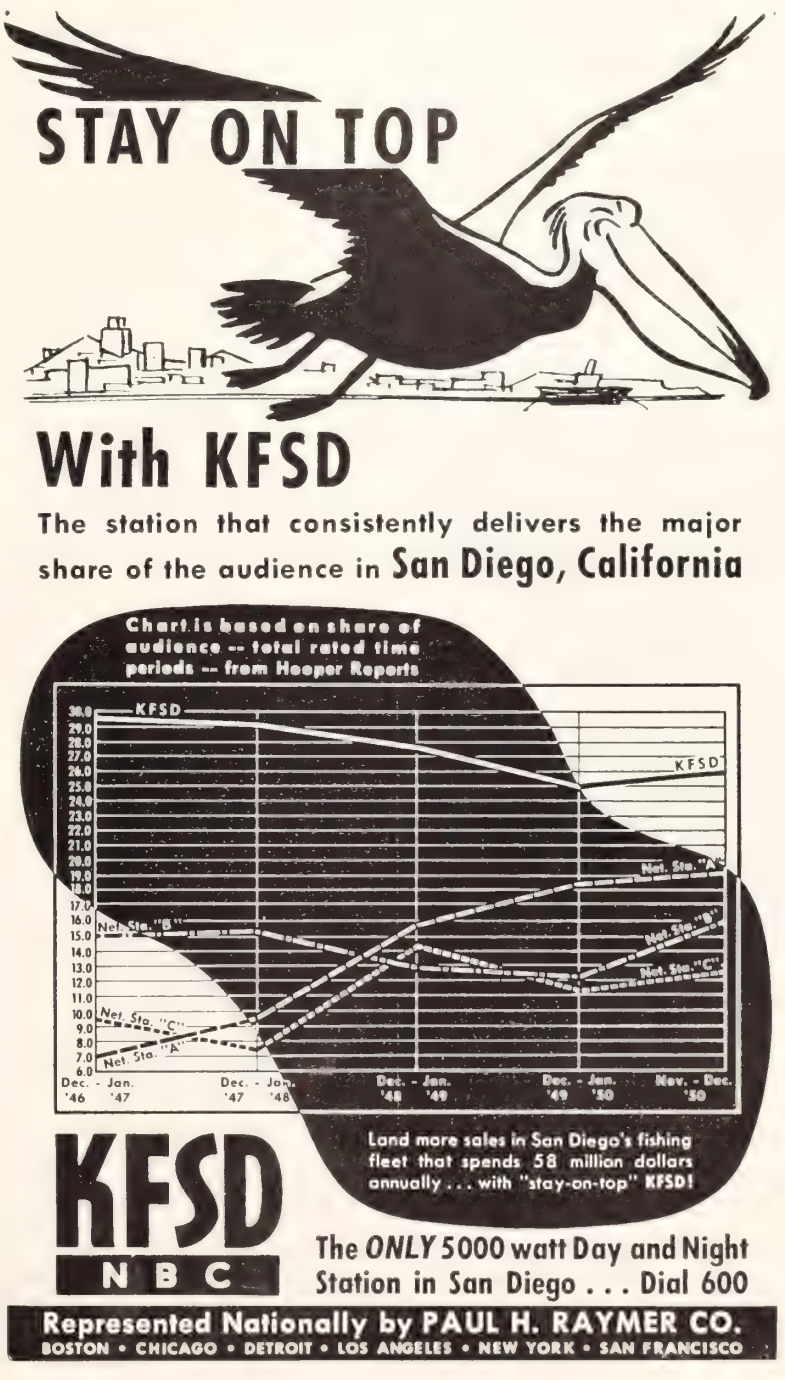
Advertising men with long memories may recall that the eye vs. ear controversy, to which the ARBI concept is closely related, has come in for heavy discussion in the past. In 1935, for example, CBS put out several promotion booklets based on psychological studies completed about that time.

One, titled "Exact Measurement of the Spoken Word," reported the results of an 18-month study by Harvard psychologists Hadley Cantril and Gordon Allport. One of Dr. Cantril's conclusions was that, ". . . each of 10 passages considered separately was more comprehensible and more interesting when presented over the radio." This referred to tests in which groups of people heard and read the same material.

Here is a summary of other findings from the Hardvard study reported by CBS:

1. The voice added to the comprehension of various kinds of material for from 56% to 89% of those tested.
2. After 24 hours, people recalled advertising trade names better from hearing them over the radio than from reading them.
3. Numbers were remembered better over the radio.
4. Less caution was exercised toward spoken material; it had greater power of suggestion than printed matter.
5. Sentences and directions were remembered better over the radio.

CBS published such studies as these back in its salad days when Frank

TWO TOP CBS STATIONS
TWO BIG SOUTHWEST MARKETS
ONE LOW COMBINATION RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

Stanton was research director; nothing on the question has been done by the network since then. More recently, however, mass-communications expert Paul F. Lazarsfeld has touched on the matter of eye vs. ear. As director of Columbia University's Office of Radio Research, Lazarsfeld delved deeply into how people felt about radio and the printed media. Discussing the results of his investigations in his book "Radio and the Printed Page" (1940) Lazarsfeld says: "As we closely scrutinize the comments contained in our case-study data, we may ask ourselves whether, after all these factors have been isolated and applied, there is not something that one might call 'listening-mindedness' or 'reading-mindedness' which, apart from the factors we have isolated and mentioned may cause one individual to prefer reading or to prefer listening?"

Professor Lazarsfeld's answer to his own question was that "the feel of the case-study material suggests such a possibility. Take, for instance, the following two comments (by people Lazarsfeld interviewed): 'I really enjoy sitting down and just having someone read to me,' and 'I don't like to be read to by anyone'." The mass-communications specialist then goes on to suggest that some people prefer radio because they would rather relax and listen. Then, too, radio listeners find a social appeal in the sound of human voices—they're probably especially receptive to social contacts.

Whatever the reasons for some people cocking their ear to hear radio announcements, and for others concentrating on newspaper ads, Joseph Ward of ARBI is convinced it happens. He's content to leave theorizing to psychologists like Professor Paul F. Lazarsfeld while his research outfit turns up further indications that there are really two markets for advertisers, proving that one medium doesn't reach and sell everybody. ★ ★ ★

## TOP COMMERCIALS: NET TV

(*Continued from page* 31)

*Ford Cars* (Ford Motor Company, agency J. Walter Thompson Company); *Schlitz Beer* (Joseph Schlitz Brewing Company, agency Young & Rubicam, Inc.); *Kraft Cheese* (Kraft Foods Company, agency J. Walter Thompson Company).

Over 95,000 Sales*
IN ONLY 8 WEEKS

*A 15c Item In 43 Retail Outlets

For the complete story
Contact any
BRANHAM COMPANY
• OFFICE •
OR
WABB
MOBILE, ALABAMA

14th Year
PETER POTTER'S
"Platter Parade"
Disc Whirler Supreme
That's Peter Potter who has been spinning the prettiest Platters in Platterdom for 14 years over KFWB.
His success stories are fabulous. His audience is gigantic.
Here's your chance to cash in on both Audience and Results in the Nation's Second Largest Market.
Some participations available
Nationally Represented By
William G. RAMBEAU CO.

KFWB
IN HOLLYWOOD
980 on the dial

### *1. Congoleum*

When Dave Garroway, star of Congoleum-Nairn's *Garroway at Large* (NBC-TV, Sunday 10:00-10:30 p.m.) worked at KDKA, Pittsburgh, back in 1940, he was the only staff announcer without a commercial pitch to deliver. Garroway was known as an "intellectual" young fellow with a preference for long-hair classical music—constitutionally unsuited to delivering sharp sales punches.

The easy-going Garroway style hasn't changed since then, but his present sponsors say they wouldn't have it otherwise. When he started for the floor covering company 19 February 1950, there was some concern that his flip way of plugging the several products might arouse viewer resentment. As it turned out, despite Garroway's light touch, "he fairly radiates sincerity," as one agency veteran put it.

William Vance, McCann-Erickson copywriter, writes commercials a month to two months in advance of each show. The fact that he's in New York and Garroway in Chicago could complicate things, but doesn't because Vance has been friendly with Garroway since 1940 at KDKA. It was Bill Vance, Ted Mills (NBC producer in Chicago), and Bill Hobin (the show's producer) who tailored the present TV program especially for the personable Dave Garroway, since 1946 Chicago's hottest disk jockey.

There are no theatrical illusions connected with the commercials. As Bill Vance puts it: "The viewer is never in doubt during the commercial. He's watching a straight-forward sales pitch in a Chicago television studio. There is no attempt to hide sets or microphones and Dave never plays anyone but himself."

Although Garroway is held to the sales points written into each script by the agency, he has a free hand to change exact wording. The commercials consist of one major and one minor plug during each broadcast (Congoleum, Linoleum, and Congowall are plugged alternately). Actually, however, Congowall is so much more visual that it is featured about six times for every three or four commercials devoted to the other two products.

One highly visual gimmick which Garroway uses is writing "13¢" (cost per square foot) on the Congowall, then wiping it off to demonstrate how easily the material can be cleaned. He winds up the commercial whimsically by turning to a cardboard cut-out of himself, remarking: "This distinguished looking character will lead you to the Congowall display at your floor covering dealers."

The Garroway mixture of whimsy and sincerity currently earns a 26 point Nielsen rating for the program. His commercials have undoubtedly strengthened Congoleum-Nairn's number two position in the floor-covering field. The company recently renewed for a second year.

### *2. Lucky Strike*

Lucky Strike's advertising slogan, "Be Happy Go Lucky!" has been worked into some of the most elaborate commercial productions on television. Each week an entirely new three-minute commercial is written by BBDO copywriters.

The "Lucky Strike Players" who perform on each weekly broadcast of *Your Hit Parade* (NBC-TV, Saturday 10:30-11:00 p.m.) and *This Is Show Business* (CBS-TV, Sunday 7:30-8:00 p.m.) number between six and eight actors.




"RADIO DIRECTOR USES SRDS CONSTANTLY

"Standard Rate's Radio Section* is always with me," says the Radio Director of one large agency. "Even when I go to talk with clients, I put it in my briefcase. It gives me all the basic information I need on any station, except coverage.

"And I welcome ads in it that tell me something that the station listings don't tell, such as coverage information."

You, too, have probably noticed that many stations (more than 270, in fact) are supplementing their station listings in Radio Advertising Rates and Data and their market listings in CONSUMER MARKETS with Service-Ads that give additional buying information . . . Service-Ads like WRC's shown here.

That's why it pays, when you're using Radio Advertising Rates and Data or CONSUMER MARKETS, to check the Service-Ads as well as the listings.




Service-Ads like this supplement and expand station listings in Radio Advertising Rates and Data and their market listings in CONSUMER MARKETS with additional information that helps buyers buy.

*Now RADIO ADVERTISING RATES AND DATA

the unbeatable media-buying team!

Radio
ADVERTISING RATES AND DATA




Published by Standard Rate & Data Service, Inc. Walter E. Botthof, Publisher
333 North Michigan Avenue, Chicago 1, Illinois · New York · Los Angeles



AGAIN!
MEMPHIS'
TOP DAYTIME HOOPER!

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. Jan.-Dec. 1950

| Time | Sets | WDIA | A | B | C | D | E | F |
|---|---|---|---|---|---|---|---|---|
| M-F 8AM-6PM | 20.8 | 23.5 | 21.5 | 17.2 | 13.4 | 12.8 | 6.8 | 3.7 |

LATEST HOOPER DEC. 1950 - JAN. 1951

| Time | Sets | WDIA | A | B | C | D | E | F |
|---|---|---|---|---|---|---|---|---|
| M-F 8AM-6PM | 19.7 | 30.7 | 21.0 | 19.5 | 14.6 | 8.5 | 5.3 | 1.4 |

The inexpensive and adequate coverage of WDIA in Memphis and WDIA BMB counties (489,000 Negro population) is securing sensationally good results for many leading advertisers of QUALITY products such as Folger's Coffee, Kellogg, Sealtest, Kools, etc. Write for case studies.

WDIA
MEMPHIS, TENNESSEE
John E. Pearson Co., Rep.

REACHING NEW ORLEANS' GREAT NEGRO MARKET WITH WMRY

Schlitz Beer
666 Cold Tablets
Holsum Bread
Faultless Starch
Monogram Wine
Hadacol
Royal Crown Hair Dressing
Wright Root Beer
Jax Beer
Luzianne Coffee
Blue Plate Foods
Nix Cosmetics




Programmed for Negroes by Negroes, WMRY is effectively directing the buying habits of this vast, faithful audience.

600 KC—"THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
JOHN E. PEARSON CO.
Nat'l. Representative


Four of the commercial cast are regulars, appear every week, while another three or four "extras" fill in when needed. Many of the regular commercial players also appear in the entertainment portions of these two programs.

Both sponsor and agency feel that by using the same people constantly, the commercials acquire a certain air of permanence and identification. On the production level, constant rehearsals and performances together have welded the Lucky Strike commercial cast into a smooth-working team. This *esprit de corps* helps carry through close integration of the commercial's tone with the rest of the telecast.

Weekly commercial productions, based on holidays, historic events, or common incidents in people's lives, require two hours rehearsal without camera, another hour with. Elaborate costumes and a convincing set are standard props. First performance of the commercial comes on Saturday night, on *Your Hit Parade;* it's repeated afresh the following Sunday evening on *This is Show Business.* On alternate Mondays, the same commercial is frequently put on during Robert Montgomery's *Lucky Strike Theatre* (NBC-TV, Monday 9:30-10:30 p.m.). If the mood of Montgomery's play doesn't mesh with that week's live commercial, however, a special one is made up for the *Lucky Strike Theatre.*

A recent commercial points up the reason for many admen tagging the Lucky Strike production the most ambitious on TV. Following a straight selling pitch by *Hit Parade* star "Snooky" Lanson, the TV camera cuts to a set representing the lawn in front of George Washington's home at Mount Vernon. Martha and George Washington are standing there, arrayed in formal dress and powdered wigs. Nearby are a Minute Man with musket, a red-coated British general, a woman in 18th century party dress, and a fancily dressed woman in riding dress.

All begin by singing the Lucky Strike jingle, after which George Washington, axe in hand, leads them all to a fallen cherry tree. His song, sung to Happy Go Lucky rhythm:

*If you "ax" me what I smoke*
*I cannot tell a lie:*
*I much prefer the mild, rich taste*
*In Lucky's red bullseye!*

One of the ladies is then encouraged to "play" a harpsichord conveniently nearby, and George and Martha dance

an abbreviated minuet as the group sings the Lucky Strike jingle again. Martha sings another rhymed jinglet, accepts a lighted Lucky from the British general, and closes the commercial with a 12-word tag-end pitch . . . "Luckies taste better. . . ."

According to BBDO, "research shows exceedingly high sponsor identification" for the Lucky Strike commercials, with strong sales-effectiveness in TV cities. Lucky Strike is currently number two among cigarettes.

### 3. *Sanka Coffee*

Molly Goldberg (Gertrude Berg), perennial darling of radio and now television, has one of those commercial deliveries that hits you in the face like a feather. Like her fellows in the "soft sell" school, she is "herself" all through *The Goldbergs* (CBS-TV, Monday 9:30-10:00 p.m.).

Arthur Godfrey on his *Talent Scouts* program (CBS-TV, Monday 8:30-9:00 p.m.) has the same personal, natural touch when he brews a cup of Lipton's Tea. It may only be a coincidence, but Young & Rubicam masterminds both these personalities. What Molly Goldberg does with a "Nu?" and a shrug of the shoulders, Godfrey does with a smile and a sip of tea. Dave Garroway, mentioned earlier, comes from the same low-pressure school.

Try to imagine Molly's homely phrasing as she leans out her window to say . . . "Home again. I wasn't sick. I was only on the border line between well and medium well. Just enough to shock me into the realization of what it means not to be well enough to be your healthy self. Oi, believe me, it is not selfish to love yourself to the extent of taking care of yourself. You remember the song 'Take Care of Yourself You Belong to Me.' I say to you . . . if you are a person that cannot drink coffee with caffein in it and sleep, don't do it. Why should you when you don't have to? Instant Sanka Coffee is at your command at your grocery store . . ." etc.

Molly Goldberg's style of rehearsal is to run through the commercials right along with the rest of the show, to maintain the same atmosphere throughout. Godfrey, on the other hand, studies the sponsor's selling points about a half-hour before showtime, then ad-libs around them. Both commercials have pulled heavy mail, though sales results are unavailable. They must be good—Lipton has been on since 25 July 1947 with Godfrey; Sanka has bankrolled the Goldbergs since 28 March 1949.

### 4. *Kaiser, Henry J (Autos)*

Television has been a boon to automobile advertisers, and all of them use it cannily. They include Oldsmobile (*CBS-TV News*, CBS-TV, Monday-Friday 7:30-7:45 p.m.), Dodge (*Showtime U.S.A.*, ABC-TV, Sunday 7:30-8:00 p.m.), Lincoln & Mercury (*Toast of the Town*, CBS-TV, Sunday 8:00-9:00), De Soto & Plymouth (*You Bet Your Life*, NBC-TV, Thursday 8:00-8:30 p.m.), Packard (*Holiday Hotel*, ABC-TV, Thursday 9:00-9:30 p.m.), Ford (*Ford Star Revue*, NBC-TV, Thursday 9:00-10:00 p.m.).

Kaiser-Frazer's approach has been typical of the commercial formats found most effective by automobile advertisers. It has experimented with both live presentations of the car plus an announcer, and filmed road tests. Initial telecasts relied on film, this was followed for about eight weeks with live studio commercials, and returned again to film.

On the *Ellery Queen* detective dra-







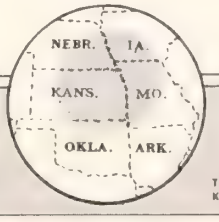
If you've bought a steak, roast, or even hamburger lately, you'll understand why the Kansas farmer has plenty of money to spend. Soaring prices for beef cattle, plus another thumping big wheat crop, have pushed him up to sixth place* in the national farm income picture.

These farmers make up a market well worth going after. They also make up the bulk of WIBW's audience. But that's only natural. After all, WIBW is *the* farm station for Kansas . . . . the one most listened to† by these eager-to-buy farm families. That's why WIBW can get fast RESULTS FOR YOU.

*U. S. Dept. of Ag. '50
†Kansas Radio Audience '50

WIBW

Serving and Selling
"THE MAGIC CIRCLE"
Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN




CBS
TOPEKA, KANSAS

PRN

"Time Buyers" Stop Dreaming

*Now* IN CALIFORNIA

SET-UP

YOUR OWN NETWORK

*and*

SAVE 20%

on time costs
plus frequency discounts

•

USE THE **PACIFIC Regional Network**

*which offers in California*

A NETWORK that provides:

**COMPLETE COVERAGE**
48 Radio stations available to coincide with your distribution pattern . . . more than the other four networks combined.

**SPOT FLEXIBILITY**
enabling you to buy all or part of 48 separate markets.

**LOCAL IMPACT**
Local Selling with LOCAL MERCHANDISING.

**SAVINGS**
of money, time and effort with a single purchase and billing.

**NOTE TO EASTERN TIME-BUYERS**
We are new, but BIG! If you have not seen our market facility study—scribble your name on a letterhead.

PRN PACIFIC REGIONAL NETWORK

6540 SUNSET BLVD. • HI. 7406
HOLLYWOOD • CALIFORNIA

mas (Du Mont, Thursday 9:00-9:30 p.m.), which first took the air 19 October 1950, minute-and-a-half film segments show the Henry J and the Kaiser in action. A dozen Kaiser commercials, filmed by Jack Suntherland, Inc., California, alternate with eight road tests of the Henry J, made at the Aberdeen Proving Ground. The company plans to replace these soon with movies of the Mobilgas economy run at Grand Canyon. In using film, the announcer's voice comes over live, eliminating a sound track. Most effective selling sequence shows a Kaiser bounding over bumpy cobblestones, while the driver sits behind the steering wheel unmoved. Contrast between the bouncing wheels and the unshaken driver (seen through open door frame) is striking.

### 5. *Westinghouse Appliances*

Surveys made in two metropolitan areas reached by *Studio One* (CBS-TV, Monday 10:00-11:00 p.m.) pointed out that 44% of the dealers in one area and 33% of the dealers in the other could trace sales directly to the program. The commercial style of winsome Betty Furness probably has much to do with this showing.

With props and camera tricks to help her, Betty Furness smilingly demonstrates a Westinghouse Frost-Free Refrigerator or a freezer. One commercial opens, for example, on a shot of a program page. The page turns, revealing a picture of Betty holding up a sign saying "No Defrosting." When the ad "comes to life" Betty walks over to a Frost-Free Westinghouse Refrigerator, opens the door and begins her sales talk. She goes through the refrigerator from top to bottom, pointing out all its advantages, making them visual wherever possible. To illustrate the way ice cream melts during defrosting, a tel-op of a melting ice cream brick is superimposed on one side of the screen.

The Betty Furness commercials come out smoothly because they're rehearsed for from one-and-a-half to two hours, besides two or three run-throughs during dress rehearsal. McCann-Erickson copywriter, Travers Hand, keeps them interesting by giving demonstrator Betty Furness plenty to do while she's putting over sales points. Tom Losee, McCann-Erickson account executive, points out that Westinghouse commercials get regular testing with the Stanton-Lazarsfeld Analyzer.




The March winds have blown

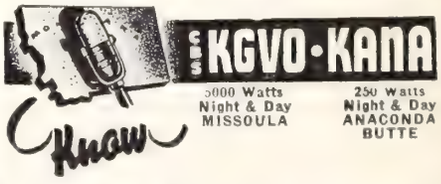
April showers are dropping

Spring has come on the run

And business is popping.

*For a productive spring schedule use*

*The Art Mosby Stations*




**MONTANA**

*NOT ONE, BUT SEVEN MAJOR INDUSTRIES*

### 6. U. S. Tobacco Company

Commercials don't come any more closely integrated than those on *Martin Kane, Private Eye* (NBC, Thursday 10:00-10:30 p.m.). William Gargan's wanderings as the private detective always take him into "Happy's" tobacco shop. In the midst of over-powering product identification, the conversation strays from the plot to a commercial. Here's a sample transition:

*MARTY*: "Well, uh. Look, Sally, I've got work to do."

*SALLY*: "Oh, Marty, what are you working on?"

*HAP*: "He's working on your uncle's suitcase—and, at the present time—on a pipeful of Old Briar."

*SALLY*: "Yes, I noticed. And, you know, Mr. Kane, I mean Marty, I think smoking a pipe makes a man look so, er, well, so manly, don't you think?"

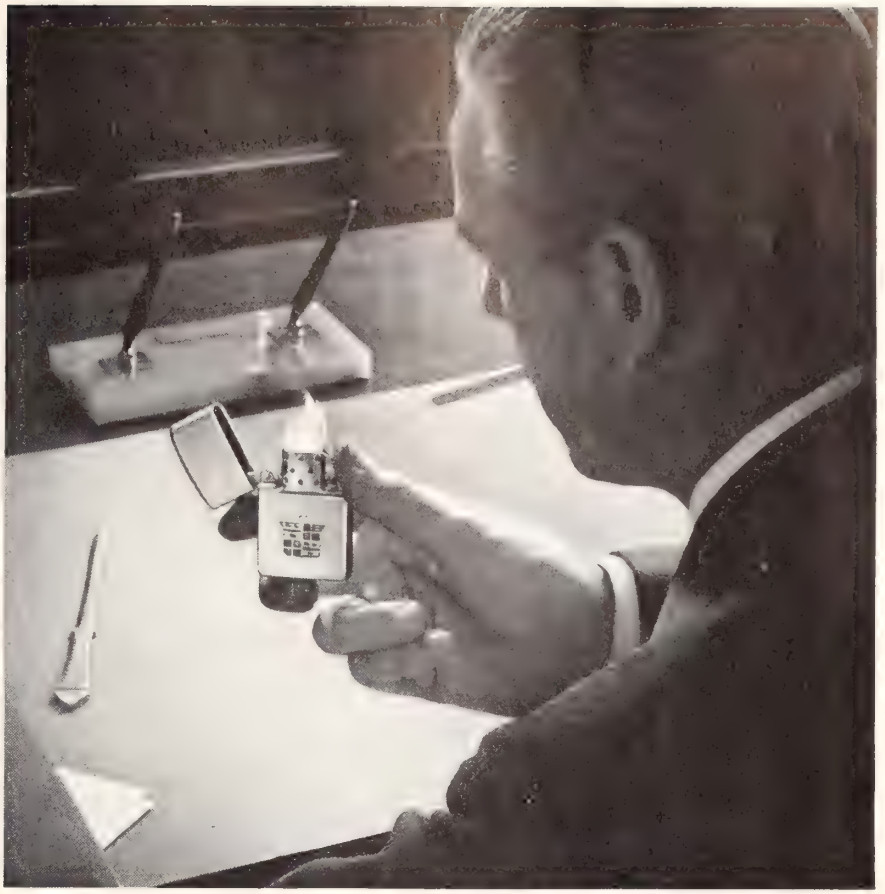
Given an opening like this, Hap, Marty, Sally have no trouble putting over a sales pitch for Old Briar smoking tobacco. When they've finished, there's no wasted motion getting back into the evening's adventure story.

Dramatic scripts are sent two weeks before each show to Kudner Agency commercial writers so that skillful insertions can be made. Rehearsals are no problem, since they can follow the general program sequence; the commercial is often rehearsed separately as well. Integrated commercials have been standard for the Martin Kane program since its start in September 1949. A tobacco shop, where the company's products are sold, seemed like an ideal scene to work in. Ad-men singled out the tobacco shop as an outstanding job of merchandising.

### 7. Texaco Gas, Oil, Grease

Still TV's biggest drawing card, "Uncle Milty" provides pitchman Sid Stone with the largest face-to-face audience a sidewalk spieler ever had. Stone has never actually made a living as an honest-to-goodness pitchman, though his stage title around the night-club and theatre circuit is "The Grifter." He got those gestures and mumbo-jumbo style of speech from watching candy butchers back in the old vaudeville days.

Today those same mannerisms, often burlesqued with humorous results, are employed in selling a variety of Texas Company products (with assists from the Kudner Agency). One of the gaso-

ZIP

Your company name is at his finger-tips!

GIVE ZIPPO and your company name will never be forgotten. For Zippo is the lighter that's so dependable it kindles a glow of goodwill with every zip! That's why Zippo is your best buy for sales incentives, length of service awards, sales promotion premiums, business anniversary gifts . . . whenever you want a name or selling idea *seen and remembered every day for years!*

ZIPPO

the one-zip windproof lighter



**Send Coupon Below for FREE Brochure**

Get your copy of the FREE Zippo brochure explaining how you can have your company trade-mark or other message reproduced, in color, on Zippo Lighters at *low cost.* Shows many Zippo models with prices and quantity discounts. *Send the coupon today.*

ZIPPO MANUFACTURING COMPANY Dept. US-1
Bradford, Pa.

Please send your FREE brochure on Zippo Goodwill gift ideas.

*Company*.....

*Address*.....

*City*.....*State*.....

*Att'n:*.....*Title*.....

**FREE SERVICE!** *No one has ever paid a cent to repair a Zippo!*




lines, Fire Chief or Sky Chief, is plugged along with either Havoline Motor Oil, or Marfak Chassis Lubrication during each broadcast. With Stone's spiels as entertaining as the rest of the show, viewer attention is rated excellent. The Texas Company has been paying the $40,000 a week tab attached to this show since 1948. It's phenomenal ratings (60.5 by a recent 63-market Videodex report) still has ad managers awed.

### 8. *Armstrong*

Armstrong Cork and agency BBDO use the "host" type of format for their *Armstrong's Circle Theatre* (NBC, Tuesday 9:30-10:00 p.m.). Nelson Case introduces the play, leads into the commercials, and frequently does them himself. Case welcomes the TV audience at the program's start, leads them briefly through an arcade before the Circle "Theatre." Windows along the way display Armstrong products, give Case a chance to plant the idea of a middle commercial by Kay Campbell. He continues to "lead" the televiewer through the program, neatly bridging gaps between the drama and the commercial time. Where building materials are scheduled, however, Kay Campbell usually does the opening and closing commercials, leaving the longer middle one for Nelson Case.

Three-quarters of the programs feature floor-covering products made by Armstrong — Quaker rugs, linoleum, linoleum tiles, etc. Every fourth telecast is devoted to plugging the many building materials manufactured by the company. It was found more effective to group all building material commercials together on one broadcast. Up until recently, building materials were paired with floor-covering commercials on the same program.

The set used for Armstrong's commercials is tremendous by ordinary TV standards. Its five display windows containing Armstrong products measure 40 feet in length. Two or three cameras plus two boom microphones are needed to cover Nelson Case's program-opening walk to the "theatre" entrance! Even more remarkable, commercial sets are planned and constructed at Armstrong Cork's plant in Lancaster, Pa., then photographed. These photographs enable New York crews, under BBDO supervision, to put up exact replicas in the television studio.

Armstrong is number one among hard-surfaced floor covering manufacturers, has been for some time. Since it started using TV in June 1950, business has increased; more substantially in TV than in non-TV markets. Many viewers call up for a product the morning after a telecast, mentioning the program.

### 9. *Kraft Cheese*

Kraft's attractive demonstrators whip up tasty canapes, sandwiches, and cheese dishes in the commercials for *TV Theatre* (NBC, Wednesday 9:00-10:00 p.m.). As announcer Ed Herlihy kibitzes, a brace of models prepare two identical snacks. With only two minutes in which to finish, one model starts work as the commercial opens, while the other is already half-way through her preparations. In this way, Herlihy can switch from one set to the other in mid-commercial, telescoping the food preparation into much less time. The camera focusses on the model's hands to keep attention of viewers from straying to clothing, or hair-do of the demonstrator.

Every week a new recipe is shown, with a new pair of models to do the demonstrating. The educational aspect

It's "Teleways" for SUCCESSFUL Transcribed Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M.C.

OR
Custom-Built Transcribed Shows

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.
8949 Sunset Blvd., Hollywood 46, Calif.
CRestview 67238 • BRadshaw 21447

of these commercials has brought strong approval from the housewife contingent among Kraft viewers. J. Walter Thompson's Chicago office prepares new menus and Ed Herlihy's sales pitch. ★ ★ ★

## ANA

(*Continued from page* 35)

the case for radio rate reduction was weakened. With newsprint shortages forcing a rationing of space, or printed media rate increases, radio's bargaining position would be strengthened.

And, if the government allowed substantial institutional advertising expenditures as in the past, the need for conserving funds would be reduced at least to the extent that advertising dollars would be "paid for by the government."

Just what the logic of the situation is will be unfolded to ANA members who attend the Hot Springs meeting (the 42nd annual) this week. Scheduled are addresses bearing on how shortages affect media and how the government will interpret tax legislation.

On Wednesday of this week (28 March), ANA will hold a panel meeting on the subject of "How Shortages and Priority Orders Will Affect Advertising and Merchandising Facilities." Moderator will be George McMillan, vice president of Bristol-Myers Company and chairman of the ANA Government Relations Committee. Subjects to be covered include: "Will rationing of newsprint be necessary?" And "Will paper costs force higher magazine rates?"

The subject of government policy and advertising will be covered in an address by I. W. Digges, legal authority, who will speak on "Advertising Under the Law in 1951."

Radio rate reduction and "time values" will come up for discussion Thursday afternoon (29 March) at a panel meeting which will be closed to the press, therefore presumably confidential. The panel will also take up an "Evaluation of Radio and TV Research Services" and daytime TV.

(ANA speakers on research will have two major issues to chew over—the recent report on research services by an all-industry committee (SPONSOR, 12 March); and C. E. Hooper's recent proposal that advertisers let him solve the rating muddle by taking over from all other competitors with his new electronic recording device.

(The committee report urged that the NARTB put up $140,000 for a study of rating services which might help end the research confusion. Hooper's proposal blithely ignores the committee's suggestion, claims that he has a ready-made "way out" of the muddle in his new Hooperecorder. This device, Hooper says, would allow instantaneous machine recording of radio or TV set use while programs are in progress.)

Dynamite-loaded as the discussion on research may be, the radio rates issue will probably get the major share of attention at the ANA meeting. In presenting its report on time values, the ANA will not urge formally that networks reduce rates. As the coyly-worded original report of July 1950 had it:

"The object of presenting this report to broadcasters is to make available to them, for such benefit as it may contain in helping them reach their individual and competitive business decisions more intelligently, the collective views of ANA radio users—to the end that this important advertising medium, which depends on both network





**A Pittsburgh bottler is singing the praises of KQV and justly so: In the past month, his 9:15-9:30 AM strip sold out a new product. Ask Weed & Co. about this and the many other early AM success stories on KQV. The prospects are good, but we'll do as well for your client.**

**KQV**

**Pittsburgh, Pa.**

**MBS — 5,000 Watts — 1410**



**HITCH YOUR PRODUCT TO A K-NUZ RADIO RANCH STAR**



LONNIE ROCHON

***"Bee Hive", 10:30 pm to 12 midnight***

National and Regional Advertisers on Lonnie's Shows:

**Alaga Syrup**
**Griffin Shoe Polish**
**Hadacol**
**Red Arrow Drugs**
**Royal Crown Products**
**Southern Select Beer**
**Thom McAnn Shoes**

***(Plus a choice list of local advertisers)***

**Beginning its fourth year on K-NUZ, the "Bee-Hive" now reaches a vast market of 107,718 colored people.*** (*Based on 1948 estimate, City of Houston Planning Department.)

For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581
TWX HO414

**"RADIO RANCH"**
**P. O. BOX 2135**



# Mr. Plus




## Joins the Staff

The big PLUS is MUTUAL

**WWDC**

WASHINGTON
JOINS MUTUAL



**BMI**

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES

| | |
|---|---|
| Networks | 23 |
| AM | 2,190 |
| FM | 364 |
| TV | 101 |
| Short-Wave | 4 |
| Canada | 150 |

TOTAL BMI LICENSEES . . 2832*

You are assured of complete coverage when you program BMI-licensed music

*As of March 19, 1951

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD


and local revenues, can progress on an effective and economical basis."

Both the original and the supplementary report are based largely on Nielsen ratings. Both of the reports consider evening CBS and NBC programs which occupied the same time slot in 1949 as in 1950. Standing of the programs was compared on the basis of Nielsen rating and share of audience.

The first report showed that there was an 18% rating decline for CBS shows from March-April 1949 to March-April 1950; the NBC decline was 18% as well. At the same time, the "decline in the percent of total homes using radio almost approximated the decline in ratings . . ." thus indicating that "fewer homes using radio is the real problem we have to face."

The increase in cost of radio time on a per-thousand-homes basis was 21% for CBS, 18% for NBC programs, according to the original ANA report. The cost-per-thousand-homes figure was derived on the basis of Nielsen's "average audience" figures rather than on the basis of the figures commonly known as "Nielsen ratings." (Nielsen ratings include "Homes reached during all or any part of a program, except for homes listening only one to five minutes.")

ANA uses "average audience" figures in the supplementary report as well, on the theory that they are "more truly representative of the real audience that deliberately tunes in and listens to a program."

(An obviously disgruntled network executive commented to SPONSOR: "More truly representative, bah. Anything as long as their figures chip away at our audience. How can you throw down the drain thousands of people who may have heard a commercial during the segment of a program they happen to tune in?")

The average audience figures (defined as the average of homes reached during an average minute of a broadcast) are applied by ANA against the gross nighttime hourly rate for the full network. This is the way the cost-per-thousand-homes picture looks in the original and in the supplementary reports:

| Network | March April 1949 | March April 1950 | Oct Nov 1949 | Oct. Nov. 1950 |
|---|---|---|---|---|
| CBS | $4.52 | $5.47 | $5.62 | $7.00 |
| NBC | $5.55 | $6.57 | $6.85 | $8.75 |

October-November 1950 figures (from the supplementary report) mean a 24.6% cost increase for the CBS programs, 27.7% increase for NBC. And, says ANA, the downward rating trend responsible for the cost-per-thousand hike shows no sign of slackening.

The one bright spot for radio in the supplementary report is another of the many recent indications that morning radio time has maintained its value. "For the hours from 9:00 a.m. to 1:00 p.m., says ANA, "radio listening actually is higher in television homes than in non-television homes." But ANA adds that listening "has suffered progressively in the face of television competition during the course of the afternoon, and has come close to elimination during the evening hours."

As a consequence, ANA recommends in its supplementary report that advertisers reckon up the changed value of radio time on the basis of the number of TV sets installed in a radio station's market. This is the ANA formula for radio rate reevaluation:

1. Take number of radio homes covered by station on basis of ANA questionnaire to station, BMB nighttime one-or-more-times-per-week figures, or estimate based on power and frequency (depending on which is available);

2. Determine the number of TV homes within a 60-mile radius of that


**WTAL**
CBS BLAIR
TALLAHASSEE

5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

city (on the basis of NBC figures);

3. Figure 2 over Figure 1 gives you the fraction by which the station's time value has been reduced.

4. For "simplicity's sake" round off this figure to the next lowest 5%.

Thus if a station covered 200,000 radio homes and there were 50,000 TV sets within a radius of 60 miles, its hourly evening time value would be assumed to have declined 25%. (The formula itself assumes that a TV home has no radio listening at all during the evening.)

The actual value declines listed by the ANA range from 4% in a Southern market to 61% in a Northern TV stronghold.

The gross percentage of "value" reduction for the full network is 19.4% for CBS; 19.2% for NBC.

All of the foregoing value figures are as of 1 April 1951, using NBC's estimates of the number of TV homes by that date.

While the ANA never says it just this way, presumably the figures cited above are those it believes should form the basis for a rate reduction in TV markets.

What the networks will have to say about all this was indicated clearly in the broadsides fired over the past few weeks. CBS will play heavily upon its comprehensive study of media costs. The network found that CBS evening radio reaches 591 listeners per dollar; magazines reach 365 ad-noters per dollar; newspapers reach 249 ad-noters per dollar.

CBS cites these three figures, which it says were arrived at on a comparable basis, as strong evidence that advertisers get more for their money in radio than in any other medium.

Taking a look at the general price trend in advertising, CBS is now telling advertisers that the cost of magazines has risen faster than the cost of radio since 1946. It bases this contention on the cost-per-thousand people reached on CBS evening radio versus the cost of reaching 1,000 ad-noters with a full black-and-white page in eight big national magazines.

In the recent NBC presentation mentioned earlier in this article, there are a number of points which the network will undoubtedly stress in reply to the ANA report. Important among these is NBC's contention that each TV home should be counted as "one-third of a radio home" in estimates of evening listening.

The ANA, as this article reports, completely disregards TV homes as a factor in the estimate of total listening.

NBC bases its "one-third of a radio home" concept on the fact that Nielsen for December 1950 reports that 10.5% of the TV homes of America were listening to radio in an average minute of an average evening. At the same time, among radio-only homes, 35.2% were tuned in. "So in essence," says NBC, "a TV home is one-third of a radio home since there is 30% as much listening to the radio in television homes as in radio-only homes."

Even without its one-third of a radio home concept, NBC contends that radio (as of next October) will have a cost-per-thousand potential homes of $1.03 for an evening half-hour. This puts radio far ahead of other media, including representative magazines and television.

No matter which side presents the most arresting figures, however, what happens next in the radio rates picture depends more upon the laws of supply and demand than on the effect of presentation rhetoric. And what advertisers learn at the ANA meeting this week, with its "Advertising in a Defense


Without The Selling Power of

The XL Stations

You can't cover the scattered buying centers of The Pacific Northwest



Available!

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC of Kansas City

KFRM for Rural Kansas



*Miss Grace Larson*
*Lever Brothers Co.*
*Cambridge, Mass.*

*Dear Gracie:*

*Jest tho't I orta tell ya thet on Monday nights when Lever Brothers' Lux Radio Theatre an' My Fr'en Irma are on th' air, WCHS has 55.6% ur th' audience — an' they's five radio stations in town! Now Gracie, thet's really sumpthin' ter shout 'bout! Yess'm, ole WCHS has shore got th' lisseners, an' thet's jest whut you clients likes ter hear! They's no doubt 'bout it, Gracie! WCHS is th' number one station in West Virginny's number one city — an' hit really does a job ter its advertisers. Keep thet in mind ter future reference!*




*Yrs.*
*Algy*

WCHS
Charleston, W. Va.

# WSAR

IN
FALL RIVER
NEW BEDFORD

*delivers*

- **the most coverage**
- **the highest hoopers**

Represented by

HEADLEY-REED CO.

**WSAR** 5000W-1480Kc ABC
FALL RIVER, MASS.



**Helpful techniques and ideas for TV programs**



*This new book shows you how to use movies most effectively*

## MOVIES FOR TV

*by J. H. Battison* is a complete, how-to-do-it guide to the production and transmission of movies on television. It gives practical information on all cameras, projectors, recording equipment, etc., showing how each piece operates and how to use it most efficiently. It tells how to produce titles and special effects, newsreels, all types of commercials; how to edit and splice film; how to light scenes for best results on TV; how to combine movies with live scenes. Here is a wealth of useful information together with much experienced advice on what is good and what bad in movies for television, and why.

**SEE IT ON APPROVAL**

The Macmillan Co., 60 Fifth Ave., New York 11

Please send me a copy of Movies for TV. I will either remit the full price of $4.25 or return the book in 10 days.

Signed_____

Address_____ S


Economy" theme, may influence media decisions strongly.

Conceivably, what advertisers learn about the effects on media of mobilization shortages in one ANA session, may tend to balance out what they learn in other ANA sessions about decreases in "radio values." ★ ★ ★

## MR. SPONSOR ASKS

*(Continued from page 43)*

and we were ready to recommend spot announcements.

And it worked! In a period of six weeks in certain problem markets, people got the message over and over again. In 20 seconds we told our story. And we repeated it.

The response was almost immediate. Dealers order more than ever before. In our worst area, sales actually increased almost 900%.

HORACE HAGEDORN
*Vice President*
*Kiesewetter Associates*
*New York*



Mr. Brenner

There are three very definite factors which the spot radio timebuyer, the advertiser, or agency account man must decide before the timebuyer can consider stations: the audience you would like to reach, the selling message that you would like this audience to hear and the amount of money that is to be spent.

Let's assume that there is sufficient amount of money for the timebuyer to consider programs or spots. Now—I'll try to show why programs should be purchased, rather than spots.

1. Radio listening in most cases becomes a fixed habit. Therefore, a good program can become a part of the daily routine, and assures the advertiser continuous listening.

2. Having selected the right time for your program—it offers the sponsor a franchise on this time. Proof of this fact exists in the 10 to 15-year history of many popular shows still on the air.

3. Since the program is heard each day, and often over a period of months,


**FREE** With Your Subscription To

# SPONSOR

**TWIN TELEVISION TOOLS FOR SPONSORS, STATIONS, AGENCIES**

**1. TV Dictionary for Sponsors**

new supply just off the press. More than 5,000 copies sold. Only complete, authoritative dictionary of TV terms specially compiled for SPONSOR.

**2. 199 TV Results**

Specific dollars-and-cents results obtained by 40 different categories of advertisers. 40 pages of capsule case histories that come in mighty handy in evaluating TV's result-producing potential for your products.

Get both of these widely used booklets

***FREE***

by entering your subscription to

# SPONSOR

Only $8 a year for 26 issues or $12 for two years (52 issues).

•

CLIP THIS COUPON NOW

SPONSOR
510 MADISON AV., NEW YORK 22

Send "199 TV RESULTS" and "TV DICTIONARY FOR SPONSORS" FREE with my SUBSCRIPTION TO SPONSOR.

☐ $8 a year ☐ $12 two years

NAME

FIRM TITLE

ADDRESS

CITY ZONE STATE

☐ REMITTANCE ENCLOSED
☐ BILL ME LATER

years—it reaches an ever-widening audience of radio listeners.

4. When a sponsor has a program he is able to promote and merchandise its personality or show.

5. An advertiser can combine both a selling and institutional job by sponsoring a program, and in addition, you are able to get across your full selling message.

We have established that the time-buyer can either buy programs or spots. I've tried to show why he should buy programs, now let's talk about the buying of spots.

1. Spots allow an advertiser to move in and out of schedules. Perhaps, shall we say, put the pressure on one market and remove it from another.

2. He is able to gain dominant audiences in all markets, whether they be large or small.

3. You are able to buy what we call a "ready made" audience, and spots placed next to top-rated programs naturally will catch the best possible audience.

4. An advertiser can take advantage of unusual market opportunities. Such as the recent storm in the Midwest. He can be on the air in less than 24 hours and cancel in two weeks.

5. The buying of spots offers the advertiser maximum advertising returns at the lowest cost.

ROBERT BRENNER
*Radio-TV Director*
*Lewin, Williams & Saylor, Inc.*
*New York*


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERY

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5000 WATTS CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

RIGHT the first time! TV film spots by TELEFILM Inc.
Hollywood (28) Calif. since 1938


# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A159** ***"Every Day is Ladies' Day with WJBK-TV,"*** Katz Agency, Inc., New York — includes all pertinent information about the station's afternoon variety show, *Ladies' Day.*

**A160** ***"Advertisers' Rate and Data Guide,"*** E. H. Brown, Chicago—1951 edition gives latest rates, circulation figures, and closing and issuance dates for general, farm, mail order, and direct-selling magazines. Ideal for radio/TV advertisers who want to compare broadcast advertising rates with other media.

**A161** ***"Washington D. C. Metropolitan Network . . . a New Concept in Radio Timebuying,"*** Independent Metropolitan Sales, New York — five Washington independents (WARL, WBCC, WFAX, WGAY, and WPIK) join forces to offer advertisers their facilities as a unit buy. Booklet lists advantages of using this local network.

**A162** ***"Sweet Music to the Advertiser's Ear,"*** The Branham Co., New York—is an illustrated folder which tells the 15-year-old sales success story of WNOX, Knoxville, *Midday Merry-Go-Round.*

**A163** ***"Transit Radio,"*** Transit Radio, New York — illustrated booklet gives the prospective advertiser a chance to look over the possibilities of this FM medium. Includes: audience composition; type of programing available: rates; advertiser success stories.

**A164** ***"Hire KCKN as Your 'Booster Station',"*** — Capper Publications, Inc., New York — provides this Kansas City, Mo., station's rates on packages of 26 50-word announcements or 26 125-word announcements. Also data on net effective buying income plus area retail sales figures.

**A165** ***"What Happened at 10 Minutes Past Midnight on Dec. 10th in Oklahoma?"*** — Katz Agency, Inc., New York — tells of an advertiser's success with one announcement on WKY-TV, Oklahoma City. Map shows area covered by viewer response.

**A166** ***"Curriculum for WFIL-TV University of the Air,"*** — WFIL-TV, Philadelphia — subjects offered on this station's *University of the Air* shows what can be done educationally on video.

**A167** ***"WBRC AM-TV,"*** — Paul H. Raymer Co., New York — pictorial brochure gives a fine photo-factual presentation on the Birmingham market and WBRC's AM-TV operations. Shown are key personnel, program personalities, and views of the city.

**A168** ***"Where in the World Would You Find Another Place Like This?"*** — Avery-Knodel, Inc., New York — contains statistics on WHBF's four-city market. This Rock Island, Ill., station reaches Moline and East Moline, Ill., and Davenport, Ia., in addition to the Rock Island audience. Figures include retail sales, population and buying power.

**SPONSOR**
**510 Madison Avenue, New York 22, N. Y.**

To obtain any of the tools listed, place check in boxes to right.

☐ A159 ☐ A164
☐ A160 ☐ A165
☐ A161 ☐ A166
☐ A162 ☐ A167
☐ A163 ☐ A168

NAME

COMPANY

ADDRESS

CITY & STATE




### ANA hasn't forgotten radio rates

So far as radio is concerned, the big topic at the ANA meeting at Hot Springs this week will be radio rates—and in particular network radio rates.

A second study made by the ANA (the first was made last year) shows less radio listening than in 1950. With less listening, concludes the ANA, why not less rates?

Both NBC and CBS have just released statistics revealing that radio cost-per-thousand is less than that of any other media.

National advertisers will carefully examine both points of view. They have a strong stake in the state of health of all advertising media and have no stomach for mitigating against radio (magazines, for example, have recently tacked on rate increases all down the line without general protest) without being sure of their ground.

In examining this urgent problem, we suggest to national advertisers that they take cognizance of the following:

1. Is radio's circulation being fully credited? Our strong belief is that radio never really learned to count how big it is. For example, who knows how much listening goes on in the home with more than one or two radio sets? Nielsen (on whom the ANA bases its analysis) doesn't; his audimeters don't measure more than two sets in a home although there frequently are others. Further, out-of-home listening analysis is still in its infancy.

2. Discourage a rate war among networks. There are evidences, which may be prominent by the time this issue appears, that at least one network which has been finding sales slow of late has decided to go raiding rather than emphasize new business. The raiding appears to be going on in a way that will injure the medium for advertisers.

3. Probe into the pressures being used by black-and-white media to constantly draw attention to radio. Why not a searching analysis of the present-day value of all advertising media? We believe that such a study would have infinitely more merit than an analysis of radio alone.

### Suggestion to Nielsen, ARB, etc.

When Nielsen started the practice of specifying numerically, in his radio and TV ratings, total of homes reached he simplified life for a lot of advertisers. Previously he figured only in percentages.

Art Nielsen could go one step further by putting into numbers the homes reached in relation to the homes that might be reached. Right now he provides data that enables any subscriber to figure this out for himself. But why figure when Nielsen is better at it?

Similar suggestions might be directed at other researchers. Nielsen is among the most conscious of the fact that most people like to get their research in easy-to-use form.

Too many researchers forget that their research is intended for people. So our tip to researchers: "You'll be better off, and so will your subscribers, if you prepare your material in easy-to-take fashion.

### FM Dilemma

Just when a number of FM stations have found another answer in their long struggle for survival, the Federal Communications Commission intervenes. This time there's some question raised about the legality of a service these stations (notably WFMF, Chicago), provide to factories, stores and restaurants. By arrangement with Functional Music Incorporated, these stations have been piping their music to business establishments, eliminating only the commercials. The FCC charges that this practice violates the Communications Act, a charge which the FM operators strongly refute.

The FCC's action could also place in jeopardy Transit Radio and Storecasting.

Ironically, FM was the FCC's darling only a scant few years ago. The encouragement broadcasters received to apply for facilities is unprecedented in the history of that regulatory body. While it is doubtful that the advertiser ever had to pay any part of the cost of an AM-operated FM outlet in his purchase of time, he could be forgiven for raising the point.

FM is a useful and profitable service in many areas. If it is to survive and expand, it will need all the assistance the FCC gave it in the past.

## Applause

### CMQ does it right

The "manana" concept with which U.S. advertisers generally tag Latin American business vanishes into thin air when you visit the vast CMQ radio and TV institution in Havana.

The most remarkable thing about CMQ isn't its remarkable hold on the Cuban audience (its rating surpasses that of all other Havana stations combined); nor its ultra-modern "Radio City" which houses three or four hundred staff employees; nor the 35 separate soap operas that CMQ produces live for such clients as P&G and Colgate every week.

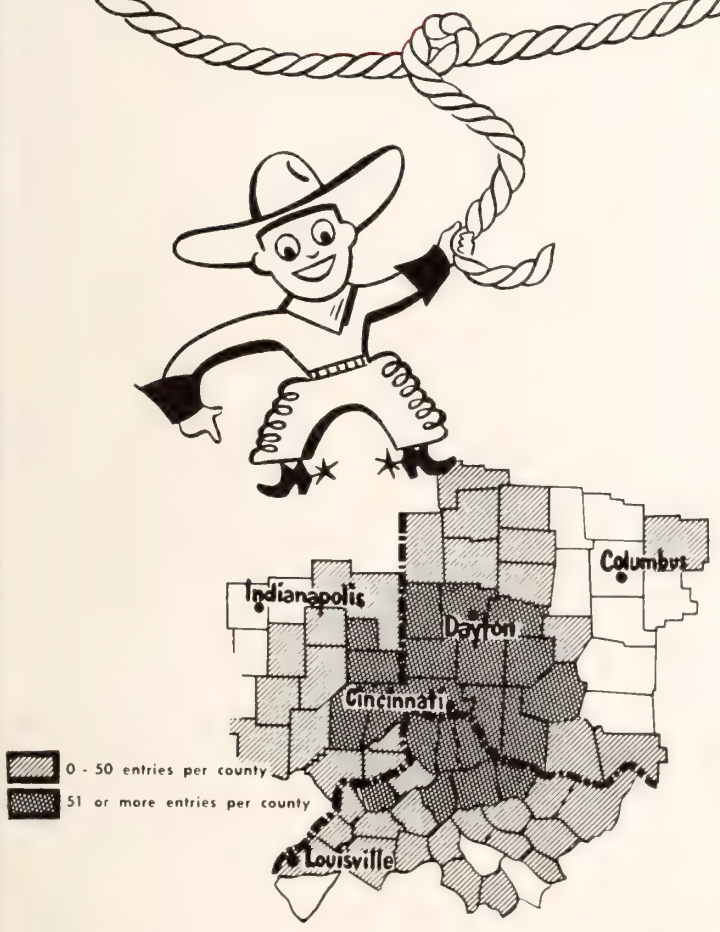
What hits you like a ton of bricks is the smooth-running, hard-working CMQ organization topped by Yale-educated Goar Mestre. One of three brothers who have become a great force in the drug, food, advertising agency, and broadcasting industries of Cuba, personable 38-year-old Goar is a dynamo in the most enterprising Yankee tradition.

Some 25 guests from the States journeyed to Havana at the invitation of Goar Mestre to attend the dedication of CMQ-TV. What they saw and how they saw it will linger long.

Our suggestion to national advertisers: You'll enjoy Havana—but you won't see everything you should unless you visit Goar Mestre and CMQ.

# WCPO-TV Rounds Up Bonus Listeners From 70 Counties In Rich Ohio Valley

11,301 Entries In Daytime Contest Prove WCPO-TV's Continued Leadership in Ohio, Indiana and Kentucky




## WCPO-TV Piles Up Proof Of Audience

In a four week period of January, 11,301 entries were received in a contest to name a beagle hound pup, staged by Guenther, Brown and Berne, Inc., a Cincinnati advertising agency, for its client, Royal Furniture Company.

The program, Big Jim Stacy's Mid-Day-Merry-Go-Round, drew contest entries from 70 counties of Ohio, Indiana and Kentucky, with many coming from towns 90 to 100 miles away, showing a WCPO-TV BONUS audience far in excess of even secondary coverage figures.

Here's proof of WCPO-TV's leadership. WCPO-TV has been *1st* in every Pulse Survey for every month since it first went on the air, July 1949. WCPO-TV dominates day-time television listening in Cincinnati and the Rich Ohio Valley.

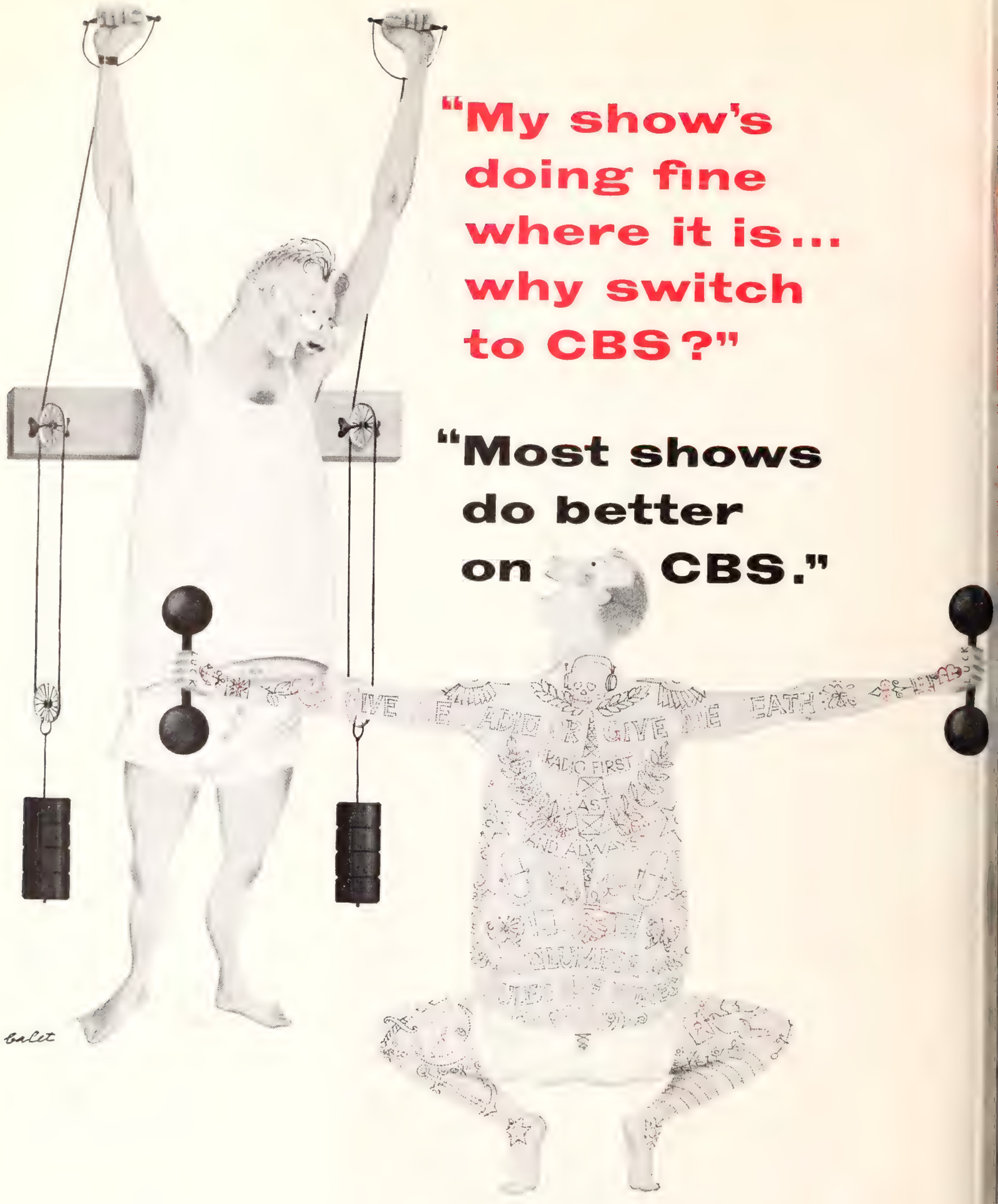
**SHARE OF THE TELEVISION AUDIENCE, MONDAY TO FRIDAY**

| STATION | 7 AM to 12 noon | 12 noon to 6 PM |
|---|---|---|
| WCPO-TV | 59% | 45% |
| STATION "B" | 31% | 36% |
| STATION "C" | 10% | 19% |

WCPO — TV, AM, FM
affiliated with the
Cincinnati Post
Represented by
THE BRANHAM CO.

**WCPO-TV** Channel 7
CINCINNATI, OHIO

***WCPO-TV carries 9 out of top 10 programs seen in Cincinnati . . February Pulse***




# "My show's doing fine where it is... why switch to CBS?"

# "Most shows do better on CBS."

Programs on CBS average 700,000 more listening families than those of the second-place network.

Programs on CBS reach a thousand families at an average cost 97¢ under the next best network buy.

Data are full-day NRI averages for all available months of 1950.

APRIL 1951 • 35¢ Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

**Preview of the new BAB—p. 17**

Tartan uses beauty and broadcast advertising—see p. 40



# Summer Selling Issue


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Soap Operas Stay Put 52 Weeks page 60

Editorials page 148

RADIO'S EVER MAGIC TOUCH

# *here's the plan that sells the midwest market!*

# WLS FEATURE FOODS



**a radio program and merchandising service**

***featuring***

**MARTHA CRANE and HELEN JOYCE**

Radio's Ever Magic Touch reaches into the kitchens of thousands of Midwest homes . . . and onto the shelves of thriving Midwest grocery outlets . . . thru the services of WLS FEATURE FOODS. For more than 16 successful years, FEATURE FOODS, a daily half-hour participating homemaker program, has helped leading manufacturers of kitchen used products to increase sales in this great market . . . in which over 10% of the nation's food sales are made. The program combines the talents of Martha and Helen (the Midwest's most popular homemaker team) with an extensive merchandising service that keeps manufacturers constantly advised of what is happening in retail outlets . . . to theirs and competitive products.

***RECENT RESPONSE***

- *Martha and Helen mentioned once that listeners could receive a copy of a free booklet on gift wrapping techniques by dropping them a card. From this one mention came 3,171 individual requests!*
- *During a discussion on making candy at home, Martha and Helen offered listeners a booklet containing recipes for making homemade candy. 1,554 requests for the booklet resulted.*

Through its highly personalized merchandising service, FEATURE FOODS offers *continuous day-after-day contact with points of sale* to:

- Improve distribution
- Stimulate promotion by dealers
- Get greatest possible visibility of products
- Know how many stores are out-of-stock and do something about it

Further, advertisers receive regular reports showing exactly what happens from month to month at the retail level.

*your John Blair Man has the details*

WLS The PRAIRIE FARMER STATION

CLEAR CHANNEL Home of the NATIONAL Barn Dance CHICAGO 7

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.




***I.T.&T. PURCHASE OF ABC COULD PUT NEW LIFE INTO TV OPERATION***—International Telephone & Telegraph Corp. may buy AM and TV networks of ABC. Discussions were underway in recent weeks, with top officials alerted to give "no comment" answers when pressed for details. I.T.&T. money could put new life into ABC TV set-up currently far behind NBC and CBS in number of top programs which can clear long skeins of stations. Coincidentally, Life Saver Corp., whose board chairman Edward Noble also heads board of ABC, announces new high in profits for 1950, running 31.4% ahead of previous year. Life Savers (through Young & Rubicam) uses 75 cute, dialogue-type announcements weekly in 5 major markets (SPONSOR, 26 February).

***PHILIP MORRIS GIVES "LONESOME GAL" THE BRUSH***—By time you read this, Philip Morris will have dropped its 15-minute "Lonesome Gal" show transcribed on 7 stations. Erotic mood established by program's passion-octaved lady d.j. probably went against grain of tobacco firm which dotes on programing with folksy, family appeal (story page 56). PM is probably now hunting a network program for its Bond Street Pipe tobacco which squired "Lonesome Gal."

***STATION PROMOTION HELPING TO LICK SUMMER-SLUMP PSYCHOLOGY***—Stations all over U.S. are readying audience promotion campaigns to help keep ratings up during hot weather, and help convince advertisers that summer isn't good time to forget about selling via radio (story page 52). Washington, for example, will again help promote Miss Washington Contest," with its sponsors putting up $5,000 in prizes. Contest and sponsors are plugged on air for two months (July and August). Second WWDC summer pitch is for increased use of portable radios. Slogan goes this way: "You can't make love to a girl in a canoe and watch television at the same time."

***NARTB UNVEILS NEW PRESIDENT AT CHICAGO CONVENTION***—Surprise appointment of veteran broadcaster, Harold E. Fellows, higly respected general manager of WEEI, Boston, and director of New England operations for CBS, may presage return of CBS to recently reorganized association. Combining good, hard business sense and long

**SPONSOR headquarters at NARTB Convention**

Five representatives of SPONSOR will be on hand to welcome guests in room 560 at the Stevens Hotel in Chicago, 15-18 April. Norm Glenn, Norm Knight, Bernie Platt, George Weiss, Ed Cooper will be there. All are invited. (Attention of those who will attend the convention is called to the special article in this issue of SPONSOR, covering the newly revitalized BAB, page 17.)

SPONSOR, Volume 5, No. 8, 9 April 1951. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

experience in broadcast management issues, popular new president is likely to soothe industry irritation in all quarters.

***APPLIANCE MAKERS TO USE AIR THIS SUMMER***—Despite some cutbacks in supply, manufacturers of electrical appliances will make good use of radio advertising this summer. Typical of satisfied sponsors is Southern Appliances, Inc. (through Boettiger & Summers, Charlotte, N. C.). Last summer, as result of two shows on WBT, Charlotte, sales of company's Leonard refrigerators and Speed Queen washing machines "kept up and are still gaining throughout the entire territory," company says. (For roundup of products, both seasonal and non-seasonal which have been sold successfully via summer radio, see page 49.)

***ABC'S LATEST OFFER TO NBC SOAP OPERA SPONSORS: MILLION-DOLLAR PROMOTION CAMPAIGN***—In letter following up its initial offer to NBC's daytime soap opera sponsors, ABC announced it would spend million dollars in first year's promotion—if advertisers made switch to ABC. All standard gimmicks were promised, with additional prospects of all-out drive for newspaper space among ABC's newspaper-owned outlets. Net has more newspaper-owned stations than any other. At press time, ABC could report no takers as yet.

***BRITISH WILL STEP UP AUTO ADVERTISING HERE, STARTING THIS SUMMER***—Big spurt of radio/TV advertising is due this summer and through 1952 for British automobiles. Austin Motor Co. (through J. M. Mathes) will spend about $20,000 for radio/TV campaign this summer and fall with others to follow. Said Read Wight, radio/TV director at Mathes, "The hard-pressed British economy is increasing its flow of autos here in order to build up its supply of the Yankee dollar." British aren't overlooking opportunities for free promotion, either. Recent stanza of "Stop the Music" had numerous made-in-Britain prizes plugging products including woolens and Morris cars; also trip to British industries fair.

***TRENDEX SURVEY SHOWS RADIO COMES BACK AFTER THREE YEARS OF TV OWNERSHIP***—Recent Trendex study found that evening radio set use is "20% higher in homes which have been equipped with TV for three years or more than in homes having TV less than one year." TV set use is 11% lower in homes which have had television for three or more years than in year-or-less TV homes, Trendex found. Research firm speculated that its figures may indicate radio is already "on road back to a new normalcy of set usage." Study, based on telephone coincidental method of interviewing, involved contacts with 5,000 TV set owners. BBDO survey, also completed recently found that listening to radio was still 130 minutes daily in TV homes sampled, despite listening drop due to TV.

***NO DANGER OF TV SET SHORTAGE***—If new areas are opened to TV soon, manufacturers should be able to supply sets, in spite of threatened materials shortages. Philco's new austerity set, for example, eliminates cobalt entirely, cuts aluminum by 68%, copper by 26%, nickel by 15%. By reducing size of component parts and retaining parts that would normally be rejected, industry hopes to continue production at high level.

# "GIMME THE ONE WITH THE .9 LENS!"



Regardless of what consumer index you use, you know that our Red River Valley hayseeds are one of the most prosperous "markets" in America.

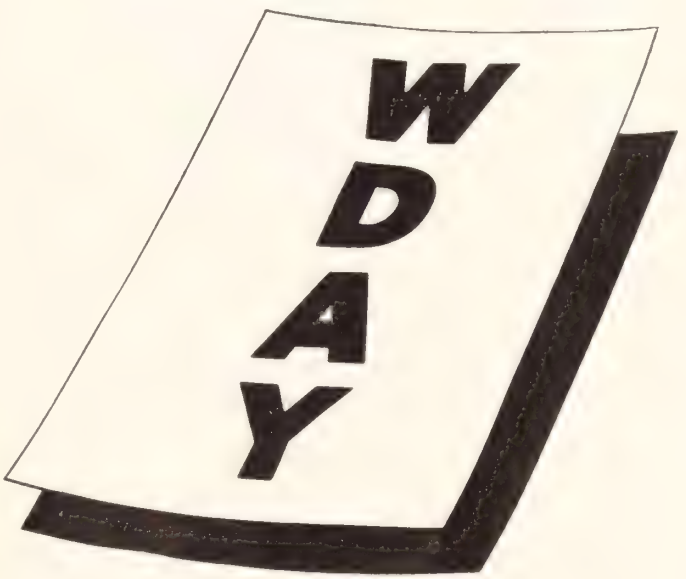
And WDAY covers them like a tent.

(1) For the period Dec. '49—Apr. '50, WDAY got a Share of Audience more than three times as great as Station B, Mornings, Afternoons and Evenings—*actually got the highest Hoopers among all NBC stations in the nation for the second year running!*

(2) BMB Report No. 2 credits WDAY with a Daytime Audience of 201,550 families. *77.7% are average daily listeners!*

(3) According to a recent 22-county survey by students of North Dakota Agricultural College, WDAY leaves all competition far behind —*gets a 78.6% family preference against a mere 4.4% for the next best station!*

Complete, fabulous facts, from us or Free & Peters!




**FARGO, N. D.**

NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC.
Exclusive National Representatives

# SPONSOR

VOLUME 5 NUMBER 8

**DIGEST FOR 9 APRIL 1951**
**SUMMER SELLING ISSUE**


## ARTICLES


***A preview of the new BAB***
Helping advertisers to understand and use radio is aim of revitalized BAB — **17**

***Why you'll cash in with radio this summer***
National income is record-high, sales opportunities will be unparalleled — **37**

***Tartan's summer strategy: beauty and radio***
Announcements in June and July made suntan lotion No. 1 in its field — **40**

***The saturation boys are back again***
Wrigley returns to CBS with $700,000 summer buy. Other deals pending — **42**

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***Hot weather radio helps Canada Dry sell***
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***They're licking the summer slump locally***
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***Out-of-home listening goes commercial***
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***Little Johnny works all summer***
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***TV is a good summertime buy***
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***Why soap operas stay put 52 weeks***
Why break listener habit in summer—is attitude of soap sponsors — **60**


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A SPONSOR roundup bringing to light how brewers use the air — **23 Apr.**

***Today's top commercials: spot TV***
Last article of series describes a few of most resultful local TV commercials — **23 Apr.**

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**COVER** shows one of 50 beauties who help McKesson & Robbins sell its Tartan suntan lotion. Tartan's other big sales ally is spot radio/TV. The Tartan girl is shown listening to a portable—a reminder that M&R believes out-of-town listening is big factor to consider in buying summer radio (see story, page 40).


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# IT'S EASY, WHEN YOU KNOW HOW!

**BULOVA WRIST WATCHES WITH SPEIDEL BANDS, at $37.95 each**

**TOTAL ORDERS . . . . . 589**

**TOTAL SALES . . . . . $22,352.55**

**TOTAL COST OF STATION TIME . $145.00**

**COST PER ORDER . . . . $.247**



The chart shows the amazing results 5 five-minute programs on KWKH recently scored for a St. Louis jewelry store. *25 minutes of early-morning Class C time produced over $22,000 of orders, at a sales cost of less than 7/10 of 1%!*

Hoopers and BMB figures tell you why KWKH can come up with sales stories like this. Year after year KWKH consistently gets top Shreveport Hoopers—far out-running the nearest competition, Morning, Afternoon and Night! And for every *one* radio family in Shreveport, KWKH gets *nine* BMB families in 87 Louisiana, Arkansas and Texas counties. *75% of these 303,230 families are "average daily listeners" to KWKH!*

What other facts and figures would you like? Write direct or ask The Branham Company.

# KWKH

SHREVEPORT
Texas
LOUISIANA
Arkansas

50,000 Watts · CBS ·

The Branham Company
Representatives

Henry Clay, *General Manager*

Jerome Snyder



# The lead has neve

Advertisers are investing much more in CBS than in any other network —15% more today than on the second-place network—more, in fact, than has ever been invested on any network in all radio history.

They do this because on CBS they get more of what they want . . . which is to have as many people as possible hear what they have to say. On CBS, they go on getting bigger audiences than on any other network.




# een greater...

No need to labor the point further: CBS has won and kept its lead by a continuing effort to increase service to audiences and advertisers ...by ceaselessly applying its unmatched program skills toward making better, more successful radio.

The network to put your money on is the one that stays in there trying—even when it's 'way out front.

COLUMBIA BROADCASTING SYSTEM

"SALES*....."

*that's what you like about the South*

WJBO

**dominates the important Baton Rouge market**

Every 3rd radio in use in America's fastest growing market is tuned to WJBO. (Conlan Survey conducted during week of Nov. 27, 1949.)

**Now 88th in the nation's leading 200 cities in total retail sales and in per family effective buying income.*

NBC's 5,000 watt affiliate in Baton Rouge, La.

WJBO WBRL (FM)

AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

*by Robert J. Landry*

NBC, boy and man, is pretty embarrassed, discouraged and baffled by the failure of *The Big Show* with Tallulah Bankhead to attract (1) Ratings and (2) Sponsors. Surely the most expensive sustaining show in all radio history, its target for the night (Sunday) was to blow up and demolish the Jack Benny sequence of high-raters on CBS. This assignment has not been accomplished and deep is the resultant gloom. Like a girl who suspects her slip is showing, NBC has been looking in every trade mirror, trying for reassurance.

* * *

All this is admittedly depressing for it is unfortunate that NBC, which came alive program-wise under the repeated raids of CBS, should be frustrated in its major gesture of showmanship. Beyond NBC, it is a sadness for all radio if *The Big Show* goes into the record as a flop. It has not been. Quite otherwise. This show ripened, its craftsmanship was superlative, the wit gleamed with creativity. It was radio doing something for radio, the great need of the present time as the sage of Atlanta, John Outler, has rightly pointed out.

* * *

Time and accumulated listener habit, Benny's 20-year head start, favored CBS in this battle. NBC being human couldn't wait years—not at these prices. In any event, this department suggests it will be bad manners, and lousy, too, for sideline kibitzers to snicker at the NBC disappointment.

* * *

Whoopdedo over the Kefauver hearings on TV has been treated in the lay not to mention the trade press as if nothing like it ever happened before. Forgotten are the Morro Castle radio hearings of 1934. They were, if anything, more dramatic. Then as now there were all-day sessions and then as now movie exhibitors and businessmen complained that trade and traffic came to a standstill. The Morro Castle aroused public opinion, for the spotlight was on mutual connivance between shoddy shipping and sloppy supervision. Government and Business both came out badly. Significantly, at the peak of the icky disclosures a recess was called and when the hearings were resumed radio was excluded. Watch if pattern repeats in TV!

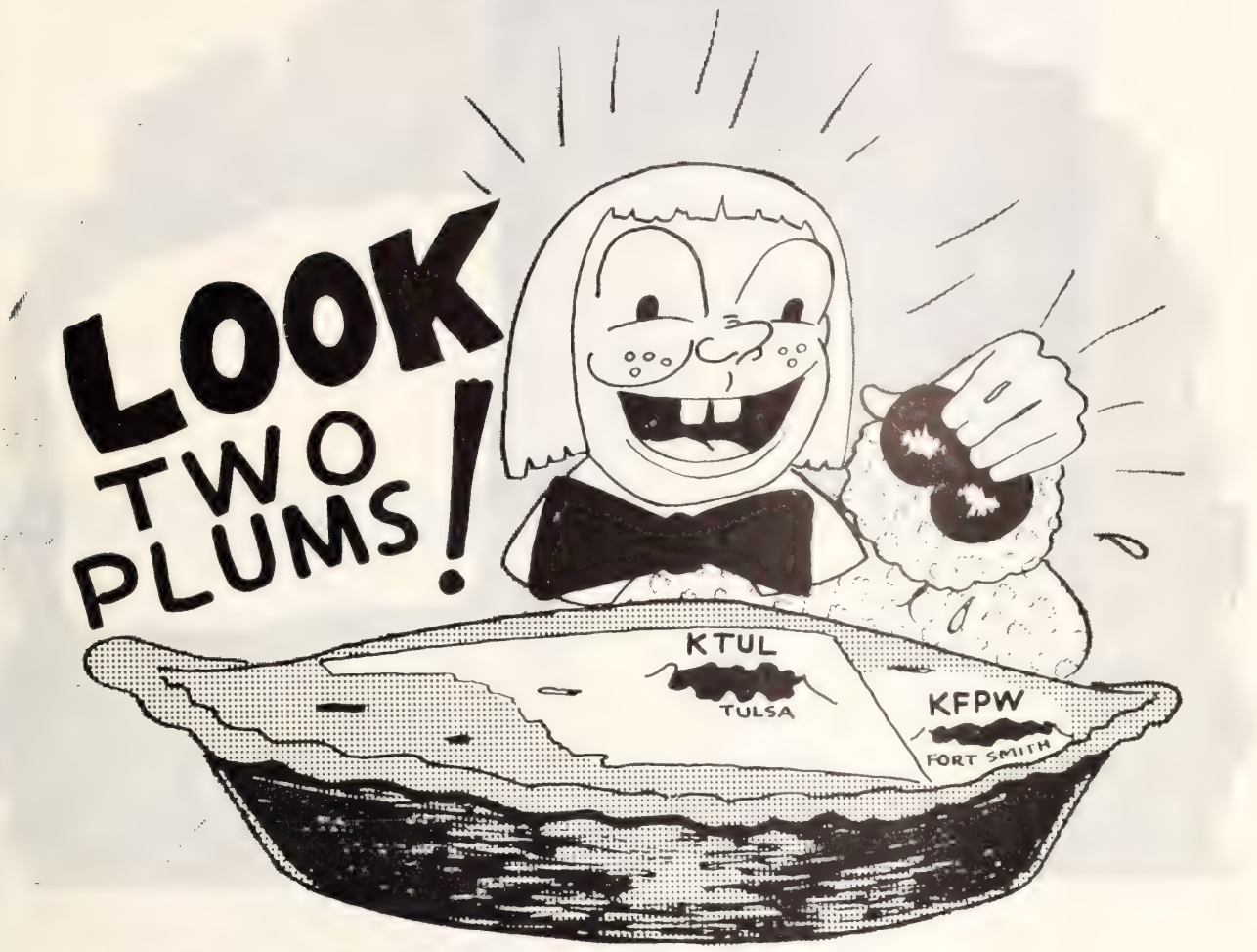
* * *

There is an angry buzz rising along Ad Row against the prevailing cost-plus auditing of production charges on TV shows, and it is altogether likely that agencies under spur from their clients will force the networks to desist from making every sandwich a dinner, every brush-stroke a can of paint, every union hour a net profit. Look for the networks to come out soon with an apologia for their bookkeeping of studio costs.

* * *

League of Advertising Agencies, as they call themselves, is a new trade association of little shops, many of them one-man agencies. With one flat fee, $25, instead of graduated dues, League professes

(*Please turn to page* 116)




# HIT THE JACKPOT With ONE OPERATION!

★ **The BILLION-DOLLAR MARKET** *of*
**EASTERN OKLAHOMA'S MAGIC EMPIRE—**
*Plus* **THE RICH FORT SMITH TRADE AREA—**
**SHOPPING CENTER of WESTERN ARKANSAS.**

*The* AUDIENCE ACTION TEAM

## KTUL-KFPW

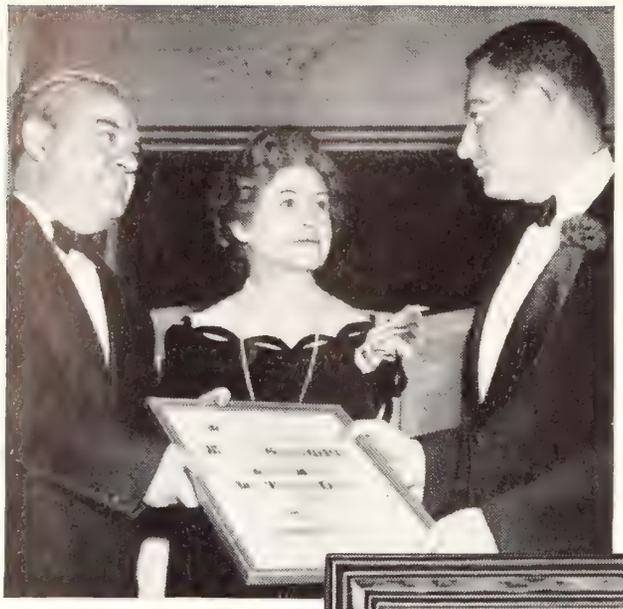
• Tulsa ★ • Fort Smith

JOHN ESAU—*Vice President, General Manager*

AVERY-KNODEL, Inc., *Nat'l Representative*

AFFILIATED WITH KOMA, OKLAHOMA CITY

# Honored



*Dr. Frances P. Gaines, President of Washington and Lee University, presents the 1950 Alfred I. duPont Television Award to Walter H. Annenberg (right), Editor and Publisher of The Philadelphia Inquirer. Mrs. Alfred I. duPont is an interested observer.*

In recognition and appreciation
of outstanding public service in encouraging
promoting and developing American ideals of freedom and
for loyal, devoted service to the nation and
to the communities served by it

**Television Station WFIL**

Philadelphia, Pennsylvania
*has been presented a*

**Station Award**
*of*
**One Thousand Dollars**
*for the year*
1950
*by*
The Committee
of Awards
of the
Alfred I. duPont
*Awards Foundation*

**WFIL—WFIL-FM—WFIL-TV**

ABC Affiliates  Represented by **THE KATZ AGENCY**

# *Once Again!*

# WFIL and WFIL-TV

***First broadcasting organization to receive two awards from the***

## ALFRED I. duPONT AWARDS FOUNDATION

WE ARE DEEPLY GRATEFUL to be the first broadcasting organization twice selected for the coveted public service award of the Alfred I. duPont Awards Foundation.

A unique adult education series, WFIL-TV's "University of the Air," won the 1950 duPont Television Award—first regular television prize given by the foundation "... for loyal, devoted service to the nation and to the communities served." A similar honor was conferred upon WFIL in 1947.

Here in America's Third Market, people know and respect The Philadelphia Inquirer stations. For WFIL (AM, FM and TV) has received more major public service and promotion awards than any other Philadelphia station.

It takes extra effort, extra ingenuity in programming to win awards. This same effort and ingenuity in aggressive merchandising promotion win extra sales for advertisers on WFIL and WFIL-TV.

And in this highly competitive market, advertisers appreciate plus factors that add *selling* power to *pulling* power.

That's what you get when you advertise on WFIL or WFIL-TV . . . every resource to influence millions of loyal listeners . . . resources that have made it possible for the Inquirer stations to win some of the most cherished honors in the industry.

### *Awards to the WFIL Organization*

**1950:** Alfred I. duPont Awards Foundation • Freedoms Foundation • Philadelphia Highway Traffic Board • National Foundation for Infantile Paralysis • Loyal Order of Moose • Community Chest

**1949-50:** Billboard

**1949:** Alfred P. Sloan Radio Awards • National Safety Council • Boy Scouts of America • Veterans of Foreign Wars • Ohio State Institute for Education by Television • Ohio State Institute for Education by Radio • Philadelphia Art Directors' Club • Philadelphia Fellowship Commission • Allied Jewish Appeal • Beth Sholom Congregation • Temple Sinai • TV Digest • Radio and Television Best • National Association of Radio News Directors • Reading Fair • New Jersey State Fair • American Legion • Veterans Administration • National Guard

**1948:** Billboard • Philadelphia Fellowship Commission • 12th American Exhibition of Educational Radio Programs • Philadelphia Junior Chamber of Commerce • Philadelphia Club of Printing House Craftsmen

**1947:** National Headliners Club • Alfred I. duPont Awards Foundation • Billboard • American Broadcasting Company • U. S. Navy Citation

**1946:** National Conference of Christians and Jews • American Broadcasting Company • Billboard • City College of New York • United States Marine Corps

**1945:** City Business Club of Philadelphia

**1944:** City Business Club • Canada Dry Promotion Award • Blue Network Award • Billboard

**1943:** Billboard

**1938:** United Businessmen's Association

# The Philadelphia Inquirer Stations

The proof is in the bag!




There must be plenty of suds in Quebec these days. In a 47 week period last year, a nationally-known soapsuds manufacturer—co-sponsoring "Le Ca$ino de la Chanson"—drew 810,247 letters, *almost all containing a proof of purchase!*

The cost to the client was only 1.4c per letter.

Day by day, our mail bag offers additional proof that "Ca$ino" is Canada's biggest mail-puller. If you wish to discover how you, too, can cash in with "Ca$ino," just drop us a line.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives:
Adam J. Young Jr. - New York, Chicago
William Wright - Toronto


# 510 Madison

## SPONSOR A KNOWING BOOK

I would like to congratulate you on the way SPONSOR has found its place in this frantic business.

The book is a "knowing book." Perhaps it's Bob Landry. Perhaps it's your new way of handling features. The Columbia Workshop story is typical. Parenthetically, Columbia Workshop marks the period of a strong team spirit at CBS. It was the time when all hands worked feverishly to cut down the giant at Rockefeller Center. Perhaps a story could be done on the changing of institution. It would be most provocative.

HAL DAVIS
*Vice President*
*Kenyon & Eckhardt*
*New York*

## MR. PROFESSOR ASKS

Re "Mr. Sponsor Asks," 12 February SPONSOR.

What evasive eyewash! D. Malcolm Cox asks, "Are TV broadcasters FULFILLING their public service responsibilities?" In essence and unity Mickelelson, Witting, and Weaver roar reply: YES.

But *yes what?* Yes, we are *aware* of our responsibilities. They should squirm in their sleep!

K. C. BEIGHLEY
*Assistant Professor*
*Department of Speech*
*College of the Pacific*
*Stockton, Cal.*

## MacMANUS, JOHN & ADAMS

Here is the story concerning our new office in New York.

We have taken the entire 25th floor of the 444 Madison Avenue building which we have redesigned, redecorated, and furnished to accommodate a complete, self-functioning advertising agency.

We are making this move for two reasons.

In the first place, our clients have such substantial interests in the East that we need "on-the-spot" representation here. We feel the move will also strengthen our service by putting us in closer contact with Eastern sources of the graphic arts, and with radio and television production.

And in the second place, we have had inquiries from Eastern advertisers who like the work we are doing for our present clients but who hesitate to be serviced from a point as distant as Detroit. It is our hope that, by bridging the geographical gap, we shall be able to add some fine Eastern advertisers to our present distinguished client list.

I have been a member of the agency for 12 years and am now in charge of the New York office.

ERNEST A. JONES
*Vice President*
*MacManus, John & Adams*
*New York*

## GIVE ME PHONEVISION

*Time is a-wast'n, I'm anxious to know,*
*How long will it be afore the next show.*
*The picture I heard was supposed to be good,*
*For an hour-and-a-half in the lobby we stood.*
*Then finally it happened—we got us a seat,*
*We sat and we sat thinking we're in for a treat.*
*The stage show was bad, the picture was worse,*
*I was restless and bored and thought I would curse,*
*At the people behind us who just talked and just talked,*
*Of the things they would do, and the things that they bought.*
*No attention to the show nor the picture did they pay,*
*Hallelujah, hallelujah, they are now on their way.*
*At times I thought what I wouldn't have given,*
*To rest on the couch and watch television!*

BERNICE WALDMAN
*WPIX*
*New York*

## THE COLUMBIA WORKSHOP

The point which your two-part series on the Columbia Workshop, 12 and 26 February SPONSOR, makes is good. We do need a more experimental approach to radio and TV, *but* that experimental approach is one that stations and networks should have. It does not fall

(*Please turn to page* 24)

**IN WORCESTER, MASS....** All winter long, from 8 A.M. to 6 P.M., in competition with four network stations serving this important market, independent WNEB has delivered

# MORE LISTENERS

**THAN THREE OF THESE STATIONS COMBINED!**

(Hooper Index, Oct. 1950-Feb. 1951)

**And now, to make a good buy even better, independent WNEB is scheduling**

# MORE BASEBALL THIS SUMMER

## WNEB WILL CARRY ALL BOSTON RED SOX GAMES . . . HOME AND AWAY!

**Direct From Every American League City**

**What a combination! Worcester's favorite sports station and New England's favorite ball club . . . the colorful Boston Red Sox. Yes, summertime—wintertime—anytime—consistently better programming makes WNEB consistently a better buy!**

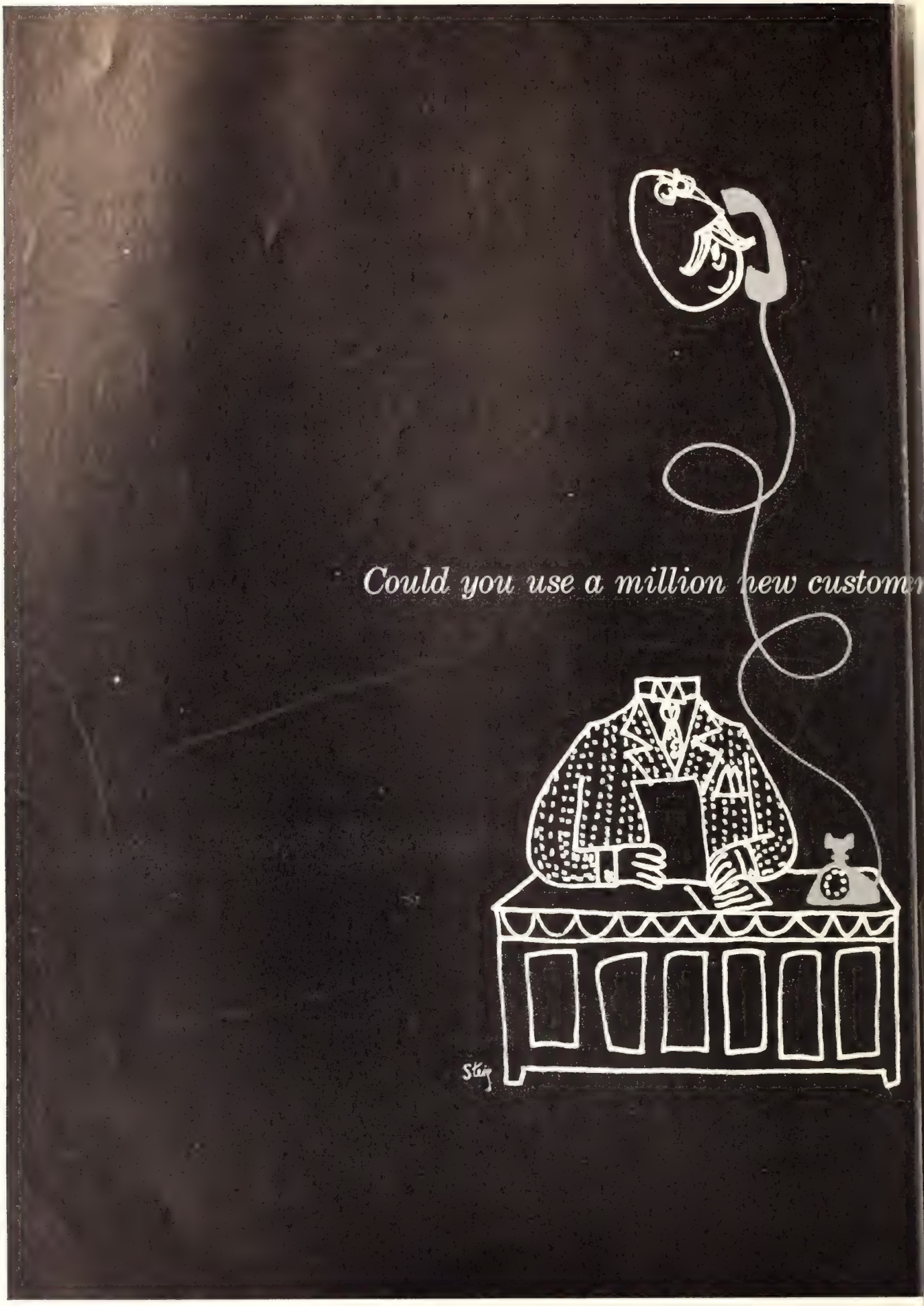
**YEAR 'ROUND YOU'RE IN GOOD COMPANY ON WNEB**




**WNEB** WORCESTER MASSACHUSETTS

NEW ENGLAND'S LEADING INDEPENDENT IN NEW ENGLAND'S THIRD LARGEST MARKET

Represented by: The Bolling Company, Inc. and Kettell-Carter, Inc.


Could you use a million new customer

## Ten million? . . . Forty million?

Take your cue from the advertisers who cleaned up last summer with an average rating of 24.5 on NBC *summer television.*

This year the opportunity is even greater:

**40,000,000 individual viewers** — and their predominant summer pastime will be television (research proves it) . . .

**a record fourteen million TV sets** — double last summer's total — and almost three times the circulation of the nation's largest magazine . . .

**lusty ratings** — in television, sets in use stay just about as high during summer as in other seasons. (Straw hat advertisers on NBC-TV reached *seven* households in the summer months for every *six* they had reached in the previous quarter of 1950).

*his summer?*

Where else in advertising can you find a mass medium that delivers more in summer? *And for less money.*

These are facts. Just off the press is an NBC presentation which shows in a dozen different ways why you stand to clean up with an NBC straw hat program. Send for it today — start covering two-thirds of the national market by the Fourth of July!

# NBC *Summer Television*

**SUMMER SALE**

. . .

Here's just a sample of the wonderful summer buys from which you can take your pick—shows that will be second to none in audience and dollar-for-dollar economy:

**Ben Blue's Barn Theatre**
**The Doodles Weaver Show**
**The Clock**
**Cameo Theatre**
**Dorothy Kilgallen and Dick Kollmar**
**John Cameron Swayze's Scrapbook**
**Bill Stern's Sport Show**
**Vacation Wonderlands**
**NBC Summer Theatre**
**Stadium Concerts**
**The Ernie Kovacs Show**

An NBC Television salesman will give you a complete list, with program descriptions, prices and *details of the brand new Straw Hat Incentive Plan.* Call NBC-TV sales offices in New York, Chicago, Detroit and Hollywood.

in
charleston
west virginia

one
will
get
you
more
than
all
the
other
four

wchs

## In Charleston, West Virginia, it's the same old story

# WCHS has the Lion's share of the audience!

The Hooper survey shows that WCHS has 43.4 percent of the listeners for the total rated time periods!

Here are the details:

| | |
|---|---|
| **WCHS** | **43.4%** |
| Station B | 7.1 |
| Station C | 14.7 |
| Station D | 17.2 |
| Station E | 15.0 |

And in the vast hinterland served almost exclusively by WCHS, the latest BMB figures show that WCHS gives you more than ALL the other four!

This is convincing proof that now, more than ever,

## WCHS IS WEST VIRGINIA'S NUMBER ONE STATION!

**580 KC 5000 W FULL TIME CBS**

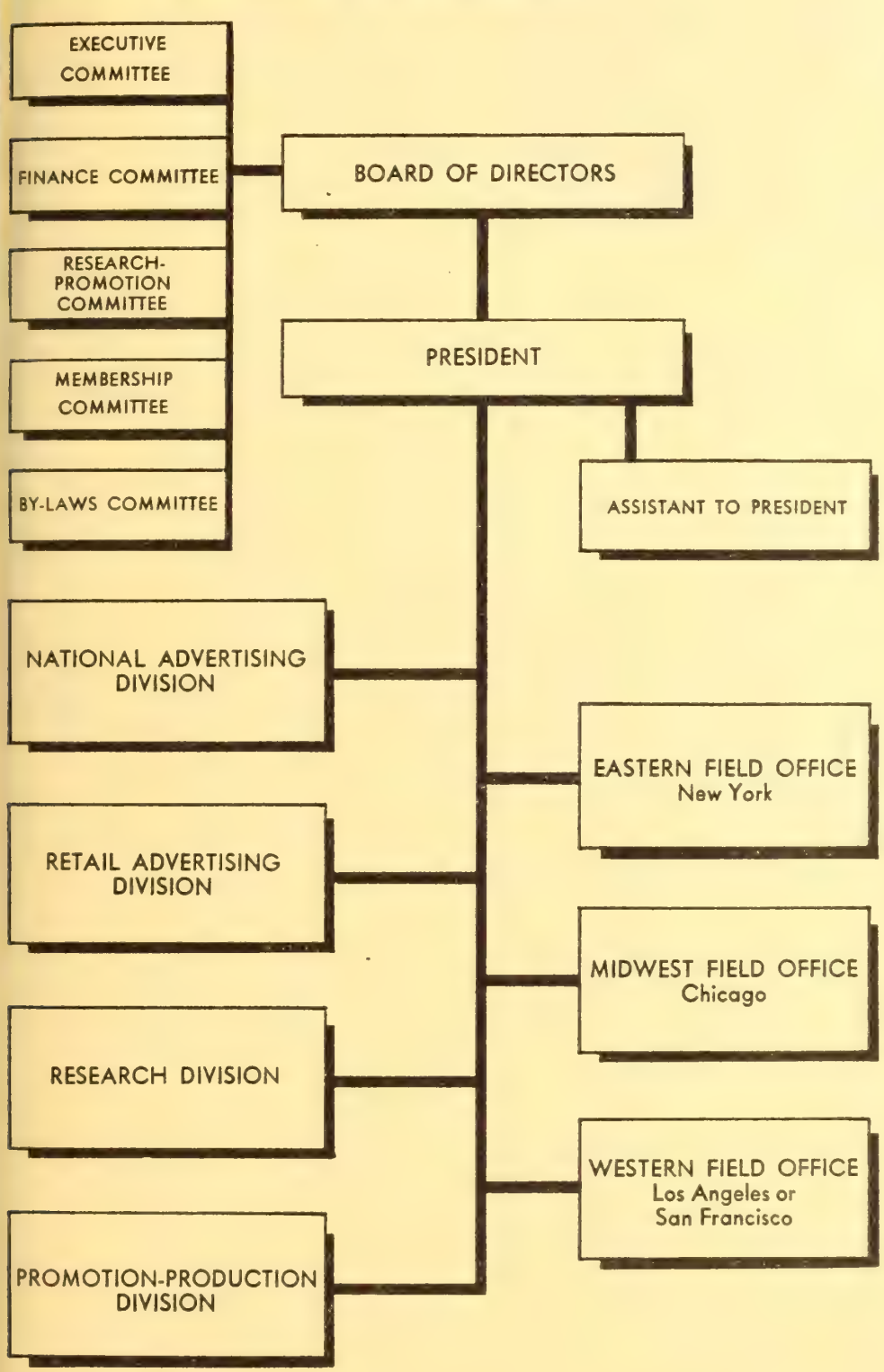
**REPRESENTED BY THE BRANHAM COMPANY**

SPONSOR

# Preview of the new BAB

**Radio's expanded promotion bureau gets full industry support at time when need is greatest**

## Sponsor's Impression of the BAB Setup




**over-all** The new Broadcast Advertising Bureau's chart of organization, as visualized by SPONSOR (see left), is the tip-off to what's to come.

Unlike BAB No. 1, whose short tenure under the vigorous leadership of Maurice Mitchell was plagued by lack of funds, lack of personnel, lack of wherewithal for long range planning, BAB No. 2 is a full-blown project blueprinted to do a full-blown job of selling radio.

BAB No. 1, limited as it was, operated mainly on the local level; aimed its potent promotion and sales pitches mostly at the local station salesman and merchant. BAB No. 2 will do it differently. Its sights are set point-blank at the advertiser—national, regional, and local. Its pitches will beam his way toward the end that he understand radio; evaluate it in terms of his problems; use it profitably.

At the first meeting of the Broadcast Advertising Bureau Board held in New York on 1 March 1951 this resolution explanatory of BAB objectives was passed:

"The purpose of BAB, Inc. being to assist its members—stations, networks, sales representatives, and allied organizations—in promoting the wider use of radio as an advertising medium, BAB, Inc. adopts these as immediate objectives and principles for the guidof the Bureau's management:

"1. To encourage wider use of radio for all advertisers, emphasizing its eminent position as an advertising medium and its wide acceptance in American homes.

2. To accomplish this purpose not only by headquarters activity, but to establish a field organization which will devote its full attention to selling the medium.



Bill Ryan, new BAB president, was formerly NAB general manager, has top broadcast record

3. To expand and develop the present service activities of BAB."

Edgar Kobak, elected Chairman of the Board at its 1 March session, emphasized that BAB must not only sell radio advertising, but must help sell advertising per se as an American institution. He told SPONSOR that the new BAB will build soundly, if not in a day—you don't erect a skyscraper overnight—not one that will stand.

The rough task that faces William B. Ryan, who recently resigned as General Manager of the NARTB (at that time NAB) to become president of the Bureau, is to reconcile the need to come to radio's rescue *now* with the time-consuming process of building a solid foundation. To some observers radio interests are tearing themselves down with breakneck speed. Add to that ANA insistence on lower nighttime radio rates in TV areas, the radio rating confusion, probable lifting of the TV freeze late this year and you've got a situation that screams for immediate attention.

The Bureau of Advertising of the ANPA, which also arose in a crisis period, never faced anything like this. It was able to grow as the BAB would like to, and today gives its newspaper members a munificent return for the $1,000,000 they contribute annually. Its well-grooved staff of about 100, aided and abetted by thousands of volunteer industry workers, renders yeoman service to advertisers of all descriptions. (See listing of Bureau of Advertising services, page 132.)

How fast the BAB will grow is linked to the support it hopes to get from some 1,200 AM stations (and some FMers) not presently members of NARTB. By previous arrangement with NARTB-member stations who agreed to a plan to allocate 30% of their 1951 dues to BAB the first year, some $200,000 has been acquired. Additional amounts will be obtained via the networks, transcription firms, representative firms, and other industry categories. But BAB's financial resources (intended eventually to equal that of its Bureau of Advertising counterpart) depend on its ability to

(*Please turn to page* 131)

## *Quotes from advertising managers on services BAB should provide*

"We don't depend on the Bureau of Advertising for anything except standardized statistics on circulation. As for the BAB, I think their function also should be to provide standard media research figures. We would like to know what station coverage is, but sales and marketing matters are left to our advertising agency—where they belong."

*Advertising Manager*
*Large home products manufacturer*

"The readership of various types of ads, supplied by the Bureau of Advertising, interest us a great deal. There's no reason why BAB couldn't do the same sort of thing for announcements—find out how different kinds of radio announcements make out.

"Then, too, the Bureau puts out a yearly Blue Book of the 100 best advertising campaigns. They send out interviews after a particular campaign to find out what schedules were used and what sales results were. Again, there is no reason why BAB couldn't get radio success stories.

"BAB should also seize on any unusual "accidents," like the recent Pittsburgh newspaper strike, when they show how a medium does. It's impossible to set up tests of one medium against another, but when they happen by accident the results should be made available.

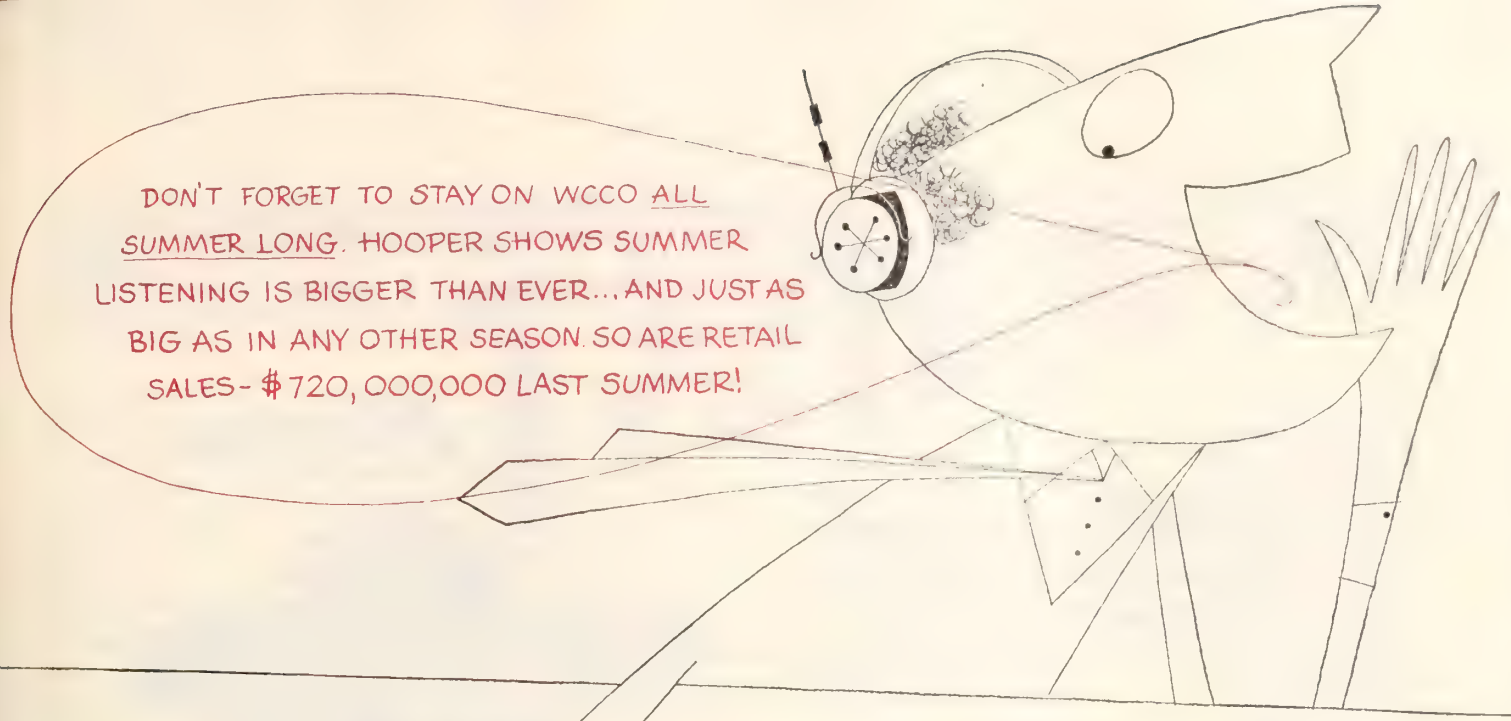
"There are a number of supplementary aids which we use from the Bureau of Advertising, such as the brand preference report from their 5,000-person consumer panel. Few firms in the drug trade could afford to keep track of more than a few brands by themselves. I don't say BAB should provide the same services as the Bureau of Advertising, but whatever they do to help will make advertisers look kindly on radio.

*George Abrams, Advertising Manager*
*Block Drug Company, Inc.*

* * *

"What could BAB do for me? In the first place they could convince me that TV isn't rapidly replacing radio where both exist side by side. What role does radio actually play in today's media picture? It's obvious that radio has a wonderful story to tell where it operates alone, and the BAB should certainly tell that story. But where TV competes directly with radio I want to know how many radio/TV homes are using their radios and at what time. Audience and cost are, of course, other important factors. Finally, I'd like to see some justification for the present AM rate structure in the face of radio's losing audience to TV."

*Abe Rosenfeld, Advertising Director*
*Welch Grape Juice Company*




EXTRA

# WCCO Listener Diary

EXTRA

Conducted by Be and Benson, Inc. in WCCO's 50-100% BMB Day-Night Area, Fall 1950

# WCCO DELIVERS SIX TIMES MORE LISTENERS THAN ANY OTHER NORTHWEST STATION

## ...at a cost of only 43 cents per thousand!

Throughout 112 Northwest counties where 916,720 radio families live, WCCO delivers an over-all average quarter-hour rating of 14.1! (During Class A nighttime periods alone, WCCO's rating is 20.5...18.5% *bigger* than it was just two years ago.) Seven days a week, WCCO gets an average 47.2% share-of-audience—more than 6 times more listeners than any of the 189 stations heard in the WCCO area. What's more, WCCO is first in *every one* of the total week's 552 quarter-hours. The average cost-per-thousand of a WCCO station break is only 43 cents—delivering 2,325 radio families per dollar. That's ¼ the average cost of a break on the next station.

# the TOUR TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE**

## .....in the OREGON MARKET




McMinnville, county seat and largest city of Oregon's Yamhill County, lies directly in line with KGW's powerful north-south "beamed broadcasting signal." Dairying, lumbering and agriculture stabilize McMinnville's economy, making it valuable to KGW's advertisers because of KGW's COMPREHENSIVE COVERAGE of this important market. A recent KGW Tour-Test conducted with the cooperation of the Oregon State Motor Association, was witnessed by Glenn Macy, president of McMinnville's Chamber of Commerce, shown above with "Miss KGW". This Tour-Test effectively proved KGW's COMPREHENSIVE COVERAGE of McMinnville... a premium market delivered completely ONLY by radio station KGW.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
**(From 1949 BMB Survey)**




| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

KGW

NBC AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

# New and renew

SPONSOR
9 APRIL 1951

## 1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| American Dairy Association | Campbell-Mithun | NBC 166 | David Lawrence; Sun 3:30-45 pm; 1 Apr; 52 wks |
| American Safety Razor Corp | McCann-Erickson | CBS 147 | News; Sun 5:55-6 pm; 3 Jun; 52 wks |
| Kellogg Co | Leo Burnett | MBS 287 | Wild Bill Hickok; Sun 7-7:25 pm; 1 Apr; 52 wks |
| Manhattan Soap Co | Duane Jones | NBC 155 | The Woman in My House; M-F 1:45-2 pm; 26 Mar; 52 wks |
| Pepsi Cola Co | Biow | CBS 147 | Phil Regan Show; Sun 5:30-55 pm; 3 Jun; 52 wks |
| Radio Corporation of America | J. Walter Thompson | NBC 166 | Phil Harris-Alice Faye; Sun 7:30-8 pm; 25 Mar; 10 wks |
| Toni Co | Foote, Cone & Belding | CBS 155 | Alias Jane Doe; Sat 1:30-2 pm; 7 Apr; 52 wks |

## 2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| American Tobacco Co | BBDO | NBC 167 | Your Hit Parade; Sat 9-9:30 pm; 21 Apr; 52 wks |
| Bell Telephone System | N. W. Ayer | NBC 168 | Telephone Hour; M 9-9:30 pm; 16 Apr; 52 wks |
| Colgate-Palmolive-Peet Co | William Esty | CBS 182 | Strike It Rich; M-F 4-4:30 pm; 2 Apr; 52 wks |
| General Foods Corp | Benton & Bowles | NBC 83 | When A Girl Marries; M-F 5-5:15 pm; 26 Mar; 52 wks |
| General Foods Corp | Young & Rubicam | NBC 92 | Portia Faces Life; M-F 5:15-30 pm; 26 Mar; 52 wks |
| General Foods Corp | Young & Rubicam | CBS 75 | Second Mrs. Burton; M-F 2-2:15 pm; 26 Mar; 52 wks |
| Lever Brothers Co | Young & Rubicam | CBS 156 | Arthur Godfrey's Talent Scouts; M 8:30-9 pm; 2 Apr; 52 wks |
| Miles Laboratories Inc | Geoffrey Wade | NBC 153 | News of the World; M-F 7:30-45 pm; 2 Apr; 52 wks |
| Miles Laboratories Inc | Geoffrey Wade | CBS 146 | Hilltop House; M-F 3-3:15 pm; 2 Apr; 26 wks |
| Miles Laboratories Inc | Geoffrey Wade | CBS 146 | Curt Massey Time; M-F 5:15-6 pm; 2 Apr; 26 wks |
| Procter & Gamble Co | Benton & Bowles | CBS 149 | Perry Mason; M-F 2:15-30 pm; 2 Apr; 52 wks |

## 3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|---|---|---|---|---|
| General Foods Corp | Jell-O | Young & Rubicam (N. Y.) | 12 stns; 4 Eastern mkts | Annemts; 1 Apr; 13 wks |
| General Foods Corp | Post Toasties | Young & Rubicam (N. Y.) | Cinc., Indianapolis, Charleston, Louisville | Annemts, chainbreaks; 1 Apr; 13 wks |
| National Biscuit Co | Graham crackers | McCann-Erickson (N.Y.) | 11 mkts | News, annemts or chainbreaks; 1 Apr; 26 wks |
| Procter & Gamble Co | Camay soap | Pedlar & Ryan (N. Y.) | 72 mkts | Annemts, e.t.'s; 26 Mar; 13 wks |
| Servel Inc | Gas refrigerators | BEDO (N. Y.) | 30 stns; 18 mkts | Annemts; 2 Apr; 13 wks |
| Standard Brands Inc | Chase & Sanborn instant coffee | Compton (N. Y.) | 30 mkts | Annemts; Apr; varied dates; 13 wks |
| Terre Haute Brewing Co | Champagne Velvet beer | Biow (N. Y.) | 69 mkts | Annemts; 1 Apr; 13 wks |

## 4. National Broadcast Sales Executives

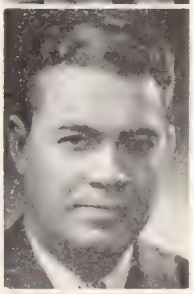
| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Clarence G. Alexander | DuMont, N. Y. | Same, dir of network operations |
| Robert Balfour | U. S. Pacific fleet, spec assignment | Forjoe & Co, Chi., sls prom vp |
| Lambert B. Beeuwkes | WDAS, Phila., mgr | WBMS, Boston, gen mgr |
| Gustav Erandborg | KVOO, Tulsa, comml mgr | Same, asst gen mgr |
| Lyman Clardy | WCBS, N. Y., Dir | Same, operations mgr |

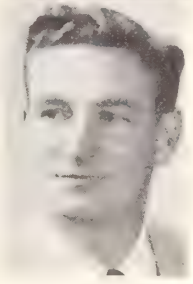
● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes











Numbers after names refer to category in New and Renew:

Eugene C. Litt (4)
C. Alexander (4)
G. Brandborg (4)
Lloyd Griffin (4)
Daniel Schmidt (4)

## 4. National Broadcast Sales Executives (continued)

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| John A. Cory | Free & Peters, Chi., vp | Same, also mgr Midwest office |
| Edward A. Daly | Paramount Television Productions Inc, N.Y. | George P. Hollingbery Co, N. Y., sls |
| Charles V. Dresser | Dowd, Redfield & Johnstone, N. Y., acct exec | WOV, N. Y., acct exec |
| Frank Fitzpatrick | Newspaper, magazine space sls | Katz Agency Inc, N. Y., radio sls staff |
| Lloyd Griffin | Free & Peters, Chi., partner | Same, N. Y., overall company sls dir |
| Frederic L. Horton | Metropolitan Group, N. Y., acct exec | NBC, N. Y., member radio network sls staff |
| Richard E. Kaiser | Engineering, stn management experience | WOHI, East Liverpool, O., gen mgr |
| Robert La Bonte | Portland Oregonian, Portland, sls | KPOJ, Portland, acct exec |
| Eugene C. Litt | Kenyon & Eckhardt, N. Y., timebuyer | Indie Sales Inc, N. Y., sls exec (new offices at 60 East 42nd St.) |
| William F. MacCrystall | KMGM, L. A., gen mgr | Metro-Goldwyn-Mayer Radio Attractions, WMGM, L. A., West Coast sls rep |
| Charles McAbee Jr | NBC Spot Sales, N. Y., sls | Katz Agency Inc, N. Y., radio sls staff |
| John S. McDermott | KMBC-WFRM, K. C., Mo., prom dir | Same, local sls rep |
| Edwin C. Metcalfe | KTTV, L. A., asst to sls svc coordinator | Same, sls svc coordinator |
| Daniel F. Schmidt III | George P. Hollingbery, N. Y., acct exec | WOR, N. Y., acct exec |
| Harold Storm | KFAB, Omaha, pub dir | KMBC-KFRM, K. C., Mo., prom dir |
| George L. Tarter | KCRC, Enid, Okla., comml mgr | KCBD, Lubbock, Tex., comml mgr |
| William R. Wyatt | Forjoe & Co, Chi., gen mgr | Same, sls vp |











Numbers after names refer to category in New and Renew:

David Thurston (5)
Nat Kalech (5)
Earl J. Brubaker (5)
David C. Ketner (5)
Harold Storm (4)

## 5. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Albert C. Allen | Allen B. DuMont Laboratories, Chi., asst sls mgr central states territory | Same, central states regional sls mgr |
| Bennett Bates | Charles Dallas Reach, Newark, vp | Anahist Co, Yonkers, N. Y., dir of adv |
| Harry W. Brown | P. Ballantine & Sons, Newark, spec sls | Same, asst gen sls mgr |
| Earl J. Brubaker | Borden Co, N. Y., dir of procurement spec prod div | Same, gen mgr soy, feed supplements dept of spec prod div |
| W. W. Clements | Dr. Pepper Co, Dallas, gen sls mgr | Same, vp |
| Richard Golden | Harrison Products Inc, S. F., gen sls mgr | Same, sls vp |
| Turney Grazt | Democratic National Committee, Wash., exec vice-chairman | LeBlanc Corp, Wash., export sls vp |
| Mac D. Hedrick | Hedrick & Towner, Houston, partner | LeBlanc Corp, Lafayette, La., vp |
| Nat Kalech | Bymart, Chi., Western regional sls mgr | Same, N. Y., gen sls mgr |
| David C. Ketner | Lever Brothers Co, N. Y., adv mgr No-Rinse Surf, Lifebuoy and Swan products | Same, adv vp |
| Robert R. Nadal | Ford Motor Co, Dearborn, dir dealer development office | Same, gen sls asst to sls, adv vp |
| F. D. Neilson | Stokely-Van Camp Inc, Indianapolis, mgr institutional food div | Hunt Foods Inc, Atlanta, Southeastern Atlantic states sls rep |
| Clark M. Pettit | James Graham Mfg Co, Newark, Cal., adv mgr | Golden State Co Ltd, S. F., adv, sls prom mgr |
| David W. Thurston | General Foods Corp (Minute div), N. Y., assoc adv mgr | Same, (Jell-O div), asst prod mgr |
| R. E. Vincent | Clinton Foods Inc (Snow Crop marketers div), Clinton, Ia., natl sls mgr | Same, dir of sls |
| Frank E. Wynn | P. Ballantine & Sons, Newark, spec sls | Same, asst gen sls mgr |

## 6. New Agency Appointments

| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---|---|
| Airmaid Hosiery Mills, Dallas | Hosiery manufacturer | J. B. Taylor Inc, Dallas |
| Automatic Washer Co, Newton, Ia. | Washer manufacturer | W. W. Garrison & Co., Chi. |
| Fleming-Hall Tobacco Co, N. Y. | Sano cigarettes | Weiss & Geller, N. Y. |
| Florida Citrus Canners Cooperative, Lake Wales, Fla. | Donald Duck juices | Griffith-McCarthy, St. Petersburg |
| Frostie Co, Balto. | Frostie old fashion root beer | Emery, Balto. (eff 1 May) |
| Gold Medal Candy Corp, N. Y. | Bonomo's turkish taffy | Duane Jones, N. Y. |
| Grellva Inc, N. Y. | Krashe preparations | Kenneth Rader Co, N. Y. |
| International Latex Corp, N. Y. | Playtex infants wear | Charles Dallas Reach, N. Y. |
| Kaye-Halbert Corp, Culver City, Cal. | TV set manufacturer | Calkins & Holden, Carlock, McClinton & Smith, L. A. |
| Kingan & Co, Indianapolis | Meat packer | Warwick & Legler, N. Y. |
| Laurel Race Course, Laurel, Md. | Race track | Henry J. Kaufman & Assoc., Wash. |
| Mortensen Rug Co, Oakland | Rug manufacturer | Small & Gautreaux, Oakland |
| Morton Co, Louisville | Frozen food | Griswold-Eshleman Co, Louisville |
| Neighborhood Cleaners & Dyers Institute, L. A. | Cleaners' institute | Taylor Host Inc, L. A. |
| Olympic Radio & Television Inc, N. Y. | Radio-tv manufacturer | Hicks & Greist, N. Y. |
| Radiant Baseboard Panels Inc, New Britain, Conn. | Radiant-Ray baseboard heating | R. H. Young & Associates, West Hartford, Conn. |
| Regent Canfood Co Inc, S. F. | Sunny Dawn tomato juice | Buchanan & Co, S. F. |
| Rubsam & Horrmann Brewing Co, Staten Island, N. Y. | R & H beer | SSCB, N. Y. |
| Sterling Paint & Varnish Co, Malden, Mass. | Paints | R. Neily Assoc., Boothbay Harbor, Me. |
| T-Top Co Inc, Salem, Mass. | Table tops | Reilly, Brown & Willard, Boston |
| Union Labor Life Insurance Co, N. Y. | Life insurance | William Von Zehle & Co, N. Y. |
| Verity Mills Inc, Buffalo | Farm feeds | Ellis, Buffalo |
| Vitamin Corp of America, Newark | Rybutol | Harry B. Cohen, N. Y. |

# FALL,



# WINTER,



# SPRING,



# ➡ SUMMER,



# LISTENERS (NOT SEASONS)

# MAKE THE AUDIENCE!

By now, almost everyone agrees that Summertime radio provides as many (if not more) listeners than any other season.

This fact has been proven by many surveys and just plain common sense. Less than 7 percent of the nation's people are on vacation at any one time. And when they go, today's vacationers take their radios with them. Iowa Radio Audience Surveys show that even during the past two years there has been a tremendous increase in sets used during the summer. *Families* owning portable sets has increased by 66,019 — *families* owning radio-equipped autos has increased 145,462 since 1948.

In Summer, radios flock to the beaches, mountains and lakes; on family picnics; they take weekend trips and week-night drives, they're practically "standard equipment" in automobiles and summer cottages. (The 1949 Iowa Radio Audience Survey found that 80.5% of the men and 63% of the women listened to their auto radios when traveling more than 100 miles.)

Radios are as much a part of the summertime American scene as bathing suits, picnics and "two-weeks-with-pay". Actually, *people are more dependent on radio when vacationing than when at home.* If you want further facts, ask us or Free & Peters!

**WHO**

**+ *for* Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives

GOING UP



**MELODY BALLROOM**

*4:00 to 6:00 P.M., Monday through Friday has just about* TRIPLED *its October ARB Rating in the December-January ARB Report.*

Another WFBR home-grown show is bursting into bloom! "Melody Ballroom," featuring the young, amazingly glib and quietly mad disc jockey, Bob Landers—is well on its way in the tradition of WFBR-built sensations like "Club 1300," "Morning in Maryland," "It's Fun to Cook," "Nelson Baker Show" and others.

"Melody Ballroom" is getting to be *the* late afternoon show of Baltimore, using the classic pattern of music for housewives and teenagers.

This show is ripe for plucking by sponsors who are looking for a profitable participation show.

If you twist the arm of the nearest John Blair man, he'll tell you all about availabilities.

MARYLAND'S PIONEER BROADCAST STATION!

WFBR

ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

## 510 MADISON

(*Continued from page* 12)

within the province of a sponsor whose job is to produce sales for his product.

It makes no sense for advertisers to spend money to build a medium. The largest advertisers can earmark a certain part of their budgets for public service but there is a difference between public service and experimentation.

Programing for "fractional audiences," something that Ted Cott did so well at WNEW, is the job of the broadcaster. Ted never expected to sell those fractional or fringe audience programs.

The real reason for this note is to call attention to the fact that the Columbia Workshop was nothing new at CBS when it was handed to Irving Reis. It was the outgrowth of the experimentation which, under various names including Laboratory Theatre, did experimental presentations for a number of years at Columbia, under the able direction of Georgia Backus and Don Clark. Irving Reis was control man (engineer) for many of these shows and it was while he was riding gain that he sold Georgia and Don on presenting his "Spring 7-1212," one of two experimental scripts which he wrote. This program focussed attention on Reis as something more than a dial watcher.

It was also during this period that William Paley received the idea that CBS would ask the great writers of the world to write special material (one-shots) for CBS for a $1,000 prize. It was an idea that never came off since the "names" laughed at the $1,000 rainbow pot of gold.

Experimentation at CBS was a matter of expediency. When you're the underdog, it pays you not to take it easy in the doghouse. NBC being, during this period, the big profit-making network, was conservative. It couldn't afford Welles, Corwin, or any other "thinker." CBS could afford nothing else but.

Recently when the wind changed, and NBC had to shake itself it proved that it too could experiment both commercially and with red ink.

Credit belongs, most of the time, to the great industrialist that experiments when the balance sheet shows no need for it.

Back to my opening thesis—broad-

(*Please turn to page* 27)

# MEMO to an advertiser who missed the boat

Perhaps you once thought you could wait and see if television was really going anywhere before you took the plunge. Then one day you woke up to find the boat had already sailed....Today many advertisers who might two years ago have established priceless franchises with a "Studio One"  or "Toast of the Town"  find themselves literally shut out of night-time television, much as they'd like to be in....Such advertisers will do well to make sure they're aboard when the next big boat sails...and that's DAYTIME TELEVISION....

Already the time is getting short. Most reliable professional opinion is that daytime too will be a complete sell-out within a year. As one expert put it, "the advertiser hoping to enter television now...had better start looking at daytime TV while it is still here to look at."...So let's look at it. How good is it? How far does it go? What's in it for me?...First of all, it's good...and getting better all the time. There are more big shows and big names (have you caught Garry Moore and Steve Allen?)  ....Because of such shows, daytime listening has shot up 101% in 4 months (sets-in-use September-January)....And the advertiser can go just about anywhere he wants to in daytime television. 90% of the television stations in the country are now on the air before 2 pm...and all of them are on before 6 pm. By next year, it's reliably predicted, almost all TV stations will be

broadcasting before noon. So it's clear you can—right now—hit your market wherever, whenever you want to, through daytime television....

[illegible]ll that daytime television's really arrived is the list of [illegible]l sponsors. Right now, six of the country's top seven [illegible]tisers of low-unit-cost products are in daytime television. Biggest of them all, Procter & Gamble, is already sponsoring 15 quarter-hours of network daytime a week, starting with television's first serial, "The First Hundred Years."  And such advertising experts as Quaker Oats and R. J. Reynolds Tobacco Co., with Garry Moore;  United Fruit Company,  with Homemaker's Exchange; General Mills, with Betty Crocker... are now making substantial daytime investments....

You add to that some other factors: flexibility in format, the chance to experiment with program material and commercial approach at just half the cost of nighttime television; the chance to hit a specific audience with your message...in other words, all the things that have always made daytime radio a good buy, with the prodigious plus of television's impact...and you will know you'd better take another look—quick!—at daytime television....

And while you're looking, you'll of course discover your best chance of seeing a quick pay-off in daytime television is with CBS...with the programming brains and creative ability that have put CBS radio programs so far out in front of competition, both day and night. Today's a good day to look at daytime television...so look at the best, on CBS.

## 510 MADISON

(*Continued from page* 24)

casters have no right to expect that their customers will build the air for them. In very few cases are magazines read for their advertising contents (*Mademoiselle*, etc. are the exception).

John Outler, that battling Georgia broadcaster, has put the problem very clearly. He has stated that it's the station owners generally who "louse up" the air. Said John, "They're hungry."

Let's put the burden of experimentation where it belongs—at media level.

JOSEPH M. KOEHLER
*New York*

● Robert J. Landry, author of the Columbia Workshop articles, commented on the above letter as follows: "Joe Koehler's statements are provocative. They always are. However his point about "experimentation" being the exclusive responsibility of the media seems narrower than the attitude of sponsors spending millions of dollars. They have often been unwilling to leave to the nets the job of program-making. Indeed that system broke down rather completely around 1932 as regards radio. Currently P&G, Lever and Colgate (with costly TV daytime serials) are obviously "experimenting," not for the medium's sake, but to increase their own wisdom as advertisers.

"As for the point that Irving Reis was inspired by experiments at CBS pre-dating the Workshop: that was set forth in the 12 February article, pp. 60-61-62, in scattered references to Julius Seebach, Georgia Backus, Yolanda Langworthy, Charley Tazewell and the predecessor (to the Workshop) Columbia Dramatic Guild. "In this atmosphere of make-do and horseplay,"—quoting—"Reis became obsessed with program techniques."

---

Hallelujah for your hard-hitting article, "The fabulous Columbia Workshop." What other industry doesn't have testing laboratories or testing techniques for their product? When incredible amounts of money are being thrown into mediocre shows, as is the undeniable case in TV these days, it's gratifying to see that SPONSOR is voicing the need for experimentation.

It is especially gratifying to we few in the hinterlands of TV who are attempting the best we can to remedy the situation. Let it be known that some of us in the Graduate Television sequence at Syracuse University have begun program experimentation in a project called Television Unlimited.

Our purposes are similar to the Columbia Workshop's in that we are attempting to uncover new writers, directors, etc. Our prime objective is to make a start at new techniques which might contribute toward an art form for TV, if any, rather than merely a transferring of stage and cinema techniques.

LOUIS MEYER
*Producer, Television Unlimited*
*Syracuse University*
*Syracuse*

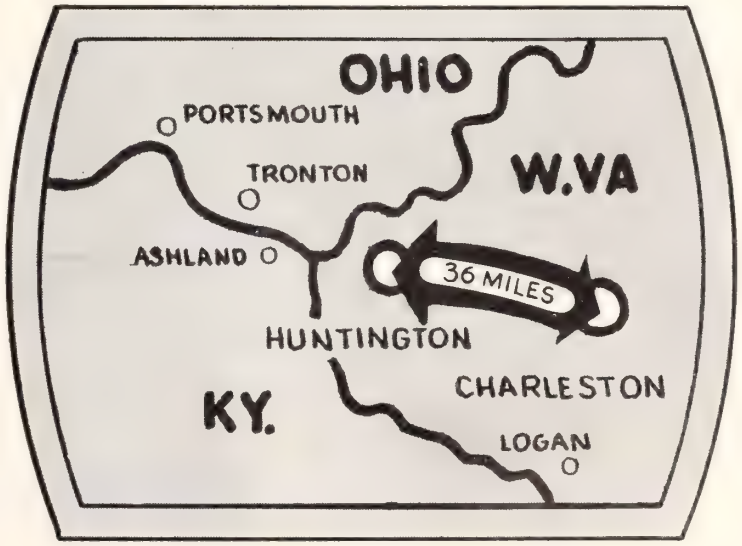
(*Please turn to page* 144)


WSAZ
CHANNEL 5
TV

West Virginia's ONLY television station delivers EXCLUSIVE coverage of the rich

HUNTINGTON-CHARLESTON
market

INTERCONNECTED




ABC—CBS—DTN—NBC

Represented Nationally by THE KATZ AGENCY



# ON THE SPOT INFLUENCE MAKES THE SALE IN PACIFIC COAST NETWORK RADIO, TOO!

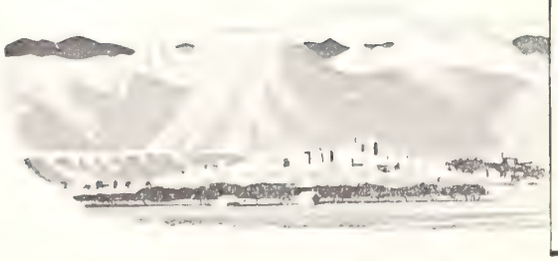
THE DON LEE NETWORK has powerful on the spot influence in 45 important Pacific Coast markets—and in 24 of these markets, Don Lee is the *only* "hometown" network station. This, above all else, explains why Don Lee is the hardest *selling* network on the Pacific Coast; it's designed to *sell* Pacific Coast people on the spot *locally*, where they live and where they spend their 15½ billion dollars annually.

With Don Lee, there is consistently good reception by Pacific Coast listeners because Don Lee—and only Don Lee—was built to meet the special Pacific Coast reception problems. Great distances between markets, mountain ranges (5,000 to 14,495 feet high) and low ground conductivity made it advisable to locate network stations within each of the many vital marketing areas. That's why the best, most complete and most economical coverage for the Pacific Coast is obtained with Don Lee's 45 local network radio outlets.

Only Don Lee, therefore, offers advertisers the persuasive power of local influence, local prestige and on the spot *selling*. That's important in selling and it's an *exclusive* Don Lee network selling advantage.

WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA



## Of 45 Major Pacific Coast Cities

| ONLY 10 | 3 | 8 | 24 |
|---|---|---|---|
| have stations of all 4 networks | have Don Lee and 2 other network stations | have Don Lee and 1 other network station | **have Don Lee and NO other network station** |



With Don Lee, your product gets local "hometown" acceptance where you want it—to meet your specialized marketing problems. You buy coverage to fit your distribution. No waste. You buy only what you need.

Only Don Lee can direct your sales message to all Pacific Coast radio families from a network station located *within* these 45 important marketing areas. It's the most logical, the most economical, the most influential coverage you can get for the Pacific Coast. That's why Don Lee consistently broadcasts more regionally sponsored programs than any other Pacific Coast network.

***Don Lee Stations on Parade:*** **KWLK—LONGVIEW, WASHINGTON**

*No other network has a station within 40 miles of Longview, whose home county (Cowlitz) and adjoining Columbia County have a combined population of 75,857 and retail sales (1949) close to $50,000,000. Agriculture, lumber and fishing are the primary contributors to the wealth of this thriving market. To sell this market—on-the-spot—you need KWLK—and you need the Don Lee Network to sell the Pacific Coast through 45 stations located where the people live and spend their money.*

## *The Nation's Greatest Regional Network*

*Mutual*
**DON LEE**
**BROADCASTING SYSTEM**

*Represented Nationally by* JOHN BLAIR & COMPANY







Mr. Sponsor

## W. W. Wade

Advertising Manager
Eskimo Pie Corporation, Bloomfield, N. J.

In the recent Senate Crime Committee testimony, counsel Rudolph Halley referred to Frank Costello as an associate of a firm that made Eskimo Pies. The statement was untrue and a retraction was publicized. Actually, Costello has an interest in a firm other than Eskimo Pie. But the incident did show the tremendous consumer acceptance of Eskimo Pie as a generic term rather than a trade name.

Credit for the widespread brand familiarity is given to radio by the company. As 41-year-old Bill Wade puts it: "Radio has always represented by far the bulk of our ad budget . . . we consider the medium an efficient, quick means of getting our story over to the consumer, particularly in the case of new markets and introductory campaigns."

How successful radio could be was evidenced in the company's early history. Introduced in the early 1920's, Eskimo Pie was first sold in the winter and the Eskimo Pie campaign was credited with putting the ice cream manufacturer in the black for the first time in his winter manufacturing history.

Today, the company maintains its unusual but effective winter campaigning for Eskimo Pie. But, in addition, energetic Bill Wade, who joined the firm in 1939, and became ad manager two months ago, keeps the summertime selling at fever pitch. His all-season radio/TV campaign accounts for more than 70% of Eskimo Pie's media advertising budget.

Announcements (one minute or less) are used nationally in 50-60 radio-TV markets. And, since the firm operates on a franchise basis, the amount of advertising used is determined by sales to that particular franchise.

The importance of the local station staff is stressed by Wade. "The aggressive station will just not let radio fail when backed up by the proper merchandising field organization. It's virtually impossible for radio not to perform its sales job with such support."

When Wade isn't busy with future advertising plans which include increased TV activity, he likes to indulge in his hobbies: golf, gardening; photography; and spending as much time as possible with Mrs. Wade and three-and-a-half-year-old Bill Jr.—whose favorite dessert reportedly is Eskimo Pie.

# MR. SPONSOR:

# Detroit Women Love "Ladies Day" and SALES Prove it!



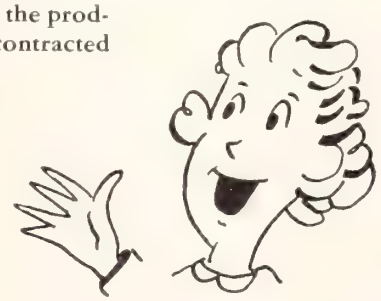
WJBK-TV, Detroit's best television buy, has scored again. Their brilliant new show, "Ladies Day", is capturing the hearts of women in the nation's fourth market. The ladies go for this mid-afternoon TV participation program, and more than that, they go for "Ladies Day" advertised products. Response and sales are terrific! Just look at these results:



30-piece sets of stainless steel cutlery, retailing for $6.95 apiece, sold 41 sets from the first commercial, 45 from the second. Results were so tremendous the first week that the store ran out of stock. We had to stop the commercials until their supply could be replenished. Net result: three-spot-a-week contract for a year.

Six spot announcements for a rug cleaner resulted in reorders by *every* department and chain store in Detroit which stocked the product. The Sponsor has contracted for a full year.

Detroit's leading department store received more than 1000 phone orders from only two hair curler commercials—sold $2,400 of 25c cards of curlers in one week. After just two weeks on "Ladies' Day," with three spots a week, every Detroit branch of the country's two biggest "five-and-ten" stores reordered from three to five times.



Results like these can be yours, if you take advantage of the alert programming and steady progressive leadership that has made WJBK-TV tops in audience-response and sales results in the wealthy Detroit market. WJBK-TV consistently leads in giving the audience the finest in entertainment and the advertiser the best television buy in town. Check your local KATZ man for all information. You'll find that WJBK-TV really delivers the goods—your goods.

A FORT INDUSTRY STATION

# WJBK —AM —FM —TV DETROIT

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

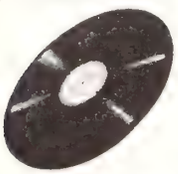
**Represented Nationally by THE KATZ AGENCY, INC.**

# what happened after we said

This advertisement appeared last November.
To broadcasters all over the country, it outlined Associated's new policy of sales service . . . of giving station operators what they want to help them realize maximum profits from their APS libraries. In it we promised many innovations planned expressly to aid APS subscribers in building more business.

Those promises, one by one, came true. Six months have now gone by. Let's check off the results and see what APS is today doing to give broadcasters WHAT THEY WANT!

### 1 TRANSCRIBED SALES MEETINGS



These 30-minute, informal sales meetings on discs (three of them already in use) have been prepared for presentation direct to the station's sales staff. Each is conducted by Maurice B. Mitchell, APS vice president and general manager. The series also features well-known guest speakers discussing various phases of more productive radio selling.

### 2 IN-PERSON SALES AND PROGRAM CLINICS



Regional conferences, held throughout the country for APS subscribers, now provide on-the-spot aid and counsel on programming and selling. The first successful session has already been staged (at Greensboro, N. C.), and others are scheduled soon for every region. Besides this, APS representatives regularly visit subscriber stations and often accompany station salesmen on their local selling calls.

### 3 "THE NEEDLE"



This timely newsletter goes to APS subscribers each month, bringing them up-to-the-minute information and suggestions which station managers, programming and sales personnel can use productively in building more business. Written by a sales expert, it offers a wealth of ideas and facts unobtainable elsewhere.

### 4 SHOW PROMOTION KITS



These complete kits, prepared expressly for APS subscribers, contain a wide variety of material essential to proper promotion and merchandising of Associated's pre-produced shows. This is an extra plus for both station and the advertisers who sponsor such programs. New kits are being issued regularly and (like all APS extra service) are supplied without additional charge.

APS **Associated Program**

151 West 46th Street, New York 19, N. Y.

# we're going to give them WHAT THEY WANT!

**Only a few days ago, Associated Program Service sent the following announcement to all of its subscribers throughout the radio industry. Normally, this would have been a confidential memo intended for them alone —yet what it reports is of such importance that we think the facts should be shared with everyone in the whole field of broadcasting.**

This memo is a wholesome thing. Our whole endeavor to...

As broadcasters, we've both long hoped that the folks who produce services for us would find some way to produce services ... operation ... sound practices. Particularly ... for maximum productivity ... terms of audience and especially in terms of dollars.

Well ... it's happened. And it couldn't have happened to a nicer organization than Associated. For several weeks now we've been traveling the nation, visiting stations, talking to broadcasters, asking them what they thought a real broadcasters' library should be.

Here's what they said:

1. Broadcasters want a library service with a built-in **SALES SERVICE!** They want a library that produces income ... easily!
2. Broadcasters want a library that offers real program help. They want news about new program developments. They want program service that *sells and originating*. They want to know how to get the most out of a library. They realize that the new developments in sales and programming in radio must come from stations from now on ... and they want all the necessary tools.
3. Station men say they want a good, big, basic, well-balanced musical library. And they want quality reproduction, ease of handling ... *and lots of new releases, all the time!*

To meet these requirements ... based on the *actual operations of by broadcasters*: Associated is now planning to deliver a brand new kind of service to its subscribers. We think it's going to set a pattern for radio library service from now on. Here's the pitch:

**First**—*we're going to help you sell.* Not just by sending you bulletins ... not just by grinding out sales aids. **We're going to work directly with your sales staff—at your station!**

Here's how:

**Beginning in January 1951** ... and continuing monthly thereafter ... I'm going to *put a sales meeting on a transcription* and send it to every Associated subscriber station. Each transcription will cover a different phase of selling radio advertising. Some will cover fields of retail business ... furniture, ready-to-wear, used cars, banks, etc. Others will cover techniques of salesmanship, presentation, creative selling, etc. And I've invited guests to accompany me to your sales meetings via these transcriptions ... top men in ...

Also! ... each transcription will contain a complete suggested ... for the sales meeting itself ... along with ... even a suggested format ... for the meeting ... Plus ... hottest that we'll keep you find out exactly, how much business these sales meetings produce for you.

As soon as ... have completed each month's ... of sales meeting. Telescope ... we'll be around to talk directly to them ... bringing a guest or two. And ... we've solved the problem of ... as a board of your ... sales meetings at least. Incidentally ... we'll be taking some things at these meetings that you've always wanted to say ... but wished someone else would have ... for you!

**That's Item #1. Here's Item #2:**

Broadcasters say there's no substitute for talking shop and exchanging ideas with other broadcasters *in person*. We agree ... and we want to help ... by set-up scheduling ... of sales ... and program ... shows throughout the nation during 1951. *For interested subscriber ... only*, of course. There will be the kind of meetings that everybody's always talked about ... but nobody, so far, has ever really held. A fact-jam packed day of shop talk. Just we'll take a few minutes to talk about the APS ... library—because broadcasters *want* to talk about and learn ... more about the library as a sales and program tool. But the bulk of each session will be designed to bring you ... information, what's new, different and successful in sales and programming ... in terms of what is *actually* being done in the field.

You'll get your invitation to the conference in your area just as soon as it's scheduled. And this full day of meaty business discussion will be a part of your Associated subscription. There will be *no registration fee* for Associated subscribers—and non-subscribers won't be invited, of course.

What else? Lots of things ... too many to list here ... in fact, but here are some:

- *A new, informative monthly bulletin.* Any station manager or sales or program executive will recognize what ... is ... meant. **"THE NEEDLE."** A round-up of sales and program ideas as we see them traveling around from market to market, from station to station.

*Bigger and even better sales presentations* for the shows in your Associated library. Practical show promotion kits, too ... for use by local sponsors ...

**APS Associated Program Service**
151 West 46th Street, New York 19, N. Y.

*"the library that pays for itself"*

- *A series of ...* ... *you between ... the ... you've ... ing, and ... ing ... Associated's ... format ... Plus ... Days' Chairman ... sales ... one ... ed ... with ...*
- *More and more ... ... Associated's ... format ... Plus ... Days' Chairman ... sales ... one ... ed ... with ...*

**Remember—this isn't an invitation to subscribe to an additional service!** You've earned this ... by being an APS subscriber in the first place. It's a ... fact that we think our subscribers will want to guard ... a service only a limited few will be able to procure at ... some ... .

**Does that mean APS won't take new subscribers?** Not exactly. But it is a fact that there is a real shortage ... and an increasing ... of raw materials that go into the production of transcriptions and records. Vinylite, ... for instance, and certain metals are ... impossible to obtain. Others have gone underground ... into the gray market ... where prices ... from, let's say, 80 cents a pound to $6.00! We manufacture all our own transcriptions ... in our own factory in Kentucky ... and we're beginning to face some practical realities. Our costs are soaring. Our supplies are getting scarce. Our technique of manufacture isn't a mass production one ... the discs you get from us are literally hand-made ... because our quality standards are so high that we actually average only a dozen discs or so from each metal stamper.

**The solution?** Slam prices up ... drop quality standards ... buy on the black market. *We can't and won't. The way we're doing it* ... is to put everything you have into ... serving those with whom you've dealt all these years and provide new entrants only when the materials aren't needed for current ... to subscribers. As to how long we can adhere to this policy ... is a moot point ... and as a subscriber you should study the following facts carefully:

1. **You are protected against price-increases** ... for the life of your present contract.
2. **We are still permitting current subscribers to extend their contracts** ... to a maximum of five (5) years. If you want the additional protection, however, you should request it at once—certainly before January 1.
3. **We will accept only a limited number of new subscriptions** during the coming year. When we ...

**TO SUM UP:**

- ...
- ...
- ...
- ...
- ...
- ...
- ...
- ...

**AND ... the best base library in the business.**

We want you to feel ... [illegible] ... as and ... pay for it!

MAURICE B. MITCHELL
General Manager
Associated Program Service

**Associated Program Service, however, *can* still accept new subscribers at current rates. If you are interested in being one of them, fill out the coupon below and mail it to us right away. You'll receive a prompt reply with full facts on Associated Program Service and its reasonable cost to your station.**

MAURICE B. MITCHELL, General Manager
Associated Program Service
151 West 46th Street, New York 19, N. Y.

I am interested in knowing more about Associated Program Service for my station. Will you send me the facts right away?

Name
Title
Station
Street
City Zone State

## 5 "HOW-TO" MANUALS



To help make the Associated library as useful and profitable as possible, a new series of "how-to" manuals have been issued and two of them are already in circulation. These manuals cover all significant facts on the care and use of APS transcriptions, and outline policies and special services in effect.

## 6 MERCHANDISING CALENDAR



This handy, month-by-month merchandising calendar lists all important dates and special weeks that have programming or merchandising possibilities. Also included is a helpful cross-reference arrangement which allows APS subscribers to determine contract expiration dates in 13-week cycles at a glance.

## 7 BIGGER SERVICE STAFF



Associated Program Service has increased its staff of field representatives and their activities. This means greater personalized, on-the-scene service with more effective help to subscribers' sales staffs in selling APS shows.

**YES... Associated has made a fast start in supplying the valuable, needed and practical sales service that was predicted last November. Already APS subscribers are benefiting widely from it. And remember, all this coordinated sales service is yours without extra cost when you're an APS subscriber.**

**And—this is important—even though you may already have another library, there is a precedent-breaking plan that makes it possible for you to use the APS EXTRA SERVICES right away! Write for details!**

**Maurice B. Mitchell, General Manager**
**Associated Program Service**
**151 West 46th Street, New York 19, N. Y.**

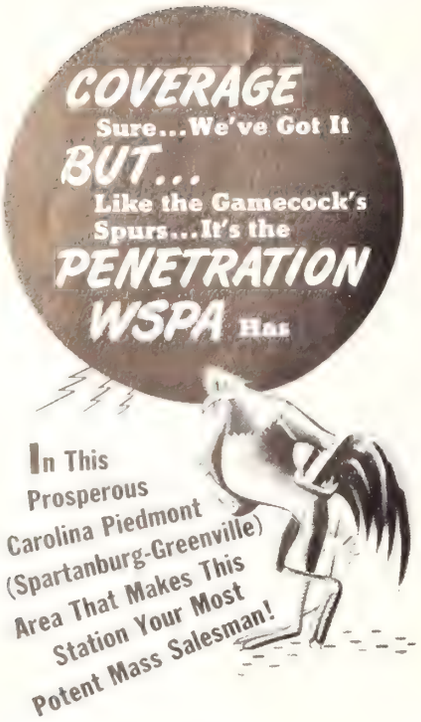
I'm interested in knowing more about Associated Program Service for my station. Will you send the facts right away?

Name
Title
Station
Street
City Zone State

**Service**

*"the library that pays for itself"*

VISIT THE APS DISPLAY AT THE NAB CONVENTION
ROOM 532-533-534A, STEVENS HOTEL



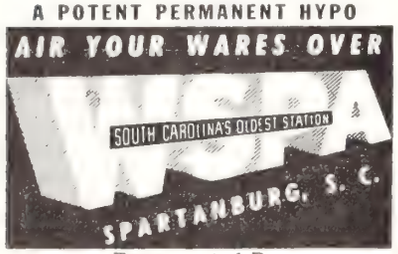

BMB Report No. 2 Shows WSPA With The *Largest Audience Of Any Station In The Area!*

AND...This Hooper Report Shows How WSPA *Dominates This Area!*

**HOOPER RATING -- Winter 1949**

8:00 AM -- 12:00 N . . . . . 63.2
12:00 N -- 6:00 PM . . . . . 53.6
(Monday thru Friday)
6:00 PM -- 10:00 PM . . . . . 67.6
(Sunday thru Saturday)

**GIVE YOUR SALES A POTENT PERMANENT HYPO**




*Represented By:*
John Blair & Co.
Harry E. Cummings
*Southeastern Representative*
Roger A. Shaffer
*Managing Director*
Guy Vaughan, Jr., *Sales Manager*





## *New developments on SPONSOR stories*

P.S.

**See:** "The Negro d.j. strikes it rich"

**Issue:** 14 August, 1950, p. 28

**Subject:** Negro talent around the country cashes in on a newly-tapped market

The Negro disk jockey interweaves sales magic with his records and chatter. And it's these d.j.s, beamed to the nation's 15,000,000 Negroes, who keep advertisers' cash registers ringing.

Joseph L. Wootton of Interstate United Newspapers, Inc. (radio division), in a report to SPONSOR, highlighted some recent d.j. sales successes.

WHOD, Homestead, Pa., ran 18 announcements daily for three weeks to plug an $8.95 doll. Included were participations on the *Mary Dee Show*. Despite a severe blizzard in the area, causing mails to be held up, the firm received 225 orders for a $2,013.75 gross. Thirty additional orders came in too late to be filled.

D.J. Joe Adams on Santa Monica's KOWL keeps the sales graph moving upward with his music and chatter. Sponsor highlights on his program include: Grayburn Clothes with a 60% increase in new accounts; Gold Furniture Company participating for 11 consecutive years; Super Liquor Stores on for three years. Other national and regional accounts include Old Gold cigarettes, Kellogg's, Manischewitz Wine, Yellow Cab and Folger's coffee.

On WIVY, Jacksonville, Bottom Dollar Stores say 75% of their business depends on the Negro trade and Kiersey's *Afternoon Session* is bringing them in. In Philadelphia, Muntz TV, Inc., lauds WHAT's *Battle of the Crooners* with Lee Stewart.

P.S.

**See:** "The TV writer: key to program costs"

**Issue:** 18 December 1950, p. 32

**Subject:** TV writer's importance

Problems in writing for TV presented by SPONSOR in "The TV writer: key to program costs," 18 December 1950, are being tackled head-on by at least one professional writing firm.

The Elston-Nichols Company in Chicago handles writing exclusively, and does not get into producing, directing, or other phases of TV past the final script stage. It uses specialized writing teams on a contract basis, whose jobs are to cut production costs and reduce overhead for TV shows.

When the company contracts to write a show, it puts seven people to work on it, including specialists in research, story lines and ideas, visual treatment, oral music, TV technique, and merchandising. In addition to a full time staff, the company employs more than 30 part-time writers, and is prepared to handle any type of TV production. Principal thought behind the project is that no single person can know as much about TV requirements as a team of individual experts working together.

Al Griffin, Elston-Nichols account executive, says of the technique: "We do not call ourselves producers, we don't advertise ourselves as artists, and have no delusions of grandeur. We are simply professional craftsmen specializing in one phase of television. Our approach is the same as that of a team of architects turning out a blueprint."

Most of the Elston-Nichols accounts are in Chicago and the Midwest. The company plans to open a New York office in May, and a Hollywood office in the fall.

# *Almost Everyone Under the Sun*
# LISTENS TO WHDH

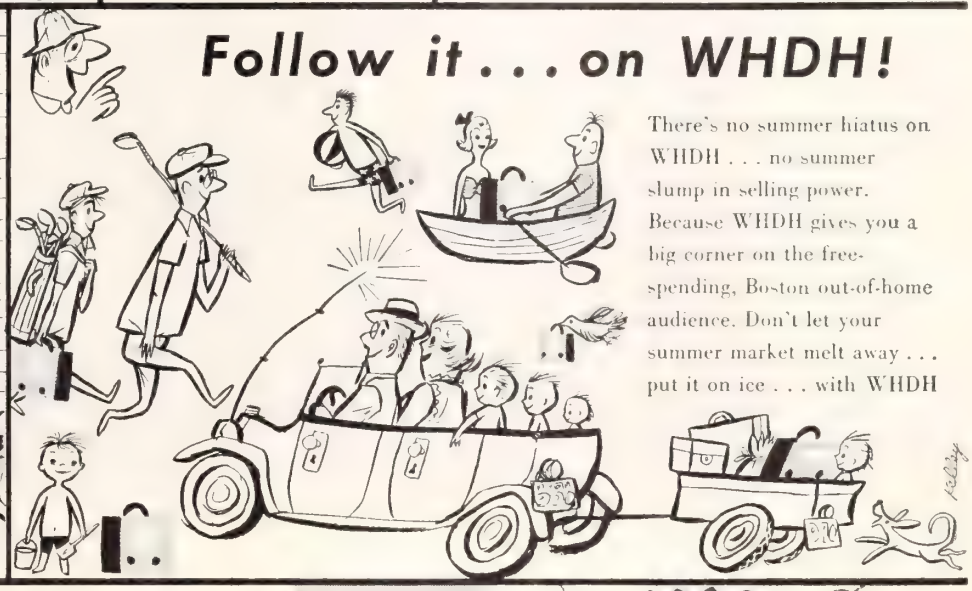


*Away Out Front in Boston Out-of-Home Summer Listening*





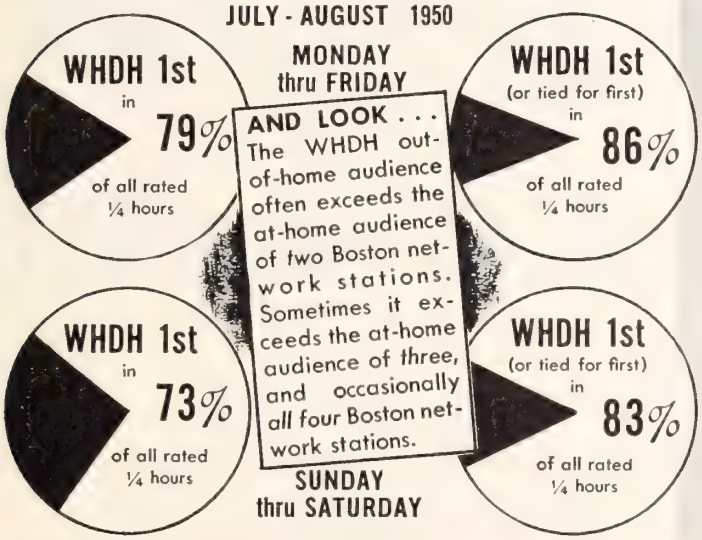

## Follow it . . . on WHDH!



There's no summer hiatus on WHDH . . . no summer slump in selling power. Because WHDH gives you a big corner on the free-spending, Boston out-of-home audience. Don't let your summer market melt away . . . put it on ice . . . with WHDH

## BOSTON Out-of-Home LISTENING

JULY - AUGUST 1950




*You Reach 602,496* more prospects per day in the WHDH 0.5 m/v contour area during the July-August period than during the other ten months of the year.

850

*The hottest spot on the dial for Summer Selling in Boston*

# WHDH

**BOSTON • 50,000 WATTS**

Represented Nationally by John Blair & Company



# WEED

## AND COMPANY

*RADIO AND TELEVISION STATION REPRESENTATIVES*

NEW YORK
BOSTON
CHICAGO
DETROIT
SAN FRANCISCO
ATLANTA
HOLLYWOOD




THOUGH THERE'S AN APPARENT DROP IN SUMMER RATINGS, OUT-OF-HOME LISTENING HELPS BALANCE OFF THE DECLINE

# Why you'll cash in with radio this summer

**There's money around to be converted into sales, as employment level, national income head toward record heights**

over-all The biggest business summer in American history is coming up. Employment, personal income, sales will be record high. Even advertisers who have already decided to take a program hiatus or soft-pedal their spot radio efforts must now ask themselves this question: "Can we afford to miss out on unprecedented 1951 summer-selling opportunities?"

These are the economic facts:

1. Total employment this August will reach the 62½ million mark, labor authorities estimate. This is 2½ million over last summer and an all-time record.

2. Personal income is keeping pace. Where the annual income rate in December 1949 was under $210-billion,



### *Turning crags into plains*

**The steep valleys in the chart at the bottom of this page would seem to indicate that radio listening falls off sharply in summer. But the WCCO, Minneapolis, picture on the first page of this article and the one at left are reminders that there's more listening going on than the Nielsen and Hooper services report. If Nielsen reported listening on more than two radio sets per home, and out-of-home as well, the chart below would probably look more like rolling Kansas country than craggy New England hills.**

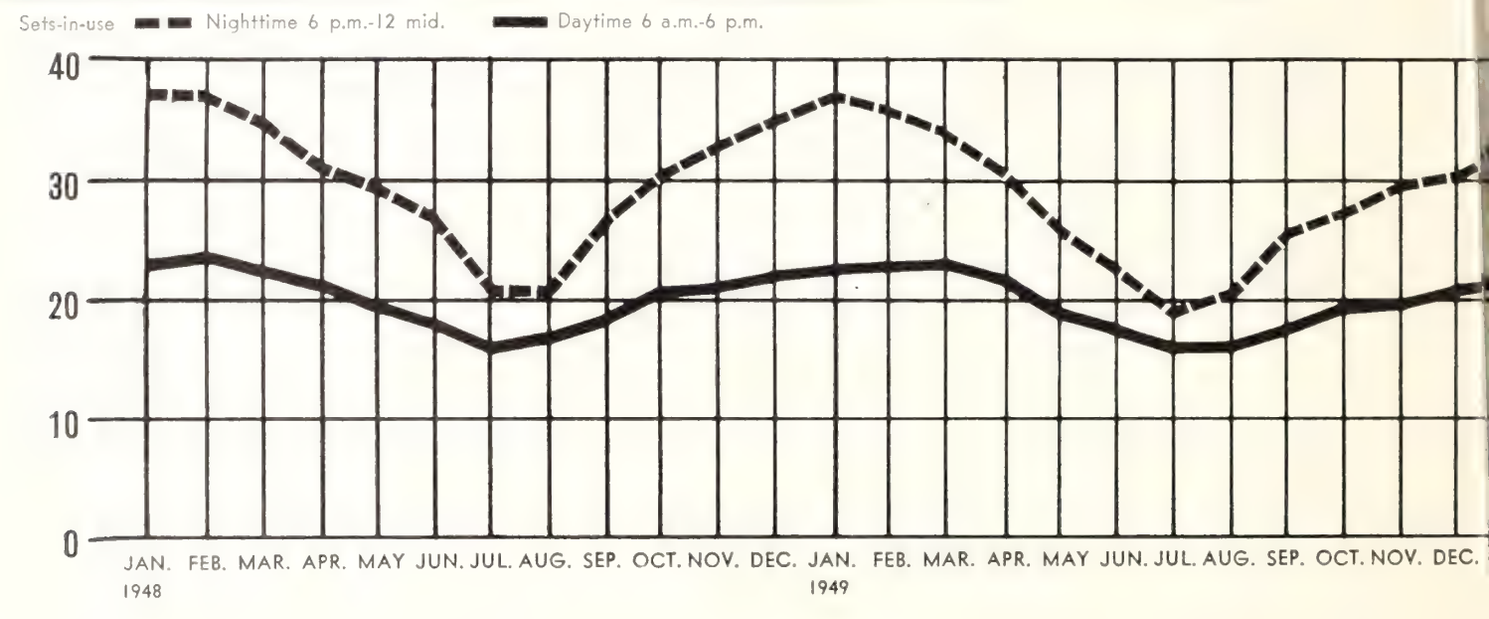
in December 1950 it was up to a shade under $241-billion.

3. Department store sales in mid-March 1950 were at index number 253; in the same period 1951, they spurted to 304 (1935-'39 = 100), according to the Dept. of Commerce.

Radio, meanwhile, has a stronger-than-ever story to tell national advertisers. Out-of-home listening has been researched and documented better than in any previous year (page 54). The networks have stepped up their programing activity to insure peak audiences, can already report major summer sales made or in the offing (page 42). Report from local stations indicate that "summer slump" thinking is on the way out (page 52).

Why, then, are advertisers still taking a summer hiatus? Why, in fact, should SPONSOR devote an entire issue to the advantages of using radio to sell in summer? The answer is that thinking about summertime advertising has not yet caught up with the facts. Traditional negativism, habits built up ever since high-priced talent first demanded a full-season vacation, still stand in the way of progress to-

***Year 'round Nielsen sets-in-use figures show an apparent summer decline in listening***



ward full use of the air medium during hot weather months.

Many an advertising manager still believes that the available audience in summer declines sharply. The fact is that even in pre-mobilization days (1948) only 4.3% of the population was on vacation during an average week between May and September. With more people working (a million and a half more), and with the pressure to produce for mobilization mounting, even fewer people will be on vacation each week this summer.

Many an advertising manager still believes, also, that ratings must inevitably weaken in summertime. The fact is that ratings as measured by Neilsen, Hooper, et al do decline. But this drop-off is by no means inevitable. Soap opera, for example, maintains its hold on the housewife all summer long (page 60), and many shows of other types which have stayed on for 52 weeks have carried over all or most of their audience. And, as is shown further on in this article, the apparent summertime decline in ratings is exaggerated by Nielsen and Hooper.

More detrimental than either the misconceptions about ratings or available audience, is the notion prevalent in some advertising circles that summer is just a bad time for sales. Cold figures prove that it's never too hot to sell. Cigarette sales reach their peak in August. June is the high point for sale of men's clothing. Women buy more dresses in early summer than at any other time of the year. Water heaters hit a yearly high in June. Products of every description, ranging from coal to peanut brittle, have been sold successfully over the air during the dog days. And with more money around than ever before, Mr. and Mrs. Consumer will be spending in new patterns. Traditional notions about what you can't sell when are going out the window as fast as personal incomes are rising.

Not to be overlooked, too, is the importance of creating demand over the long haul. Money which mobilization workers won't be putting into vacations this summer, will pile up to be spent later on high-cost items like automobiles, TV sets, major appliances. The brand they'll choose is the one which has told its story most often and most convincingly.

What has been said here, incidently, to demonstrate that advertisers are still not fully aware of summertime radio opportunities, should not be taken as an indication that some progress has not been made. Actually, as a result of stepped-up network and local sales activity (and SPONSOR's own two-year summer-selling campaign), national advertisers have come to take more interest in the summer.

Radio Sales (CBS) reports that for the 14 stations it represents, billing from June to September last summer was up 18%. This sales boost ran ahead of the increase for these stations during the other three seasons that year.

Several other national representatives told SPONSOR about similar gains. One top rep reported an increase in summer 1950 of 25% over 1949.

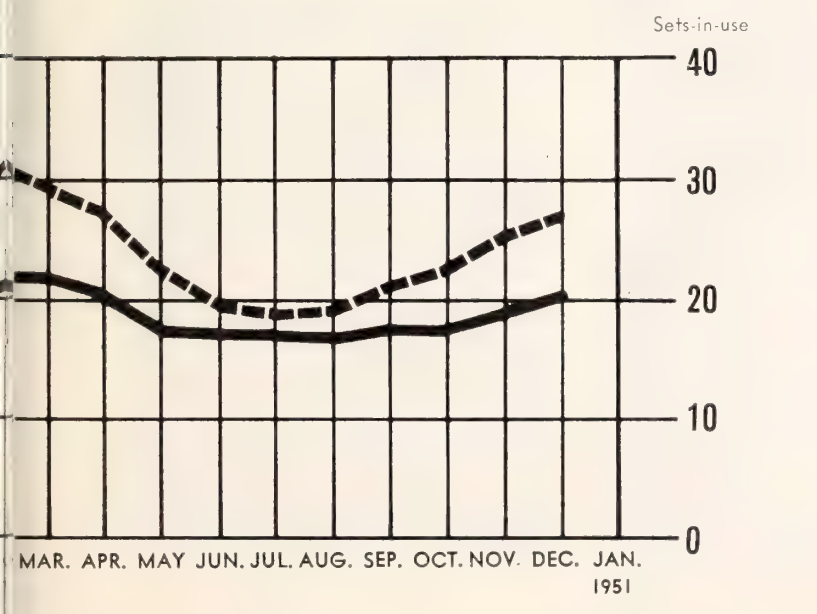
All of those questioned credited stepped-up promotional activity with having sold more advertisers on summer.

Still, the hard core of resistance to all-out selling efforts in the summer remains. As much as anything else, the cause is rooted in printed media advertising, which had set the pace before radio ever got out of the curiosity stage.

Magazines are off about 25% below the average month in their July and August billings. The newspaper seasonal decline was estimated at 15 and 20% respectively for July and August 1949. Conditioned to paring hot-weather printed media expenditures, advertisers have taken the tack that similar (or greater) cuts for radio were only "natural."

What's unnatural about this reasoning is that where newspapers and magazines may pile up on the porch unread while regular readers are away on vacation, listeners, on the other hand, take radio with them wherever they go. Radio rides with vacationers to the summer resort in the family car; is installed in bungalows, tents, and hotel rooms; goes out in canoes and is set down on beaches. Radio listening is less fatiguing than newspaper or magazine reading. Printed media spokesmen can make no comparable claims.

(*Please turn to page* 122)




***Radio sets-in-use by hours—Nielsen, July and December 1950***

| Hour | July 1950 | Dec. 1950 | Difference |
|---|---|---|---|
| 6-7 a.m. | 2.7 | 3.6 | 0.9 |
| 7-8 | 7.2 | 10.0 | 2.8 |
| 8-9 | 11.4 | 17.0 | 5.6 |
| 9-10 | 14.5 | 20.5 | 6.0 |
| 10-11 | 17.1 | 23.0 | 5.9 |
| 11-12 Noon | 18.6 | 24.7 | 6.1 |
| 12-1 p.m. | 20.6 | 25.9 | 5.3 |
| 1-2 | 22.5 | 26.5 | 4.0 |
| 2-3 | 20.8 | 23.4 | 2.6 |
| 3-4 | 20.4 | 22.8 | 2.4 |
| 4-5 | 18.9 | 22.2 | 3.3 |
| 5-6 | 18.0 | 23.4 | 5.4 |
| 6-7 | 18.4 | 27.1 | 8.7 |
| 7-8 | 18.3 | 30.8 | 12.5 |
| 8-9 | 18.8 | 32.1 | 13.3 |
| 9-10 | 19.3 | 31.5 | 12.2 |
| 10-11 | 18.0 | 25.5 | 7.5 |
| 11-12 Midnight | 12.0 | 15.7 | 3.7 |

**For chart covering monthly ratings by program types, see page 126**



# Tartan

**Number one loti**

spot Nothing could be simpler. You're selling a seasonal product — namely, a suntan lotion called Tartan. So, naturally, you build your summer campaign around beautiful girls lounging in the sun while clad in plaid, fig leaf-sized bathing suits. That visual symbol has proved sure-fire since the days of Florenz Ziegfield, and it ought to be an eye-catcher for suntan lotion.

But how to draw attention to the chemical properties in the lotion that protects the legs of these pin-up girls? The answer to that one is equally simple: hammer the sales message home again and again over national spot radio and television.

That, in essence, has been the formula responsible for the broadcasting success story of McKesson & Robbins, Inc., of Bridgeport, Conn., makers of Tartan. This summer—June and July—it will spend about $300,000 of its estimated $600,000 advertising budget for announcements over 100 stations. Its radio announcements will be heard in 45 cities and its TV announcements in about 12 cities. In the New York area alone, it will use over 1,800 announcements during the two-month period.

The success of its summer campaigns is reflected in Tartan's phenomenal sales growth since it first went on the market five years ago. Leon A. Danco, Tartan product manager at McKesson & Robbins, says that Tartan has been the No. 1 seller among suntan lotions for the past two years, according to a study made by A. C. Nielsen Company. Thanks to "a very large part" played by radio, Tartan's

◀ Girlie TV commercials sell Tartan in 12 cities

# ummer strategy: beauty and radio

**00,000 spender for spot radio/TV—all of it in June, July**



***Tartan's Leon Danco***

Radio as a summer-selling medium is "tops" with Leon Danco, 52, product manager of Tartan. He has home in Fairfield, Conn., spends spare time reading biographies, "listening to radio —especially to Tartan's commercials"

sales have increased seven times over five years. It does an estimated annual gross of over $3,000,000, and is distributed to 83% of the nation's drugstores.

Exactly how much of this success can be attributed to broadcast advertising? The answer is neatly summed up by Robert (Bob) Kane, 31-year-old Tartan account executive at J. D. Tarcher & Company, Inc., New York, who served his apprenticeship writing radio news broadcasts for the New York *News*. "The clearest proof of radio's selling power," he says, "is the fact that Tartan has increased its broadcast advertising appropriation every summer. For wide penetration, you can't beat radio."

Kane notes that summer spot radio gets considerable added impact because of the out-of-home-listening audience it reaches. "No doubt about it," he says, "that we get a big bonus with our radio campaign. People listening to radio in cars or on the beach are more apt to hear of us and ask to buy our product."

Another indication of radio's potency is the effect Tartan's broadcast campaign has exerted on its biggest competitor, Skol suntan lotion, manufactured by the J. B. Williams Company. For years, Skol restricted itself to advertising in the printed media. But this summer, according to Ted Wilson, Skol account executive at J. Walter Thompson, New York, "We'll wet our feet in broadcast advertising for the first time—largely television announcements on the West Coast."

Like the economists who can't see the woods for the trees, observers are hard put trying to examine Tartan's advertising strategy because of the surfeit of girls. (Altogether, Tartan hires a battalion of about 50 busty models every summer — but more of that later.) Keeping a stern eye to business, an outsider can distinguish these major facets in Tartan's summer-selling philosophy:

1. Use magazine advertising (half of the annual ad appropriation) to take advantage of color illustrations of bathing beauties.

2. Use TV announcements because of their visual impact.

3. Use radio announcements because of the medium's wide coverage.

4. Use an assortment of promotional tie-ins in order to trumpet the Tartan brand name to dealers as well as consumers.

Promotional hoopla—used in con-

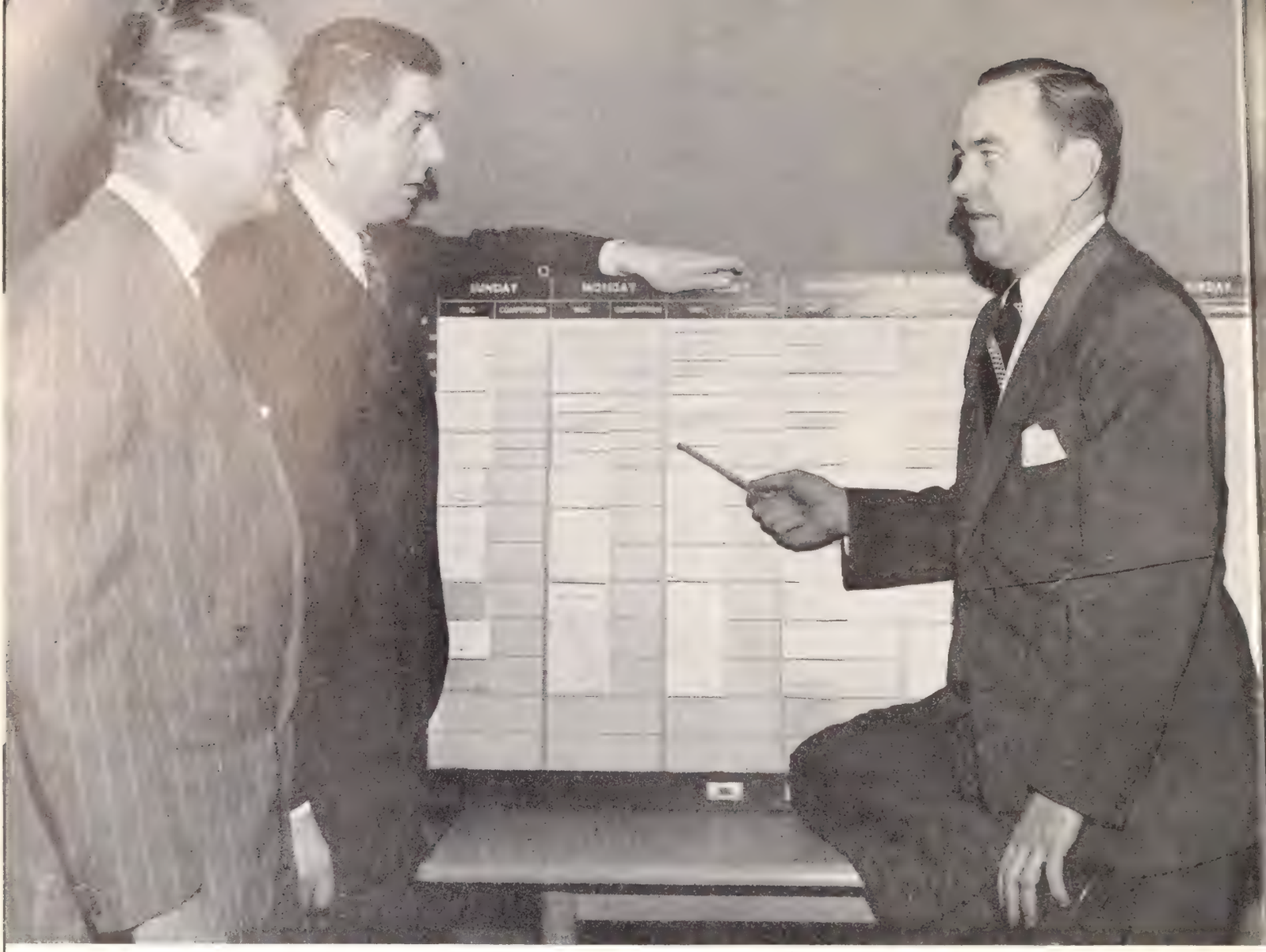
(*Please turn to page* 82)







Tartan's 50 models stimulate announcers over 100 stations (like WCBS' Jack Sterling, left); decorate retail merchandising (right)




NBC'S HARRIS, BENSON, BARRY GO OVER SUMMER LINEUP. PROGRAMING AIM ON ALL NETS IS TO KEEP RATINGS HIGH

# The saturation boys are back

**Wrigley returns to CBS with $700,000 summer buy. Other multi-program deals pending as net sales get early start**

Mid-July is already here so far as network program and sales departments are concerned. Program executives are working over their summer lineups with all the care of a Casey Stengel putting together another championship team for a hot pennant race. At one or two of the networks, plans are a little farther ahead than others, but throughout all four the atmosphere is the same—more original program ideas than heretofore and intense efforts on the sales side.

SPONSOR analysis of the season coming up indicates these trends:

1. "Saturation" use of the air will be important again, with Wrigley again buying heavy schedule of half-hour shows from CBS and other sponsors likely to follow suit.

2. More varied creative effort in programing are due. Mystery and comedy shows will continue strong, but program heads are aiming for diversification this year.

3. More incentives for summer deals, i.e., program discounts and tandem arrangements.

4. Greater advertiser interest in the current summer-selling campaign, which got off to an earlier start than in previous years. There's more pre-





CBS' "Dr. Christian" (Chesebrough), ABC's "Amateur Hour" (Old Gold) to stay on through summer



Probable trend: shows will tour army camps in Hope tradition

sentations and more research by networks designed to help advertisers appreciate what they stand to gain by summer use of radio.

5. Daytime blocks will remain the same except for ABC. This network is making drastic changes immediately in its daytime schedule; if its raid on NBC serials succeeds, even bigger revamping will be seen.

6. Reflecting the defense program, shows built around army or patriotic themes will get on the air. There is a possibility that more shows will be following the lead set by Bob Hope in traveling to army camps for broadcasts.

Radio is moving into this summer-selling campaign with one arm tied behind its back. Everyone knows that out-of-home listening is a big factor, but only a few figures hint at the size of the audience. The data: some 19 million radio sets in U. S. automobiles and nearly 14 million portable sets in the nation. One situation that throws any hot weather audience rating attempt off is the large number of people not at home during the summer as the researchers do their measuring. Yet, these people are listening to radios somewhere.

Many an advertiser is becoming aware of this ripe out-of-home market. It's no secret over at Batten, Barton, Durstine & Osborn where such a client as Emerson Drug Company continues right through the summer with *Hollywood Star Playhouse*. Bob Buechner, BBDO account executive on the Emerson account, puts it this way: "*The Hollywood Star Playhouse* has a strong impact on radio listeners summer and winter. Our agency believes the huge amount of out-of-home listening in car radios and other secondary sets makes radio an excellent buy during the warm weather season."

Another traditional year-round show is *Mr. District Attorney*. Ask Roger Whitman, the Bristol-Myers Company's advertising manager who is responsible for this show, for the reasoning behind such strategy, and he explains, "This program does a good job of making sales through the summer, and its rating drop is relatively small."

The most important evidence so far that summer is not the season of sales doldrums is the return of the Wm. Wrigley, Jr., Company to saturation programing on CBS. Last season Wrigley purchased 36 half hours of six programs at a cost of some $500,000. After an advertiser spends money like that, he wants results. Wrigley got the sales it aimed for and now it is coming back for more of the same. CBS offered the Chicago firm a number of programs to choose from and this is what they selected: *Broadway Is My Beat; Romance; Pursuit; Johnny Dollar; The Line-Up;* and *Rate Your Mate*. The first four were used last season. This season's schedule calls for 36 half hours between 3 July and 21 August at the price of roughly $700,000 for time. Ratings helped sign this sponsor again, since CBS was able to show a Nielsen of 6.0. for the average of the Wrigley programs as compared with a 5.3 average of all four network sponsored programs during this time. The average of the General Mills shows on NBC last summer, also bought on a saturation basis, was 5.0.

The signing of Wrigley suggests that other large advertisers may be signing up for these mass CBS package buys that carry discounts equivalent to that on a single show bought for the whole year. One of the large soap companies is reported to be among those dicker-

(*Please turn to page* 110)

### *Incentives nets offer summer sponsors*

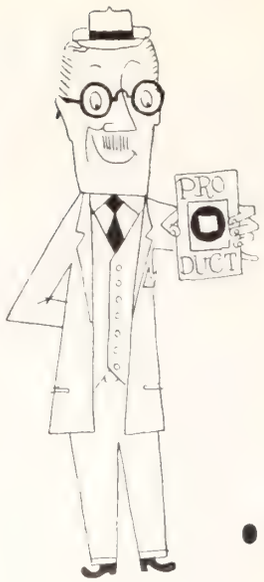
**CBS**—Clients pay difference between sustaining cost and commercial asking price of shows. No change in time rates.

**NBC**—Winter tandem incentive plan continues without "The Big Show" and "Duffy's Tavern." Clients offered five hours of varied programing five nights a week; participation cost, $20,000 per week. Special discounts given to "saturation" buyers.

**ABC**—Pyramid plan offered to three sponsors on group of three shows that include "The Fat Man," "The Sheriff," and one-half of "Stop the Music." P & G signed as first participant. Two availabilities remain.

**Mutual**—Stresses substantial 52-week discount benefits—47½% including rebates.

# To an advertiser..




# ..who likes t

**Why taking a broadcast siesta is an oversimplified alibi for inertia, a state of mind that can cheat sponsors of extra profi**

Overall Manufacturers don't stop manufacturing, merchants don't stop merchandising, people don't stop wanting and needing in the summertime, but all too often advertisers stop advertising. Why? For a variety of reasons which, over-simply, amount to a state of mind, a habit, an alibi. Can this state of mind be cured, this habit of reaction broken, this hardy alibi busted? Within common sense limits, the answer can be affirmative.

Radio, remember, already has a better than average track record against summer. "Summer is bigger than Texas," was a scarehead brag of network copy back in the 1930's. Lots of brains and ingenuity attacked summer the way Saturday and Sunday, also sales problems 15 years ago, were attacked. Radio got further faster against summertime doldrums because it was a Johnny-Come-Lately. Flexible in its thinking, highly maneuverable as to frequency discounts, radio artfully designed the latter to encourage consistency in advertising. Unfortunately, in the words of a network president, "Radio got out of the fighting mood during the soft war years when year 'round business poured in, making salesmen look good without any real effort." He calls summer selling "a battle that must be re-fought and re-won with new ammunition every year."

Plainly this is true. It takes special effort, fresh ingenuity, fighting heart to dent the inertia, and the tradition of inertia. These qualities are sufficiently elusive after 10 June. More than that, many companies appear to give the problem (one-fourth the business calendar) remarkably little thought. Earnest questioning of advertising managers and their agencies discloses little conscious policy except a policy of no policy. One extreme group comprises companies that frankly decide that summer is an act of God and an interruption in profit taking about which it is futile to plot truly full-scale counter-measures. The opposite extreme is represented by the hot weather "naturals" which view June, July, and August as their Christmas. Between these opposites of fatalism and optimism lie the infinity of products which are neither "impossible" to sell in summer nor yet seasonal boomlets like sunburn lotion, swimsuits, and baseball bats.

One sales vice president theorizes that to buck the fierce resistance of human inertia, "Maybe it would be a lot easier if we could furlough the regular sales staff with their alibi habits and take on a summer staff without job tenure complacency." A salesman who works for this executive, informed of the crack, cracked back, "That's the kind of glib remark a big shot who wears a Palm Beach suit in an air-conditioned corner office would make. Like to see him go out and try to repeal human nature around the middle of July with a hot sun beating down."

Nonetheless the sales executive's criticism of staff rationalizations is typical of a major strain of comment. Knowledgeable businessmen say again and again that the first and great obstacle to summer selling is selling the sellers the idea that it is possible. That doubt is as venerable as it is deep-rooted. Comes June and literally thousands of accounts become absence-prone. No question about that. Many broadcasters in turn tend to float through in a canoe. No question about that either. Already the current alibi, special and particular to 1951, is bruited about. It amounts to this: there are too many new uncertainties incident to our new garrison state economy, therefore it isn't wise or expedient to do anything this summer. Here is unadulterated rationalization of inaction. The facts are almost the reverse of the interpretation. Congress has appropriated extra billions which guarantee plenty of spendable income in the hands of the public not only throughout 1951 but throughout 1952, 1953, and probably 1954. Far from these being "uncertain" times, they are the most certain times anybody's likely to see for a generation. As an alibi for sitting out the summer, the new uncertainties just won't wash.

Not only is the national rate of spending bullish and likely to remain that way because of military appropri-




ations, but the people are cashing in bonds, withdrawing savings, behaving as if hypnotized by a compulsion to buy, buy, buy. This may or may not be a healthy thing. That is not the subject before us. The moral as regards summer selling in 1951 is that a free-spending public is worth cultivating, that advertising is a sensible way to divert loose cash into specific coffers.

Of course summer is difficult, and different, and dislocated. Nobody would dream of denying the realities. But as a swimsuit manufacturer puts it, "Where does the force of logic end and the force of psychology take over?" He sees a too-ready acceptance of adverse circumstances paralyzing all opposition to trends. Nature-made let-downs are aggravated into preventable, man-made let-downs. The swimsuit manufacturer must grab his profits in the summertime. Hence he is peculiarly sensitive to the kind of sales and advertising slack he observes all around him. He wants none of that. For him the third quarter carries the whole year, not the other way round.

Oddly enough, there is no uniformity of practice or philosophy even among the so-called summer "naturals." Take brassieres as a case in point, excusing the pun. Brassieres are especially necessary to feminine engineering in the summertime and have to be changed and laundered more often. But as far as inquiry can establish there is little agreement between one brassiere company and another. A few brands will suffice. Bali and Exquisite Form are active in July and August, Delineator and Bestform are not. Again, take Suspants, another warm weather engineering convenience for lightly clad gals. Suspants pressures the market in June and July but skips August and September. Then there's Esquire Shoe Polish which comes in strong ahead of summer while Kiwi Shoe Polish spreads through the heat spell itself.

An experience of last summer throws a small light from an unexpected direction. Pleasant Valley Wine dreaded the usual "summer business slump" and centered a test on the Negro market in Harlem. Although Harlem buys a lot of wine in regular season, summer invariably fell away to a dribble. Working through the Negro agency, Ludlow Werner Associates, Pleasant Valley went after additional retail outlets and a build-up reason-why campaign. Some 11 additional dealers were lined up in July, 20 more in August, in the one neighborhood. Pushing "wine coolers" as a hot weather quencher paid off in orders and even re-orders, all against a previous history of dead demand.

The beers, of course, have long walloped summer hard and it is significant that Blatz, via Weintraub, has no hesitation whatever in launching an expensive new TV show, *Amos 'n' Andy*, due to greet viewers' eyes this June.

To study the time and space data of summertime is to be struck by the omnipresence of the Bell System, Metropolitan, Mutual, and Prudential among the insurance companies, the big consumer symbols in soaps, toothpastes, laxatives, cigarettes, dry cereals. Summer stimulates the dairy and ice cream industries, is ideal for mayonnaises, salad oils, insecticides, sprays, mosquito repellents, and—note this—real estate. But above all, it comes through sharp and clear that the most astute advertisers, and the biggest advertisers, do not shun summer but adapt to it.

Television, of course, is a new influence in New York and several dozen other markets and nobody is sure how much TV itself will suffer, or cause radio to suffer. But this is true of radio and not of TV: radio can follow the vacationing public anywhere. No cabin is too remote, no beach too relaxed, no mountain trail too high for radio to come in.

The network strategy apparent last year will be more marked in 1951. They are out to sell "basket deals" (a lot of packages thrown together) by which big sponsors can dot the schedules with network-built programs. It started when Frank Stanton of CBS offered Sam Gale of General Mills a ribboned basket if the Mills would contract for 52 half-hours to be used up

(*Please turn to page* 102)



BASEBALL RADIO/TV BUDGETS ARE GOING UP THIS YEAR LIKE THE HIGH POP-UP THIS WFIL-TV SPORTSCASTER IS WATCHING

# BASEBALL 1951:

## On the air, big in time allotment, advertising and rhubarbs

over-all Baseball will have its greatest season on the airways this year. You won't be able to travel far in any direction without being able to switch on a ball game. Over a thousand radio and TV stations will be carrying the contests once the season gets underway next Monday—300 more than last year.

From an advertising standpoint, the picture is as rosy as the pennant hopes of a Red Sox fan in April. The Atlantic Refining Company is increasing its air budget to sponsor broadcasts of five major league clubs and one minor league team. Falstaff Brewing Corp. has signed for 150 stations on the Liberty network's broadcast of the most important games each day, in addtion to the St. Louis Browns game over KWK, St. Louis. P. Ballantine & Sons is adding a third major league city to its radio schedule. Mutual stations are active signing local and regional sponsors for the *Game of the Day*, which will be carried on more than 350 stations. In addition, hundreds of advertisers, particularly breweries, will be putting down big dough to sponsor baseball on almost every one of the stations carrying the game. Adjacent sport features and evening sportscasts are getting sponsors in droves.

Mutual has signed the R. J. Reynolds Tobacco Company again for its *Camel Scoreboard*, a five-minute show following each *Game of the Day*. Another advertiser, Curtiss Candy, is expanding coverage of its adjacent baseball feature on TV for kids, the *Knothole Gang*. Last year it was seen only on WOR-TV. This season the idea is being extended to Philadelphia, Boston, Atlanta, Fort Worth, Texas, and Chicago.

These constitute a brief bird's-eye view of the commercial importance of baseball broadcasts in 1951. (See box, right, for other commercial highlights.)

Advertisers are showing this tremendous interest because year after year radio and now TV have been a powerful stimulus to national interest in the

game. But some club owners are not happy about the broadcasting situation. "What good are fans who stay at home to follow the games?" one disgruntled official asks. And here you get into as tricky a rhubarb as any that ever involved Leo Durocher.

Last year paid admissions were off 10,500,000. In major league areas, TV was labeled the culprit. Radio was also blamed by the minor league clubs for hurting their attendance through the numerous major league broadcasts that blanket minor league territory. An explanation of the controversy, with all its legal and socio-economic aspects, makes a discussion with your wife on the whys and wherefores of the infield fly rule seem painless by comparison.

The bright, clear spot in the picture is the cooperation between the baseball clubs and the broadcasters this year. Last year the major leagues received some $3,000,000 for broadcasting rights and this year the figure is substantially higher. Any curtailing of broadcasting will hurt the major league clubs financially. The potent promotional power of broadcasting for the clubs is no insignificant factor either. That's why the clubs and broadcasting are getting their heads together this year. One of the first specific steps was the hiring of a radio/TV consultant by the minor leagues. They chose Matty Brescia, a Memphis public relations man, on the recommendation of the NARTB (then NAB). Bill Ryan, BAB president who had a lot to do with bringing the two groups together when he was NAB general manager, says, "A proper working arrangement between baseball executives and broadcasters will not only insure continued radio-baseball service to the public, but convince club owners that a medium which has proved its ability to sell all kinds of products and services can also sell the ball games."

Brescia, who managed the radio campaign of Sen. Estes Kefauver in 1948, is preparing a real saturation campaign for baseball. The drive got underway during the exhibition game broadcasts. St. Louis Cardinal fans heard such announcements as: "Folks, remember that broadcasts are presented for your pleasure by the Griesedieck Bros. Brewing Company of St. Louis and that you hear them through the cooperation of your local baseball club. The group of citizens in your city who make up the management of that local club want you to continue to enjoy these major league games, and they also need your cooperation and support to assure your club-in-your-city a successful year. So boost your local team, folks."

"We're after the new fans—the women who made up 27% of the 35,000,000 people who paid to watch minor league ball last year," Brescia says. Women commentators like Ruth Crane at WMAL, Washington, are cooperating in the campaign.

More detailed plans for the cooperation will come out of the panel on base-




1 WWDC carried pre-game interviews with Senators, a Christian Heurich Co. feature

2 Beer sponsors predominate on local sport scene. Here firm signs for KPRC-TV time

3 KWAT, Watertown, S. D., airs recreated games, promotes them by pre-radio car

4 Liberty's Gordon McLendon will broadcast live this year to meet Mutual competition

***American League: stations and sponsors***

| City | Key AM Station | Add'l Stations | Sponsors | TV Stations | Sponsors |
|---|---|---|---|---|---|
| Boston | WHDH | 30 | Atlantic Refining Co.<br>Narragansett Brewing Co. | WBZ-TV<br>WNAC-TV<br>WJAR-TV, Providence | Atlantic |
| Philadelphia | WIBG | 17 | Atlantic Refining Co.<br>P. Ballantine & Sons<br>Supplee-Wills-Jones | WCAU-TV<br>WFIL-TV<br>WPTZ | Atlantic<br>Ballantine |
| Cleveland | †WFRE | 40 | Standard Brewing Co. | WXEL | Leisy |
| Chicago | WJJD-d<br>WCFL-n | | Goebel Brewing Co.<br>Sinclair dealers | WGN-TV | Amer. Vitamin Assoc. |
| Detroit | WJBK | 45 | Goebel Brewing Co. | WWJ-TV | Goebel |
| Washington | WWDC | 10 | Christian Heurich Brewing Co. | WTTG | Heurich |
| New York | WINS | none | General Cigar Co.<br>P. Ballantine & Sons | WABD-d<br>WPIX-n<br>WNHC-TV, New Haven | Ballantine |
| | No N.Y. Station | 18* | Atlantic Refining Co.<br>P. Ballantine & Sons | | |
| St. Louis | †KWK | 30 | Falstaff Brewing Co. | KSD-TV | Falstaff |

***National League: stations and sponsors***

| City | Key AM Station | Add'l Stations | Sponsors | TV Stations | Sponsors |
|---|---|---|---|---|---|
| Cincinnati | WCPO | 20 | Burger Brewing Co. | WCPO-TV<br>WHIO-TV, Dayton | |
| Philadelphia | WPEN | 17 | Atlantic Refining Co.<br>P. Ballantine & Sons<br>Supplee-Wills-Jones | WCAU<br>WFIL-TV<br>WPTZ | Atlantic<br>Ballantine |
| Pittsburgh | WWSW | 19 | Atlantic Refining Co.<br>Riecke-McJunkin Dairy Co. | | |
| St. Louis | WIL | 30 | Griesedieck Brewing | KSD-TV | Griesedieck (probable) |
| Chicago | WIND | 36 | Liggett & Myers (Chesterfield) | WGN-TV<br>WBKB | Amer. Vitamin Assoc.<br>VCA Labs |
| Boston | WNAC | 32 | P. Ballantine & Sons | WNAC-TV<br>WBZ-TV<br>WJAR-TV, Providence | Ballantine |
| Brooklyn | WMGM | | F. and M. Schaefer Brewing Co. | WOR-TV<br>WNHC-TV New Have | Schaefer |
| New York | †WMCA | 20 | Chesterfield | W..X | Chest'f'ld |

*For sponsors at right only. †Network partly available to local sponsors d—Day. n—Night.



Gus Mancuso signs with KATL for minor league broadcasts

ball broadcasts during the NARTB convention in Chicago, 16-19 April. One factor which is helping the publicity for baseball is the celebration of National Baseball Week, 15-21 April. Salutes to the game will be heard on *The Big Show* and other network programs. This year marks the 50th anniversary of the minor leagues and the 75th anniversary of the National League.

The campaign to boost baseball's gate is also getting an assist from the Radio-Television Manufacturers Association. The set manufacturers know that they, too, have a stake in baseball's staying healthy at the box office. A flourishing sport makes for good programing which in turn moves sets off show-room floors. "Sell baseball and television—not one at the expense of the other"—is the RTMA theme. A special RTMA sub-committee has set down 31 ways in which members can cooperate with baseball organizations. The Allen B. DuMont Laboratories, Inc., led off the campaign by urging its distributors to sell baseball along with television. Receivers are no longer to be sold as "a box seat at the game." To put force behind these suggestions, DuMont threatens to withhold cooperative advertising funds from dealers who undertake what is called "negative" advertising. The DuMont network is out for good sports coverage. It does not want that type of programing jeopardized by overzealous dealers.

Another leader in the field, the RCA

(*Please turn to page* 127)

### *How baseball broadcasting pays off for sponsors*

The article at left tells about major problems and developments that make up baseball, 1951. But what about the commercial side of baseball on the air? Does it pay off for advertisers, or is the sponsor's identity lost amid the fervor over the heroes and the bums of each day's game? Here are a few sponsors who know the answers, followed by accounts of several trends which are particularly important to sponsors.

### *Goebel beer*

One of the most extensive efforts in the country is the network set up for the Goebel Brewing Company, Detroit, with its sportscasts carried on some 45 stations (through Brooke, Smith, French and Dorrance). WJBK, Detroit, is the key station. Those are the basic facts. And this is how Goebel's top man, Edwin J. Anderson, president, appraises the results:

"The Goebel Baseball Network was begun with a comparatively small group of radio stations in Michigan, but results of each successive year's sponsorship have warranted the growth and expansion which today make it the largest such network in the country. The increased sales of Goebel beer in each new market added to the network have proven beyond a doubt that this portion of our advertising budget has had a great deal to do with the rising popularity of our beer. And, in turn, the Goebel broadcasts have been of great value to baseball, making Michigan the most baseball-conscious state in the union."

This is one sponsor who knows how to do a thorough merchandising job. Promotion last season included distribution of framed, autographed pictures of announcer Harry Heilmann to practically every bar, tavern, and retail outlet in Michigan which was covered by their baseball network. Counter cards containing printed cards of the complete playing schedule were also placed in these outlets. One hundred car cards were displayed on Detroit busses and streetcars by WJBK, and there was extensive newspaper advertising and publicity on the part of both WJBK and the sponsor.

Goebel is using WWJ-TV for the telecast of the games, as it did last year. It is moving into the Chicago area by co-sponsoring the White Sox games with Sinclair dealers over WJJD (daytime) and WCFL (night).

### *Atlantic gas and oil*

A club owner in an unhappy moment once observed, "Baseball is too much of a business to be a sport, and too much of a sport to be a business." But advertisers are in no such quandary. They can enjoy the game both as a sport and as a powerful promotional tool. That's what the Atlantic Refining Company finds after 15 years of sponsoring games. This year it is coming back with the biggest baseball budget in its history. It will be airing the games of five major league teams and one minor league club.

One big reason for this is explained by N. W. Ayer, the Atlantic agency. "Baseball reaches a common denominator that cannot be found anywhere

(*Please turn to page* 135)




Goebel Brewing uses 45-station sports network. Chesterfield covers three major markets with sportscast




VARIETY OF PRODUCTS RADIO CAN SELL IN SUMMER IS SHOWN BY SONDRA LEE, CBS-TV STARLET IN "REAL MCKAY"

# Furs, fans, furnaces & Fritos: radio moves them in July

spot Though it might seem like carrying coals to a sweltering Newcastle, fur coats are heavily advertised over the air during the steamy summer months. For that matter, fantastic as it appears, coal itself—as well as furnaces and appliances—get a big broadcast advertising play via spot radio and TV in July and August. And, to top all these off, an ad agency is even now considering a big radio campaign this summer to sell a cold remedy.

Admittedly, these are extreme cases. Yet there is no doubt that a wide variety of products can be sold handsomely via radio and TV in the summertime, and a goodly number of sponsors in the past have proved it.

Apart from the seemingly bizarre goods listed above, sponsors have found happy results by advertising over the air numerous seasonally "neutral" products. These run the gamut from pencils, razors, phonograph albums, floor coverings, telephone service, real estate, headache powders, bread, chicken feed, farm tools to kitchenware, hardware, and automobiles.

Not to be forgotten, of course, are the hardy summer perennials. This listing covers a vast range, from ice cream, beer, airlines, refrigerators, brassieres, paint, to wall paper, citrus fruits and summer togs.

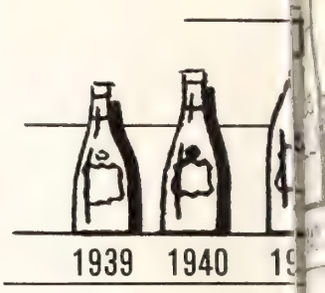
What induces them to advertise during the alleged summer slump season? An extensive SPONSOR survey, covering over two dozen advertising agencies, reveals a variety of reasons. The most commonly repeated reply was: "They buy in the summer; so let's sell them."

Consider, first of all, the reasoning behind the radio promotion of coal sales in the summer time. One case in point is the M. A. Hanna Company of Philadelphia, which will spend about $18,000 this summer to advertise Glen Burn coal over 10 Pennsylvania radio

*(Please turn to page 116)*



Canada Dry's TV "Super Circus" takes hiatus, leaving $260,000 spot radio to boost sales: see chart, right




# Hot weather radio helps Canada Dry zoom into second

**Using spot radio year 'round, TV in winter, company's sales are record high and second only to Coke**



***Roy W. Moore***

Roy W. Moore, Canada Dry president (seated center, with TV's Mary Hartline, vice president W. M. Collins) has one ambition: "To make CD General Motors of beverage industry." Born Macon, Ga., 60 years ago, he is Harvard Law graduate, prosecuted Ga.'s Ku Klux Klan cases in '20's. In his leisure, he plays golf (70's), and some baseball.

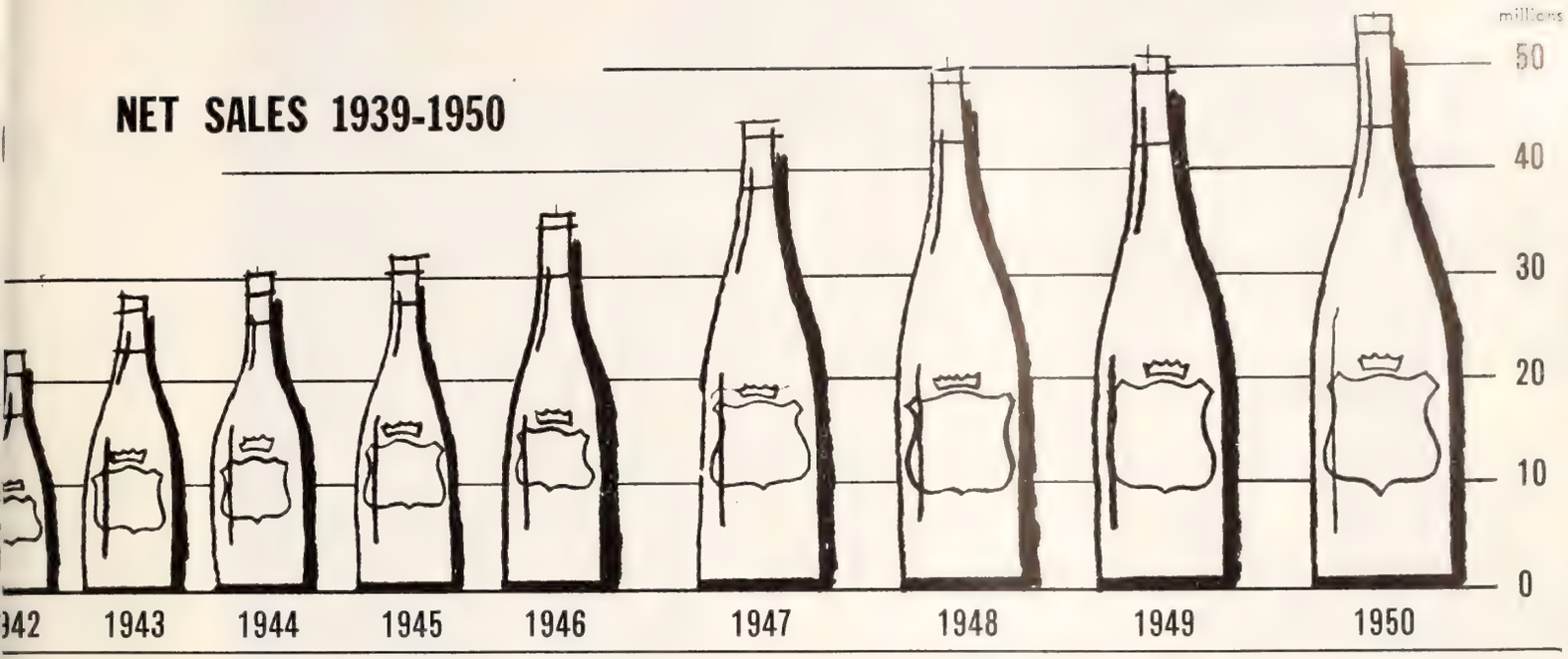
spot

This summer the top brass of Canada Dry Ginger Ale, Inc. expected to be soothed by three continuous, dulcet sounds—an orchestration resulting from its switch in strategy from class to mass selling.

The first strain will be Canada Dry sales messages broadcast from baseball games and women's programs over 100 radio stations in 75 cities.

The second will be the symphonic popping of bottletops as the populace in both low- and high-brow categories downs Canada Dry's expanded family of 16 soft drink beverages.

The third will be the cheerful ring of cash registers toting up sales that




Canada Dry hopes will top its record 1950 gross of $54,000,000.

All this is a far cry from 1938, when Canada Dry became the first sponsor of *Information Please* on the old Blue Network. In those days, it will be recalled, a surprised and delighted intelligentsia gathered around their radio sets to hear the ripostes and witticisms of the Messrs. Clifton Fadiman, Oscar Levant, John Kieran, and other assorted sophisticates. Pearls of wisdom were tossed around like confetti, and Milton Cross, fresh from his operatic labors, discreetly announced the commercials in the apologetic manner of a music critic discoursing on the field of commerce. All of which pleased Canada Dry, because it was primarily selling its "champagne of ginger ales" and Sparkling Water as mixers to the *bon ton* Scotch and bourbon audience. It enhanced the national prestige of Canada Dry, and helped bring in $15,000,000 annual net sales.

Canada Dry's sales strategy veered sharply in April, 1947. It was then, as advertising manager William S. Brown phrases it, that Canada Dry "jumped into the cat and dog fight at the local level." Or, as Canada Dry president Roy W. Moore states it more formally, the company was "broadening its licensing program."

What both phrases added up to was simply this: Canada Dry was attempting to muscle into the soft drink strongholds ruled by the colossus, Coca-Cola, and the titan, Pepsi-Cola. This called for two important steps. The first was to license local bottlers for its full-line of 16 carbonated beverages, including Spur Cola, Ru-to root beer, Velvo cream soda, Trop-o orange soda, Hi-grape grape soda, and so on. The second was to shift its advertising ammunition, aiming it not so much at the upper-bracket income audience, as at what George Bernard Shaw once loosely termed "the great unwashed masses."

The result of this thinking is plainly reflected in Canada Dry's current broadcast advertising — a total of about $650,000 annually. Up to the end of June, Canada's Dry's 38 company-owned operations and many of its 101 licensed bottlers spend about $390,000, on a 50-50 basis, to sponsor ABC-TV's *Super Circus* in 43 cities. This half-hour, Sunday afternoon program is designed for the whole family, and specially the kiddies. It takes an eight-week hiatus, however, during July and August; and it is then that Canada's Dry's spot radio campaign carries the brunt of the advertising load alone. Year 'round Canada Dry uses spot radio as a supplement to its TV coverage, but in summer the spot radio effort is stepped up.

With spot radio advertising Canada Dry contends that it really reaches the local audiences. In the words of Read Wight, radio/TV director for Canada Dry at J. M. Mathes, Inc., New York, "Summer spot radio gets consumers when they're thirsty and when they're hot."

The reason Canada Dry takes an eight-week hiatus from TV in summer

(*Please turn to page* 106)

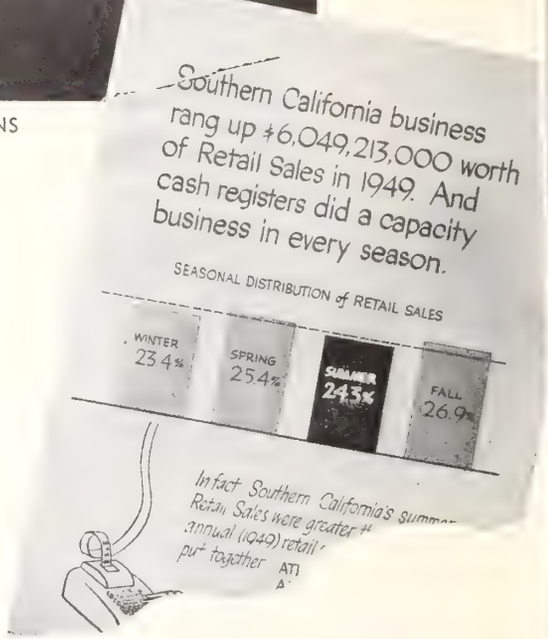
### "*All business is local!*"

**Why a spot radio timebuyer should examine each local situation carefully was learned by Canada Dry when buying announcements in 75 cities over 100 stations. Here are problems it solved:**

1. **Language Barrier: In St. Louis, CD's lemon soda didn't sell because it wasn't identified as "white soda"—local term for "lemon soda." Sales boomed when ads plugged it as "white soda."**
2. **Regional Custom: CD learned in South, bartenders give cream soda when customers ask for "Scotch and soda." CD pushed its cream soda; also Sparkling Water as unique mixer.**
3. **Size Taste: CD found Southerners insist on 7-ounce bottles; New Englanders, 28-ouncers. Each size was plugged accordingly.**
4. **Flavor Taste: New Englanders demanded ginger ale; South, cola. So CD sold North on its ginger ale *brand*; South, on *beverage*, "If you've forgotten the taste of gingerale."**



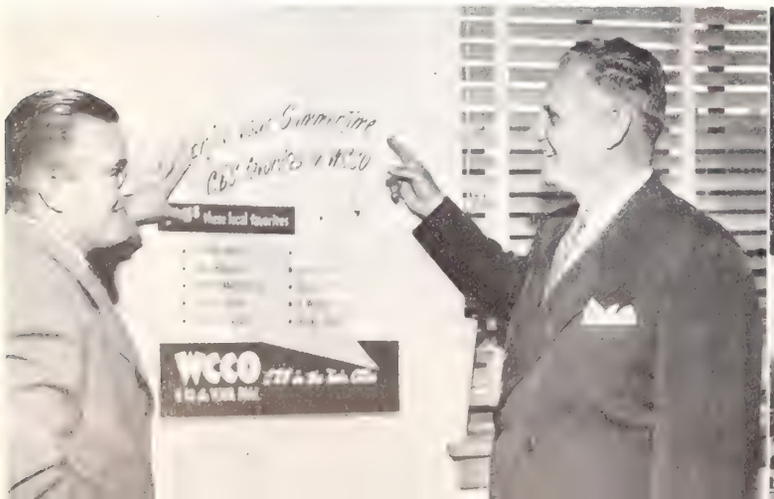

BILL EDWARDS, TONY MOE, ED BUCKALEW AND MERLE JONES (L. TO R.) MAP SUMMER PLANS




# They're licking the summer slump locally

**From California to Maine, stations are making plans to give advertisers more for their money this summer**

WCCO's McPherson and Gov. Youngdahl look over poster slated for resorts




WSAI's summer programing at Ohio parks includes performance by Lenay



spot In the summer of 1950, 14 CBS stations represented by Radio Sales increased their billings by 18% over the previous year. This spurt was actually ahead of the average increase experienced by CBS stations last year for the other seasons. Said Carl Burkland, general sales manager: "As a result of promotional and educational efforts by the industry, advertisers are learning that they can profit by staying on the air in summer."

To find out what is happening during summer on the local scene, SPONSOR queried some 400 stations, asking for examples of successful use of the summertime air; for the ways in which they help advertisers by special summer audience promotions; for signs, in general, of what advertisers were thinking and doing about summer. The replies bear out Carl Burkland's statistics.

Station-by-station reports which follow indicate that both seasonal and year 'round products are getting heavy promotion during the dog days. But, as you read these capsuled reports, bear in mind that conditions vary from market to market. Where a station like KNX, Los Angeles, can point to the extra money flowing into its area along with vacationers, in other markets the summer story is one of sales opportunities with the existing year 'round audience which remains basically the same, summer and winter.



**Before:** early quarters prior to spot purchases on WNEB. Radio repair business used air medium only




**After:** new buildings that radio helped build. Blondin's uses the air the year 'round

**Blondin's Radio Sales and Service Company credits its air success to "consistent year 'round air advertising featuring seasonalized selling." Blondin started his radio repair business in the cellar of his home. Within a year, he moved into a residential garage; later into a small store. In the winter of 1946, he ventured into radio with a program called *For You, Ladies*. Today, Blondin is WNEB's largest single spot user in his business category. No other media are used. And, since first buying time, Blondin has moved into the spacious and modern quarters pictured above and has built a complete repair shop.**

### *WJW, Cleveland*

*Tello-Test* is a year 'round show on this station. Last summer, Realemon (Puritan Company of America) bought the 8:30 to 8:45 a.m. edition of *Tello-Test* for 26 weeks. The results were successful enough to warrant another 26-week renewal.

The product's principal use is in preparing lemonade and the summer campaign emphasizes that fact. But the product's also recommended for all recipes which require lemon juice and this usage is advertised 52 weeks via announcements.

WJW is preparing special on-the-air promotions for the four seasons, and a special effort is being made to key local programing, particularly music, to the season.

### *WCCO, Minneapolis*

WCCO advertisers aren't conscious of "summer doldrums." Sixty national, regional, and local advertisers maintain a 52-week air schedule with no apparent slump the year 'round. The result stories that follow bear this out.

Russell Miller Milling Company offered a cake and pie server for 60¢ plus a box top from their Occident Cake Mix. Their campaign for this product ran from June to August on the early morning *Breakfast With Bob* stanza m.c.'d by Bob de Haven. In 12 days, de Haven pulled 1,050 orders. from July to September 1949. In the *Talent Parade*, launched in July 1948, pulled down a 13.7 Hooperating first year that this program was on for Phillips Petroleum, 54 new dealers were added to the Northwest division's sales organization. And the sales increase in the division was 100% greater than the territory average for competing companies.

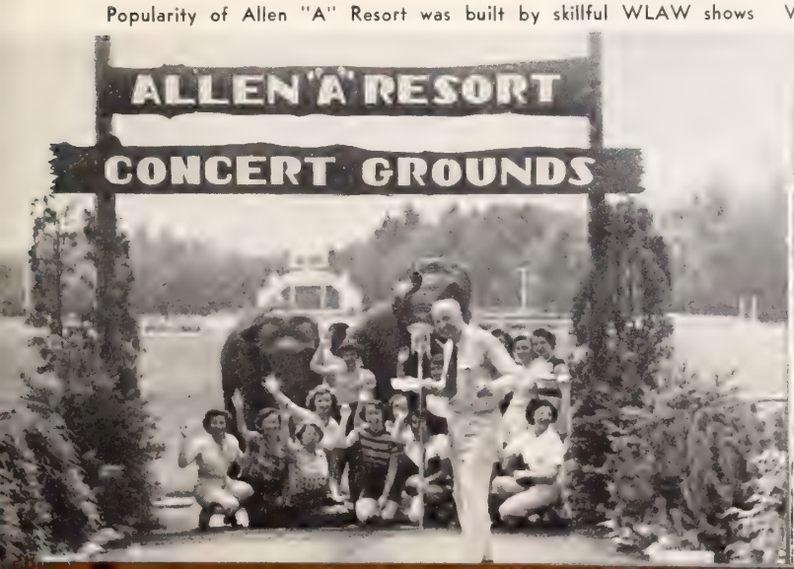
Peter Paul ran a contest on their news programs, *Rolf Hertsgaard News* and *George Grim News*. Each entry had to be accompanied by a candy wrapper. Mail count from May to June amounted to 24,586 letters—and Peter Paul wrappers.

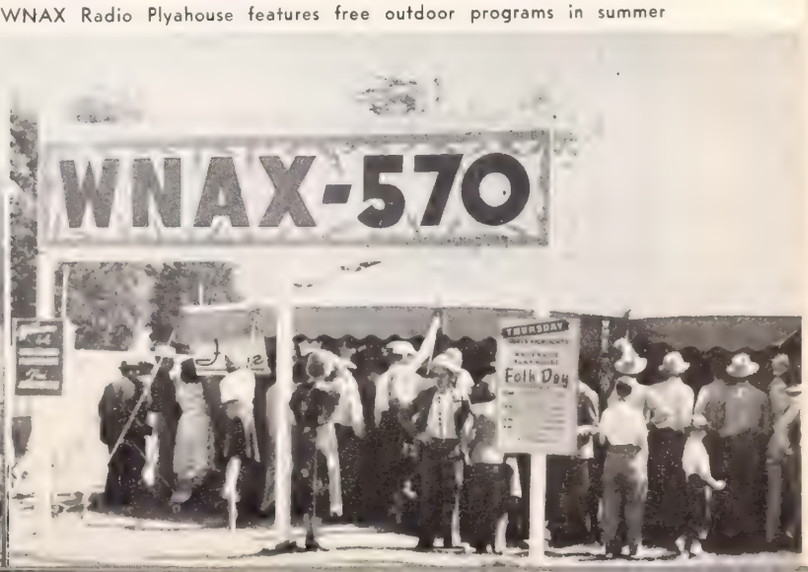
To insure the continued success of summer listener response, WCCO airs shows from summer extravaganzas like the city's 10-day festival and aquatennial—with sponsors like Ford dealers, Atwood's coffee, and Peters meat products bankrolling top events. The station also promotes summer listening by tying in with more than 2,600 seasonal resorts and hotels.

Hale Byers, radio director of Batten,

(*Please turn to page* 138)

Popularity of Allen "A" Resort was built by skillful WLAW shows  WNAX Radio Plyahouse features free outdoor programs in summer



# Out-of-home listening goes commercial

## Advertisers are basing decisions on mounting evidence about car, beach listening



"The bitterness will pass in time, Gregory, leaving our love unconquered. . ."

Radio does not broadcast to a crowd. A program may be heard by millions of people, but that audience is composed of individuals and small groups listening in different places. These include homes, cars, stores, offices, restaurants, cottages, beaches, picnic grounds, and other places. Inasmuch as the whole is the sum of its parts, the total number of persons listening—regardless of where they are—is the audience.

But until recently only those who were in their own homes were counted.

Today the trend among agencies is to take out-of-home listeners into consideration.

The change isn't just academic. Since advertisers have good reason to be interested in how many potential customers hear their sales message, its application has a practical value. For example:

- The out-of-home rating was a strong contributing factor in selling WOR's 6 p.m. news.
- One of the top three agencies used it to advantage in selling a client on a summer series by proving that out-of-home listeners offset the impact of television on the at-home audience.
- There will be no hiatus for the Emerson Drug Company's *Hollywood Star Playhouse* this summer. Why? Batten, Barton, Durstine & Osborn account executive Bob Buechner's answer is: "Our agency believes the huge amount of out-of-home listening in car radios and other secondary sets makes radio an excellent buy during the warm weather season."

The out-of-home audience, an important element in evaluating total listeners at any time, rates special consideration in the summer. As the weather gets hotter it gets bigger. The increased use of 19,100,000 automobile radios and 13,600,000 portable sets can't be shrugged off. And that's only part of the away-from-home listening.

Agencies aren't overlooking its significance.

The Biow Company's research director Dr. E. L. Deckinger puts it this way: "We are wholly aware that radio for years has short-changed itself by not counting vast numbers of its listeners. In the comparison of effectiveness between radio and other media, radio could afford to be spendthrift. Now that TV is curtailing the size of some audiences, radio must take credit for all its listeners. We at Biow consider the out-of-home audience very important."

This line of thinking can be found at N. W. Ayer; BBDO; J. Walter Thompson; and other standout agencies.

In its summer 1951 presentation to prospective clients CBS stresses the importance of these listeners. So do NBC and other networks and stations.

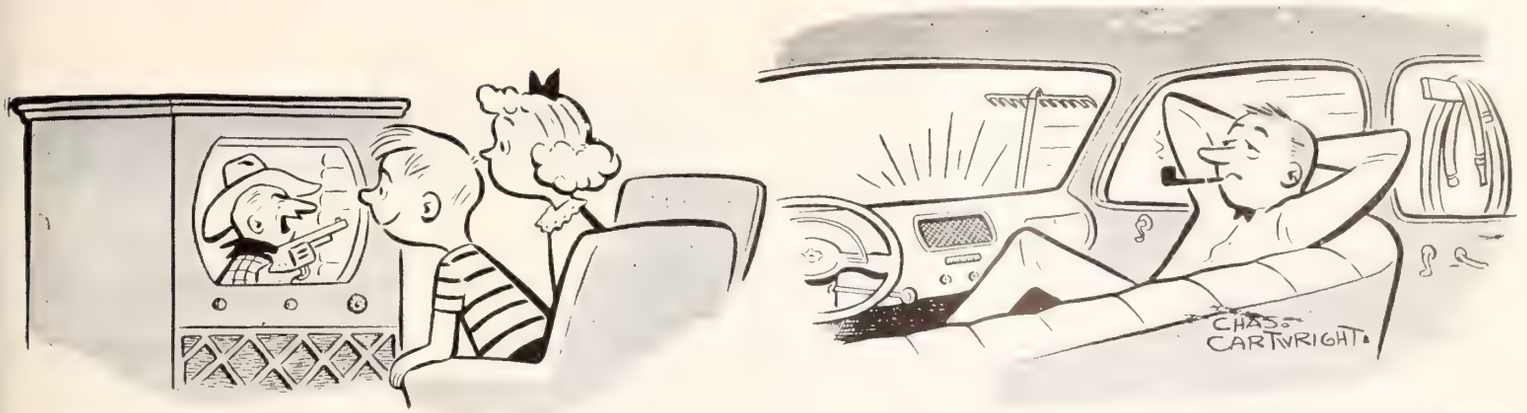
But prior to 1949 there wasn't any authoritative data available on the subject, and the consensus was that the amount of listening outside the home was negligible. In April of that year Dr. Sydney Roslow, director of Pulse, Inc., New York, made some experimental out-of-home studies for WNEW.

As a result of his findings, WNEW created and sold Norge its *Summer Service*, a series of reports to motorists about roads, weather, traffic, etc.

In May 1949 a special automobile listening survey was made for WOR. It revealed that Stan Lomax was heard




Dr. Sydney Roslow, WNEW's Claire Himmel as client, pioneered in counting plus audience




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"C'mon outta there, Dawson, you low-down hoss-thievin' varmint. . ."

"Latest news reports from overseas indicate. . ."

in cars by an average of 48,000 people a day. The makers of Rialto cigars, interested in sponsoring a sports program that summer, had compared the ratings of all such shows in New York. There wasn't any appreciable difference between the WOR program and several others—that is, not till the figures of the survey showed that there was. The client bought Lomax.

WNEW commissioned Dr. Roslow to conduct the first full-scale measurement in August 1949. The facts he uncovered rank among the most important in radio advertising.

They revealed that, given the kind of programing they like, people listen to the radio whenever and wherever they can; that out-of-home listening is a daily habitual activity; that at some periods of the day this heretofore unrecognized segment ran as high as 21% of New York listeners; that radio, the most economical advertising medium, offered sponsors an even greater value than had been claimed for it.

The significance, as expressed by WNEW commercial manager Ira Herbert, was: "It means that, on the average, radio's cost-per-thousand listeners in New York is from 20-25% lower than we've been figuring it."

Today WNEW uses out-of-home data as an integral part of its commercial operation.

In November 1949 more than 2,400,000 New Yorkers five years of age and older, or 23% of the population, listened to the radio away from home on an average weekday; in February 1950 almost 2,000,000, or 18.2%, were in that category; and in May 1950 the figure was over 2,600,000, or 25.3%.

There is a growing tendency among sponsors to take such figures into account when buying time. It has been particularly effective in helping WOR sell 7:00 to 9:00 a.m. and 5:00 to 7:00 p.m. station breaks. Reflecting the station's experience, Bob Hoffman, its research director, says, "The investment we've made in out-of-home research has more than paid for itself."

(*Please turn to page* 143)

***Weekday average hourly out-of-home "ratings"—summer 1950****

| TIME | New York (Aug.) | Boston (July-Aug.) | Philadelphia (July-Aug.) | Washington (July-Aug.) | Cincinnati (July-Aug.) | Chicago (July-Aug.) | Los Angeles (July) | San Fra'isco (July) |
|---|---|---|---|---|---|---|---|---|
| 6-7 a.m. | .7 | .6 | .9 | 1.8 | .8 | .6 | .8 | .6 |
| 7-8 | 3.5 | 2.6 | 2.3 | 3.3 | 2.1 | 2.6 | 3.1 | 4.4 |
| 8-9 | 4.6 | 4.2 | 3.4 | 4.1 | 3.6 | 4.1 | 3.4 | 5.2 |
| 9-10 | 4.3 | 3.9 | 3.0 | 3.7 | 2.9 | 3.8 | 3.2 | 4.3 |
| 10-11 | 4.5 | 3.9 | 3.8 | 4.0 | 2.9 | 3.2 | 3.8 | 4.5 |
| 11-12 noon | 4.0 | 3.4 | 4.2 | 4.2 | 3.2 | 3.0 | 4.7 | 4.3 |
| 12-1 p.m. | 4.2 | 3.4 | 4.0 | 4.1 | 3.6 | 2.6 | 5.4 | 5.2 |
| 1-2 | 4.1 | 4.0 | 3.8 | 4.4 | 2.9 | 3.3 | 4.8 | 4.2 |
| 2-3 | 4.5 | 3.7 | 4.4 | 3.6 | 3.4 | 4.1 | 5.3 | 3.9 |
| 3-4 | 4.6 | 4.4 | 4.5 | 3.7 | 3.3 | 4.5 | 4.8 | 4.0 |
| 4-5 | 4.6 | 4.2 | 4.9 | 4.0 | 3.6 | 4.0 | 5.5 | 4.2 |
| 5-6 | 4.4 | 4.1 | 4.4 | 4.0 | 3.7 | 3.8 | 5.2 | 4.8 |
| 6-7 | 3.7 | 4.5 | 4.3 | 4.2 | 3.2 | 2.7 | 4.0 | 4.1 |
| 7-8 | 2.8 | 3.6 | 4.2 | 4.1 | 3.1 | 2.9 | 3.6 | 3.5 |
| 8-9 | 4.1 | 4.0 | 3.9 | 4.1 | 3.3 | 3.3 | 4.0 | 4.0 |
| 9-10 | 4.4 | 3.5 | 3.8 | 3.7 | 2.8 | 3.2 | 4.4 | 3.6 |
| 10-11 | 3.1 | 3.2 | 4.0 | 2.9 | 2.3 | 2.8 | 3.8 | 3.5 |
| 11-12 | 2.2 | 1.7 | 2.8 | 1.8 | 1.1 | 1.3 | 1.8 | 2.5 |
| **TOTAL RADIO FAMILIES IN EACH MARKET** | **3,129,690** | **839,110** | **964,220** | **371,890** | **282,910** | **1,481,870** | **1,291,580** | **706,830** |

*Some surveys August only, others both July and August, two are July only because of market-by-market variations in period when Pulse conducts surveys. Rating here means % of homes during indicated hour which report some out-of-home listening by a member of the family

# Little Johnny work

**$7,000,000 annual broadcast budget campaign inclu**

**spot on 80 stations, continues in summer; h**



Dizzy Dean, WPIX and DTN, sells PM at Yankee games



Horace Heidt, CBS AM/TV, boosts PM on one-night tours



Million-dollar "Philip Morris Playhouse" delivers prestige

over-all The voice of Johnny, the Lilliputian page boy, will ring loud and clear over the airwaves this summer, with his "Call for Philip Maww-rees!" The little fellow will be heard as he broadcasts from country fairs and from baseball games—and those few souls not beside their radio and television sets will glimpse him standing on weatherproof posters at summer resorts, beaches, and road stands. But, mostly, the ubiquitous bell hop will spread the good cigarette word over the air.

Johnny's boss, Philip Morris & Company, Ltd., is doggedly opposed to taking a broadcast hiatus during the summer dog days. The big tobacco firm spends about $7,000,000 of its $10,500,000 annual advertising expenditure on radio and TV—and it definitely will continue to sponsor its full broadcast schedule this summer. Ask PM's executives why they take this stand, and their answer is snapped back short and sweet:

First of all, they say, America's cigarette consumption is very high in the summertime. In fact, according to 1950 figures of the Tobacco Merchants Association, it rises from a yearly low of 24.8 billion cigarettes in December to a peak of 32.8 billion in June and 39.4 in August. Therefore, PM's officials say, in the highly competitive cigarette business, summer's the time to push your brand.

Secondly, why try to kill in the summer the goose that has been laying golden eggs for you the rest of the year? "Here we've been spending good money on programs for 39 weeks," PM's officials say "with the hope of building audience response to our talent, our time slot, and our product. If we kill our programs in the summer, we'll have to begin all over again in September developing that audience. Surely a time franchise is more valuable than that."

As of SPONSOR's press time, Philip Morris has an imposing array of six radio programs and three TV shows lined up for its summer-selling campaign. The only program scheduled for a summer siesta is Ralph Edwards' *Truth Or Consequences* (on CBS radio Tuesday nights, CBS-TV Thursday nights). But even then, a replacement will fill Edwards' AM and TV time slots. (In the past, Philip Morris has used such shows as Allen Funt's *Candid Mike* CBS, and *Candid Camera*, CBS-TV.)

The rest of PM's broadcast stable includes Horace Heidt's *Original Youth Opportunity* shows (CBS radio Sunday nights, CBS-TV Monday nights); the *Philip Morris Playhouse* (CBS radio Thursday nights); *Modern Romances* (11 to 11:15 a.m., Monday through Friday, ABC radio network); *Johnny Olsen's Luncheon Club* (12 noon to 12:15 p.m., Monday through Friday, ABC radio); *Walter Kiernan's One Man's Opinion* (8:55 to 9 a.m., Monday through Friday, ABC radio); *Dizzy Dean's Baseball Commentary* (10-minute interviews before and after the Yankee Games, DTN and WPIX); *Lonesome Gal* transcribed disk jockey show aimed at the erotically undernourished bachelor, a program reportedly about to be dropped (15 minutes, WTOP, Washington; WFIL, Philadelphia; WHDH, Boston; WMAQ, Chicago; CKLW, Detroit; KCBS, San Francisco; WOR, New York); and additional spot radio and TV coverage over 80 stations in 60 cities.

During the summer, PM's radio and TV commercials are not changed mark-

# ll summer

**nt network shows, plus**

**ke Philip Morris No. 4**




edly to slant the message toward the season. The copy is handled by Phil Thompson, copy chief at Cecil & Presbrey, New York, which looks after the daytime shows; and Howard Connell, copy chief at the Biow Company, which looks after the other programs. "In winter and summer," says Connell, "the sales pitch is the same—Philip Morris is less irritating."

Of the 100 cigarette brands that have tried to crash into the charmed Big Six circle over the last 10 years, only two have succeeded. One is less irritating Philip Morris. The other is Pall Mall (which, at that, is but another offshoot of the American Tobacco Company, manufacturers of Lucky Strike).

How did Philip Morris reach its present eminence as No. 4 among the Big Six? (The other members of the coterie are R. J. Reynolds' Camels, first, American Tobacco's Lucky Strike, second, Liggett & Myers' Chesterfields, third, Pall Mall, fifth, and P. Lorillard's Old Gold, sixth.) And how did Philip Morris arrive at its peak sales gross last year of over $255,750,000? An analysis of PM's history suggests these major determinants in its changing strategy:

1. Assured that it had a quality product, it directed its advertising from a class to a mass audience, largely through the use of radio broadcasting.

2. Through a bold stroke of showmanship, it adopted a human symbol for its product—the bantam-sized page boy, Johnny, with his familiar cry, "Call for Philip Maww-rees!"

3. Following in the path of dishpan hands, five o'clock shadow, and B.O., it exploited modern man's fear of still another malady, "cigarette hangover"

(*Please turn to page* 90)



***Alfred E. Lyon***

Alfred E. Lyon, 65, PM board chairman, won't invite to his home friends who don't smoke PM. Born London, England, he sold Melachrino cigarettes on N. Y.'s East Side, became PM v.p. in 1933.



***Patrick H. Gorman***

A super-salesman, Patrick H. Gorman, 35, PM's ad manager, even gives casual bystanders "nose test." Born on a Puerto Rico tobacco plantation, he is graduate of Dartmouth, American Tobacco Co.

# TV is a good summertime buy

## Ratings needn't slip when program quality stays high

TV Right now advertising agencies and advertisers nationwide are wrestling with that yearly bugaboo: Shall we stay on the air this summer?

This year's decision — from a TV standpoint—is a real toughie. There's little useable precedent on which to base decisions; TV is different now from what it was a year ago, and will be a year from now. Increases in set ownership, lifting of the building freeze on stations, extension of the coaxial cable, civilian production curbs—a host of factors will undoubtedly paint a radically different picture in 1952.

As for summer 1951, all indications point to record billings from television advertisers. With set ownership almost doubled over summer 1950, with precious time slots to protect, and budget-stretching inducements from most of the TV networks, an advertiser has many incentives for pushing his summer TV campaign to the limit.

During July, August, and September of 1950 a total of 32 network shows stayed on when others took a hiatus. Bankrolling them were advertisers selling such diverse items as cigarettes, drug products, candy, bread, tires, and auto accessories, floor coverings, beer, automobiles, breakfast cereals, cheese, home permanents, gasoline, TV sets, razor blades, canned food, radios, headache powders, deodorants, and cosmetics. Most of these advertisers have substantial ad budgets to work with; they also have reputations for using the air so as to get maximum sales per dollar spent.

Here are some typical comments from firms with 52-week TV contracts:

Says Bristol-Myers' advertising manager Wallace T. Drew: "We plan to continue *Break the Bank* and *Mr. District Attorney* on network radio and also *Break the Bank* (NBC-TV) on network television this summer. Most of our products sell evenly throughout the year, while several that have high summer seasonal peaks (Vitalis and Mum) will be given extra promotion on these radio and TV programs.

"Since TV time schedules are tight, it doesn't appear to be particularly good business to withdraw television network programs. We have always considered that both radio and TV, even though they go through somewhat of a summer slump, still are good media buys."

The Firestone Tire & Rubber Company, sponsor of the musical simulcast *Voice of Firestone* (NBC-TV) has several reasons for staying on both last summer and this. Explains one official:

"Summer is the biggest selling season on tires and auto accessories; it wouldn't make sense to go off. Secondly, both the AM and TV versions of the *Voice* gained in audience—probably because its continued high quality gives it a competitive advantage. Thirdly, much of the audience gained through the summer months is kept into the fall, for several months at

### *AVERAGE NETWORK RATINGS BY PROGRAM TYPES**

#### *Nielsen 1950—March to December*

| Month** | Kid Shows | Drama | Musical | Quiz, Aud. part. | Sports | Variety | All programs |
|---|---|---|---|---|---|---|---|
| March | 28.5 (7) | 35.9 (19) | 30.3 (12) | 26.9 (9) | 23.9 (6) | 35.5 (14) | ("All programs averages include shows not incorporated under types listed first reported for Sept.) |
| April | 28.3 (8) | 34.9 (17) | 29.6 (15) | 25.0 (13) | 22.6 (5) | 36.8 (14) | |
| May | 16.8 (7) | 29.6 (23) | 10.7 (3) | 20.7 (10) | 21.6 (5) | 28.4 (24) | |
| June | 15.4 (7) | 25.9 (23) | 12.2 (2) | 17.9 (10) | 17.3 (5) | 25.9 (24) | |
| July | 14.1 (6) | 22.4 (9) | 15.8 (1) | 19.6 (6) | 16.4 (3) | 22.6 (13) | |
| August | 15.1 (4) | 17.6 (12) | 15.5 (1) | 17.8 (6) | 15.0 (5) | 21.0 (9) | |
| Sept. # 1 | 15.8 (19) | 24.7 (23) | 16.1 (2) | 17.3 (9) | 14.6 (9) | 25.9 (22) | |
| Sept. # 2 | 18.0 (9) | 30.0 (28) | 15.7 (4) | 19.8 (10) | 16.4 (8) | 26.6 (26) | 23.7 (94) |
| Oct. # 1 | 18.7 (11) | 28.0 (38) | 17.2 (6) | 20.3 (17) | 15.5 (22) | 24.9 (36) | 21.9 (143) |
| Oct. # 2 | 18.2 (11) | 25.6 (44) | 19.0 (5) | 19.4 (17) | 13.1 (15) | 23.5 (39) | 20.8 (146) |
| Nov. # 1 | 17.2 (13) | 26.8 (43) | 18.8 (5) | 18.5 (17) | 13.2 (16) | 22.1 (41) | 20.2 (157) |
| Nov. # 2 | 18.7 (13) | 26.6 (45) | 19.5 (6) | 20.7 (17) | 14.5 (15) | 23.0 (41) | 21.1 (155) |
| Dec. # 1 | 16.9 (14) | 24.9 (47) | 21.0 (5) | 18.9 (17) | 20.1 (10) | 22.7 (41) | 20.8 (152) |
| Dec. # 2 | 17.1 (15) | 23.6 (46) | 20.2 (5) | 19.4 (16) | 18.3 (10) | 20.6 (41) | 19.8 (149) |

*Figures in parentheses indicate number of programs of each type.
**Nielsen began semi-monthly rating reports September 1950.

### *TV SETS IN USE—SUMMER A*

#### *August 1950*

| TIME P.M. | New York | Philadelphia | Chicago | Cincinnati | Bo |
|---|---|---|---|---|---|
| 5:00 | 19.0 | 16.8 | 9.7 | 20.3 | 11 |
| :30 | 19.7 | 19.4 | 12.0 | 19.7 | 13 |
| 6:00 | 22.8 | 37.0 | 19.3 | 17.3 | 11 |
| :30 | 23.5 | 29.1 | 21.2 | 18.4 | 6 |
| 7:00 | 25.7 | 14.8 | 40.6 | 24.2 | 9 |
| :30 | 27.9 | 18.9 | 42.1 | 22.2 | 13 |
| 8:00 | 50.6 | 43.6 | 48.4 | 34.9 | 34 |
| :30 | 51.6 | 44.2 | 48.2 | 36.7 | 44 |
| 9:00 | 60.1 | 55.3 | 49.2 | 41.7 | 49 |
| :30 | 62.1 | 60.3 | 47.6 | 36.5 | 48 |
| 10:00 | 52.5 | 64.8 | 48.7 | 53.0 | 48 |
| :30 | 40.6 | 37.0 | 35.3 | 51.8 | 37 |
| 11:00 | 35.8 | 36.7 | 32.4 | 50.5 | 33 |

*Source: Videodex.

least. It took Godfrey (*Godfrey's Talent Scouts*, CBS-TV) quite a while last fall to build up his rating again."

It's common knowledge that, in general, program ratings dip during the summer. But how much does the dip really amount to? SPONSOR chose at random 15 of the 32 programs which stayed on television 52 weeks last year. It then compared the Videodex ratings of these shows during one week in August 1950 and another week in December 1950. Included were all types of TV fare—*Stop the Music, Howdy Doody, Voice of Firestone, Okay Mother, CBS-TV News, Lone Ranger, Toast of the Town*, and eight others.

The August average of these 15 shows came to 16.8, while the December average of the same 15 was 18.5—a difference of only 1.7!

Using Nielsen ratings, NBC made a similar comparison for eight of its TV shows (*Kraft TV Theatre, Big Story, Amateur Hour, Break the Bank, Camel News, We the People, Voice of Firestone, Ford Star Revue*). A three-month 1950 rating average for April, May, and June was compared with the three-month average during the following July, August, and September. The spring average for all eight programs came to 27.4; the summer average to 24.5—a difference of only 2.9.

The smallness of these differences between summer ratings and ratings at other times of the year proves one important thing about summer viewing: *the audience is there.*

(*Please turn to page* 72)

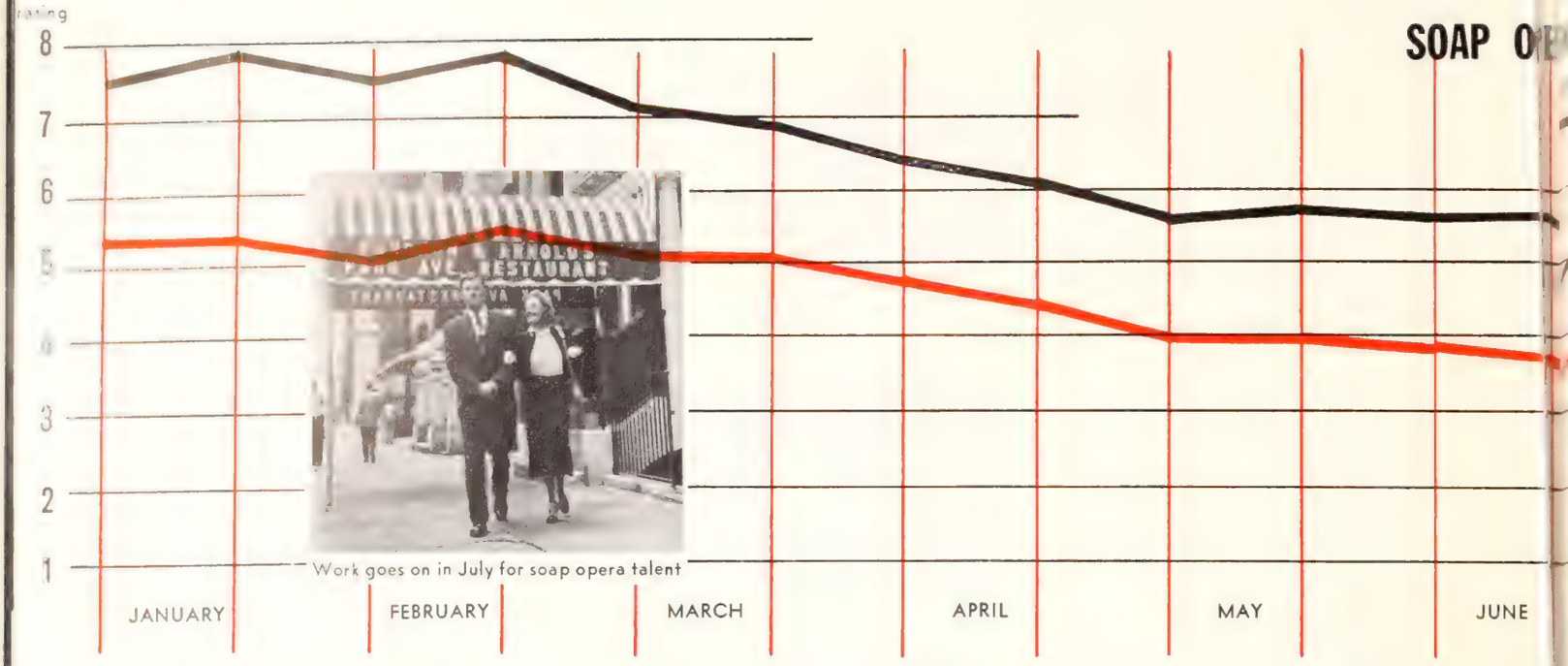
## ***Videodex Ratings show seasonal viewing shifts***

| | PROGRAM & NET | AUGUST 1950 RATING & CITIES | AUGUST 1950 COMPETITION | DECEMBER 1950 RATING & CITIES | DECEMBER 1950 COMPETITION |
|---|---|---|---|---|---|
|  | **Break the Bank** NBC | 24.2 42 Cities | ABC Wrestling<br>DuM Broadway to Hollywood | (Break the Bank) 23.6 49 Cities | ABC Wrestling<br>CBS Blue Ribbon Bouts<br>DuM Broadway to Hollywood |
|  | **CBS-TV News** CBS | 8.0 12 Cities | ABC Lone Ranger (Thurs.)<br>DuM Manhattan Spotlight (Wed.-Fri.)<br>NBC Little Show | (CBS-TV News) 13.8 17 Cities | ABC Various (5 different)<br>DuM Most Important People (Fri.)<br>NBC Mohawk Showroom |
|  | **Captain Video** DuMont | 9.5 14 Cities | CBS Garry Moore Show<br>NBC Ransom Sherman Show | (Captain Video) 12.2 19 Cities | ABC Club Seven<br>CBS Stork Club<br>NBC Kukla, Fran, Ollie |
|  | **Lone Ranger** ABC | 23.9 39 Cities | CBS CBS-TV News, Three's Company<br>DuM Manhattan Spotlight, Joan Edwards<br>NBC Little Show, Reynolds News | (Lone Ranger) 27.9 44 Cities | CBS CBS-TV News, Faye Emerson<br>NBC Little Show, Reynolds News |
|  | **Little Show** NBC | 6.7 31 Cities | ABC Lone Ranger (Thurs.)<br>CBS CBS-TV News<br>DuM Manhattan Spotlight | (Little Show) 10.6 56 Cities | ABC Lone Ranger (Thurs.)<br>CBS CBS-TV News |
|  | **Okay Mother** DuMont | 4.8 4 Cities | No daytime net competition | (Okay Mother) 3.7 4 Cities | No daytime net competition |
|  | **Kraft TV Theatre** NBC | 27.5 34 Cities | ABC Your Witness<br>CBS Toni Time, What's My Line?<br>DuM Famous Jury Trials, Plainclothesman | (Kraft TV Theatre) 30.0 42 Cities | ABC Don McNeill TV Club<br>CBS Teller of Tales, The Web<br>DuM Famous Jury Trials, Plainclothesman |

***NTER****

***cember 1950***

| ME M. | New York | Philadelphia | Chicago | Cincinnati | Boston |
|---|---|---|---|---|---|
| :00 | 24.2 | 26.3 | 34.4 | 26.7 | 19.0 |
| :30 | 36.4 | 34.0 | 20.7 | 26.2 | 31.9 |
| :00 | 29.4 | 37.9 | 36.5 | 31.0 | 26.3 |
| :30 | 26.0 | 36.5 | 31.8 | 26.7 | 10.9 |
| :00 | 37.9 | 19.9 | 63.0 | 44.1 | 9.1 |
| :30 | 35.4 | 32.4 | 63.5 | 44.8 | 23.5 |
| :00 | 68.7 | 60.5 | 59.5 | 65.3 | 70.7 |
| :30 | 70.7 | 60.6 | 61.5 | 63.9 | 71.7 |
| :00 | 67.7 | 61.8 | 57.4 | 62.6 | 66.2 |
| :30 | 64.1 | 63.0 | 53.3 | 59.5 | 61.9 |
| :00 | 58.7 | 55.0 | 45.5 | 53.3 | 63.6 |
| :30 | 45.2 | 45.6 | 28.5 | 40.6 | 50.4 |
| :00 | 42.7 | 43.1 | 20.1 | 39.4 | 50.4 |




Work goes on in July for soap opera talent

# Why soap opera sponsors stay pu

**Basis of serial success is day-to-day habit. "Why sacrifice that**

"It's not America that goes on vacation, it's Madison Avenue," is the way Phil Frank, publicity director of A. C. Nielsen Company, phrased it recently when discussing the summer success of one important segment of programing which continues throughout all 52 weeks—the soap opera.

Confronted with the question, "What happens to soap opera in summer?" sponsors, advertising agencies, and networks alike replied: "Nothing." (They also said, "Not *soap opera*—daytime serial!")

When summer comes, and other sponsored programs hibernate, daytime serials go right on exploring the possibilities of a girl from a little mining town in the West. And, come hell or high temperature, they go right on maintaining their handsome ratings, their sponsors—and selling their sponsors' products.

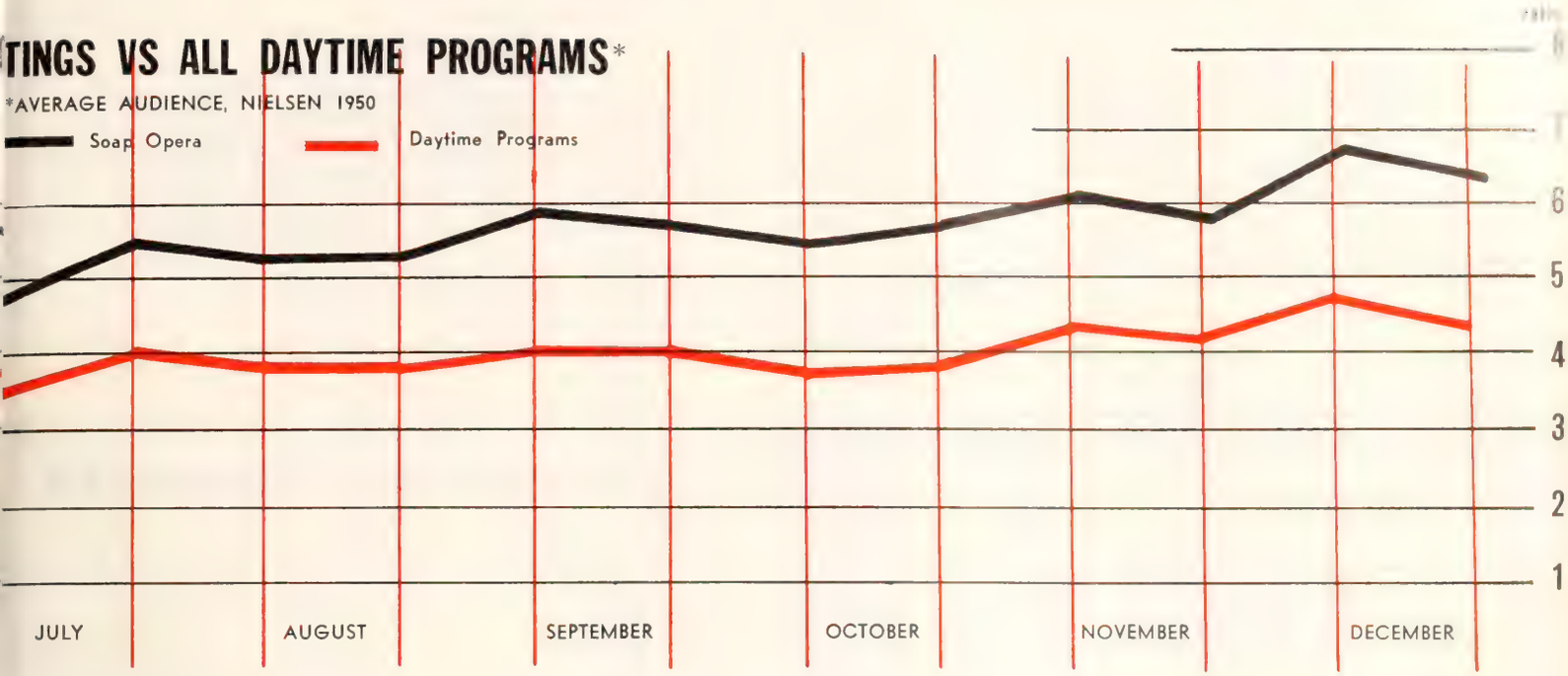
The daytime dramas not only continue through the summer months while other shows, both day and night, fall by the wayside, but they proceed uninterruptedly down the years. *Ma Perkins* and *The Romance of Helen Trent*, for instance, both date back to 1933. In fact, practically all of today's favorite daytime dramas stem back to the depression era. Selecting a group at random, we find old timers like *Aunt Jenny* (1937), *Road of Life* (1937), *Pepper Young's Family* (1936), *Our Gal Sunday* (1937), *Big Sister* (1936), *Stella Dallas* (1938), *Lorenzo Jones* (1937). And, significantly, it appears the older the show, the greater its audience. In a recent report, two of the oldest, *Ma* and *Helen*, led the ratings, with other airwave veterans *Our Gal* and *Big Sister* also among the first five.

These findings definitely establish daytime drama listening as "habit." To interrupt this listening habit by allowing a radio program to take a summer leave of absence, all soap opera impresarios agree, would be foolhardy. None of the sudsy serials are expected to leave the air this summer.

Spokesmen for daytime serials are quick to point out that something more than holding a habit-ridden audience lies behind their summer programing. *Ma Perkins*, *Our Gal Sunday*, *Young Dr. Malone*, and the others, they maintain, are good summer salesmen.

Nielsen ratings for 1950 bear them out. Soap operas, contrary to popular belief, maintain a fairly constant audience from May through November. Examination of the figures shows no marked fall-offs for the soapers at any any time during the year (see chart). However, from December through the first half of April there *is* a rise in audience response, with the peak period coming in January and February. Over-all daytime programing, it will be noticed—while on a lower rating scale— follows exactly the same pattern. In fact, over-all daytime radio in 1950 won a bigger audience in the "taboo" months of June and September than in "good" October.

Nielsen's daytime serial figures indicate positively that the serial-salesman reaches his audience during the hot weather. It is only fair, however, to note that the companies most closely identified with daytime dramas peddle products that are all-season sellers. The big names in this business—Procter &




# 2 weeks

## attitude of soap sponsors

Gamble, Lever Brothers, Colgate-Palmolive-Peet, Sterling Drug, Miles Laboratories, American Home Products—deal in soaps, drugs, and toiletries. There is no closed season on cleanliness, health, and charm.

Sponsors of daytime serials have proven themselves amazingly loyal to their programs. With few exceptions, you will find that the soaps have held the same bankrollers from eight to 18 years. Of course, there has been some intra-mural trading of brand names, in order that each of the sponsor's products might move into new time slots. Year-round programing obviously affords the strongest type of product-identification radio can offer.

In 1950, over-all daytime radio—possibly feeling the effects of TV, plus the inadequacies of the Nielsen system in fully telling what happens in every room of the home—experienced a rating drop of approximately 8/10ths of one percent for the months of July, August, and September, compared to 1949 figures. (Without the bolstering effect of daytime dramas, which were

(*Please turn to page* 96)



Consistency marks soap opera sponsorship. P&G's "Ma Perkins" has been on air for 18 years

# RADIO RESULTS

## DISINFECTANT PAINT

SPONSOR: Carbola Chemical Co. AGENCY: A. S. Weill

CAPSULE CASE HISTORY: *Disinfectant farm paint is a product with limited appeal. Carbola, however, tried announcements on the [illegible] morning program,* The Cracker Barrel, *during the summer. Surprisingly, the announcements brought forth some 75 inquiries. Another $35 commercial brought a request from a State Fair director who is in a position to buy this product by the freight car load.*

[illegible] PROGRAM: The Cracker Barrel

## RADIO SETS

SPONSOR: King Jewelry Co. AGENCY: Direct

CAPSULE CASE HISTORY: *King Jewelry ventured into radio for the first time with partial sponsorship of the Cleveland Indians' baseball games. After two years of this summer sports sponsorship, the firm reports set sales of 1,250 traceable to radio for a gross of at least $62,437.50. Summer radio started King's venture into radio; now the firm has increased its air expenditure to include local football and basketball games.*

WTRF, Bellaire, O. PROGRAM: Cleveland Indians' baseball games

## BRITISH AUTOMOBILES

SPONSOR: British Motor Car Co. AGENCY: Anderson & Cairns

CAPSULE CASE HISTORY: *Last June this auto firm entered radio with a series of early-morning, one-minute announcements, Monday through Friday (cost: $65). After three months, the general manager of the company reported that, while gross sales attributable to radio advertising couldn't be revealed, there was a definite response in sales volume as a result of their summertime advertising; moreover the company renewed for a fourth 13-week cycle.*

WCOP, Boston PROGRAM: Nelson Bragg's Morning Watch

## CHILDREN'S ITEMS

SPONSOR: ZCMI Department Store AGENCY: D. W. Evans

CAPSULE CASE HISTORY: *Children's record albums don't ordinarily move fast in the summer. But on* The Story Princess *(cost $65) ZCMI sold 40 record albums for $165 in one week. Other program-induced sales included a sell-out of three types of party favors and $1,034 worth of children's wear. Increased floor traffic, spurred by the program, helped ZCMI sell hundreds of additional dollars worth of non-advertised items.*

KSL, Salt Lake City PROGRAM: The Story Princess

## CAR POLISH

SPONSOR: Plasti-Kote Inc. AGENCY: Ohio

CAPSULE CASE HISTORY: *The firm started with distribution in only two filling stations. Two daily announcements for $14, starting in July, introduced the product on the air. Before air advertising, Plasti-Kote was selling two cases weekly. Within two months, the sponsor expanded product distribution to 92 outlets and increased sales to some 8,000 cases weekly. Announcements were slotted around summer sports events.*

WORZ, Orlando PROGRAM: Announcements

## HOMES

SPONSOR: H. B. Layne AGENCY: Direct

CAPSULE CASE HISTORY: *Home building is done mostly in the spring, summer, and early fall. That's why H. B. Lane, contractor and agent for National Thrift Homes, sponsored Singin' Sam as a warm weather promotion. The show was tied-in at first with just the idea of "owning your own home"; later specific homes were pushed. The program was the only advertising used and soon the entire housing development was sold out.*

WIZE, Springfield, O. PROGRAM: Reminiscin' With Singin' Sam

## POTATO CHIPS

SPONSOR: Frito-N. Y., Inc. AGENCY: Michel-Cather

CAPSULE CASE HISTORY: *Frito decided on the Jack Sterling program to introduce a new product, Jupiter Potato Chips. Campaign started in May and, after six weeks of participations at $600 weekly, distribution and sales skyrocketed. Product distribution increased all summer with stores like Safeway, Gristede's, Packard-Bamberger, King's Supermarkets, and other chains and independents stocking the product and sales keeping pace.*

WCBS, New York PROGRAM: Top O' The Morning




# in our 30th year of service

The old know-how still is the final factor of success in this era of tight competition. After almost 30 years of broadcasting, there's plenty of savvy around Station WMAQ on what makes radio succeed as an entertainment and sales medium. If you want to get your product before one-tenth of the nation's population, earning and spending one-tenth of the nation's wealth, WMAQ belongs in your advertising plans.

# STOP!

Sign Ziv's New Smash Hit!

HUMPHREY

## ★BOGART

LAUREN

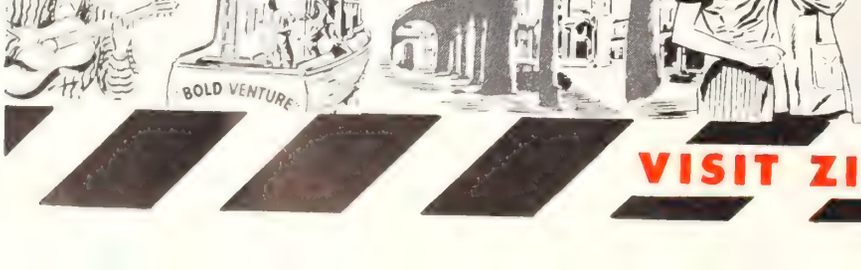
## ★BACALL

in Ziv's new thrill-filled half-hour adventure series

# "BOLD VENTURE"

★ ALL STAR CAST
★ BRILLIANT SCRIPT
Orchestra Direction
★ DAVID ROSE

Together and terrific—






VISIT ZIV'S N. A. B. DISPLAY, ROO

# LOOK! Over 400 Markets Already Sold!



## The Most Amazing Success Ever to Hit the Industry!

**STOP!**

**LOOK!**

**LISTEN!**

**WOW** (NBC) Omaha, Neb. bought BOLD VENTURE . . . and *then* sold it to a Crosley Dealer.

**WDSU** (ABC) New Orleans, Louisiana bought BOLD VENTURE . . . and *then* sold it to McKenzie Baking Co.

**WSJS** (NBC) Winston-Salem, N. C. bought BOLD VENTURE . . . and *then* sold it to 4 Savings and Loan Assn.

**WFCI** (ABC) Providence, R. I. bought BOLD VENTURE . . . and *then* sold it to James Hanley Brewing Co.

**KTBS** (NBC) Shreveport, La. bought BOLD VENTURE . . . and *then* sold it to Jordan and Booth Men's Store.

**WRHI** (MBS) Rock Hill, S. C. bought BOLD VENTURE . . . and *then* sold it to a Westinghouse Dealer.

**KVOL** (NBC) Lafayette, La. bought BOLD VENTURE . . . and *then* sold it to Trappey Beverage Co.

**WBCK** (MBS) Battle Creek, Michigan bought BOLD VENTURE . . . and *then* sold it to Pfeiffer's Beer.

**WERC** (NBC) Erie, Pa. bought BOLD VENTURE . . . and *then* sold it to Mintglo Products.

**WAFB** (MBS) Baton Rouge, La. bought BOLD VENTURE . . . and *then* sold it to Regal Beer.

**WJHL** (ABC) Johnson City, Tennessee bought BOLD VENTURE . . . and *then* sold it to City Oil Company.

***Join this growing list of fine stations who find BOLD VENTURE the "easiest-to-sell" show in the trade today.***

FREDERIC W. ZIV COMPANY

*Radio Productions*

1529 MADISON ROAD • CINCINNATI 6, OHIO

NEW YORK HOLLYWOOD

01-A, HOTEL STEVENS



# Mr. Sponsor asks...

***Does the radio summer hiatus have its counterpart in national newspaper and magazine advertising?***

**Roger Kenna** | President, Marlin Firearms Company, New Haven, Conn.

## The picked panel answers Mr. Kenna



Miss Eyerly

As far as I know, there has been no official summer hiatus in magazine advertising for 10 years or more. There are dead spaces here and there, but it seems to us that these are caused neither by the heat nor the humidity but by a lack of ingenuity and inertia on the part of advertisers and advertising media.

American retailers have been demonstrating for decades that you can sell anything at any time and in any place if you make the proposition and the presentation exciting enough. In summer when the heat's on retailers everywhere do a magnificent job of selling fur coats. This now has become a convention in the business. In winter when the blizzards blow, long before the market for winter merchandise has been exhausted, the retailers begin to sell flower-trimmed hats and lightweight spring coats to eliminate a between-season lull. The imminence of the March 15th pay-off this year did not inhibit retailers from the promotion of Easter gift merchandise nor interfere seriously with the consumer response. The retailer has created artificially a nice healthy gift business in May and June, and it's to be expected that any day now some genius may cook up a "love-thy-neighbor-week" in August to keep gift buying moving all summer.

National advertisers in the fashion field have no fault to find with the response to national magazine and outdoor advertising in June, July and August. It is possible that the radio advertisers and the broadcasting companies themselves have created the summer hiatus and that it is not really necessary. The consumer, strange bird though he is, does not crawl into a hole the moment Jack Benny goes off the air for his summer vacation. The consumer found a way to watch the televised Kefauver proceedings in the daytime . . . there's a good chance that he'll be glad to take the cotton out of his ears in the summer if somebody makes the listening worthwhile.

ELIZABETH EYERLY
*Vice President*
*Botsford, Constantine & Gardner*
*New York*



Mr. Cullinan

The answer, of course, is *yes*—in magazines more so than in newspapers. As is the case with most statistics, there are various means of interpretation, and definite conclusions cannot be drawn without due consideration of the base used. Furthermore, there has been so much written on this subject that it is difficult to add a great deal without confusing the reader further.

It is true that July and August lineage figures in newspapers were off in 1949 and 1950 about 12% from the monthly average and in magazines 25%. During World War II advertisers were lucky to get copy published in any month, so there was a great leveling off. But prior to World War II the decline was roughly the same as today. So it appears that we have returned to the old rut and, despite the fact that magazine and newspaper circulations do not fall off in July and August to any appreciable extent, many advertisers continue to believe that everyone goes on vacation at one time and just aren't inclined to buy anyway—except perhaps ice cream and bathing suits. The encouraging part of the story is that, forced by greater competition and armed with larger appropriations, many industries have "pioneered" with summer promotions and, wonder of wonders, numerous success stories have resulted.

Who can say what the future will hold in the way of paper shortages, but looking ahead to normal times, I would say that advertisers will in the future be more inclined to accept the perfectly reasonable fact that consumers live, read, listen, look, and BUY in the summer months just as they do any other time. If we believe that advertising can influence buying habits at all, then we should be able to influence them in July and August. The coal industry, turkey growers, chick producers, resort owners and toy manufacturers found that they needn't be guided by seasonal patterns and made sales in off seasons. Let's look at our wares and unless we have a product or service which is just out of the question for summer use (and I can think of very few) find a way to make those wares as attractive in July as we do in October. It's as simple as that.

RICHARD A. CULLINAN,
*Executive Vice President*
***Albert Frank-Guenther Law, Inc.***
*New York.*



Mr. Freeman

I would say that there is a newspaper and magazine counterpart to radio's 13-week summer hiatus, but percentage-wise it is not as great in the publication field as it is in radio. There are exceptions to this generality, of course.

One reason we can assume that there is less advertising in all media—radio, newspapers and magazines—in the summer months is because advertisers are well aware that people have less time to read, to listen, or to view. They are active outdoors or vacationing away from their normal markets or traveling abroad. At any rate, it is difficult to catch their attention with any media for anything but the briefest of moments. This is confirmed by the fact that for years the general circulation curve of magazines reached its low point some time during the latter part of August, the circulation trend then starting upward toward its annual February peak. Advertisers and their agencies are naturally aware of this trend, and use it to determine to what degree they should commit their budgets toward space and time purchases at different times during the year. It follows as a matter of course that the advertising dollar is better spent during peak circulation months for both newspapers and radio unless the product to be advertised is a seasonal one and it is here that we have our exceptions mentioned above. One example might be soft drink advertising. A second ice cream advertising. A third resort and travel advertising. Thus, with these exceptions in mind it is reasonable to say that advertisers as a rule restrict their purchase of space in newspapers and magazines during the summer as much as they do on radio.

JAMES J. FREEMAN
*Media Director*
*St. Georges & Keyes Inc.*
*New York*

**Any questions?**

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.

autumn! winter! spring! summer!

"PROMOTION *PLUS*"
is an all-season job
at
WDSU



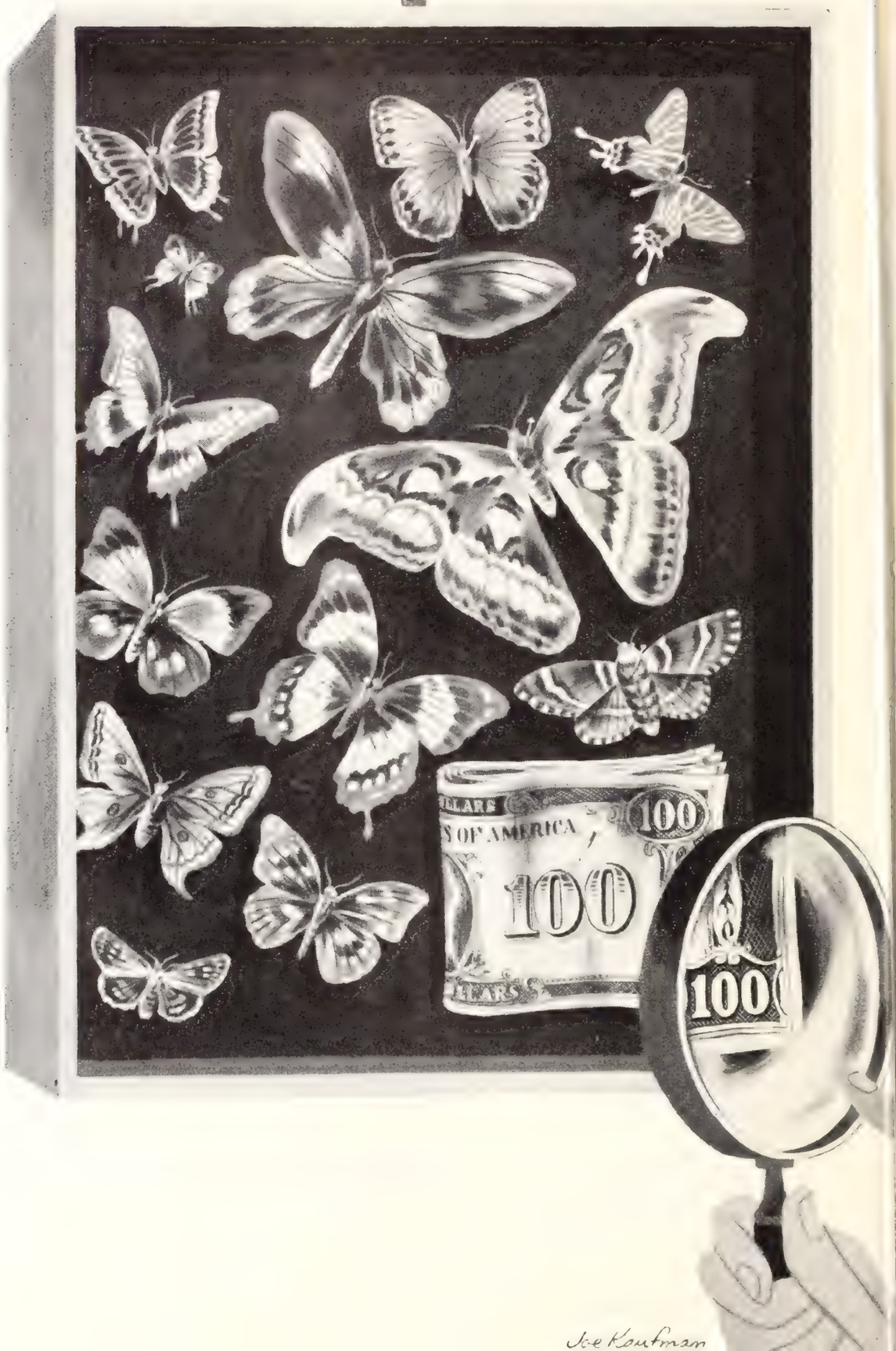

• "Summer Selling" at WDSU includes all the powerful impact of our famous Promotion Plus packages. Every day, every week, every month all year 'round . . . sponsors get results from this well-planned, continuing compaign.

NO OTHER NEW ORLEANS STATION OFFERS PROMOTION "PLUS"

• Write, Wire or Phone Your JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS

# *This summer.*




Source data on

Joe Kaufman

# . COLLECT!

You can net a real fortune in KMOX-land. For Summertime in KMOX's 73-county territory is a wonderful time to *collect!*

COLLECT SALES. Spending soars to more than $800,000,000 in the Summer... *just as high as it does every other season!* Because business keeps humming along, with 700,000 employed. (St. Louis, 8th in population, ranks 6th in industry!) What's more, every Summer 3,000,000 visitors swarm into famed Ozark vacation spots (most of them in KMOX's primary area) and spend $200,000,000.

COLLECT LISTENERS, TOO. Because the air is full of listeners. KMOX's average Monday-Friday daytime rating during the Summer is just as high as the average for other months... a whopping 7.5!

In short, your customers in KMOX-land *listen* just as much and *buy* just as much during the Summer as they do the rest of the year. To catch them and *collect,* stay on 50,000-watt KMOX.

For the complete Summer story, call or write...

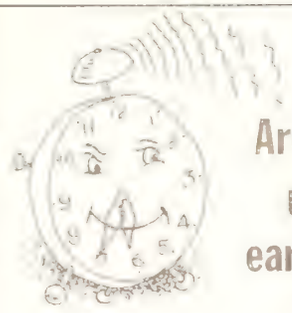
*"The Voice of St. Louis"*

**KMOX**

*Represented by Radio Sales*

*50,000 watts • CBS*





Are you up as early as your prospects?

IN RICHMOND, VA. YOU CAN GET THEM UP IN THAT HAPPY BUYING MOOD WITH

WRNL



Fred Hazeltine does it with his "Haseltunes from Hazeltine" on the "Alarm Clock Club." Here's an early AM show . . . 6:35 to 8:00 . . . that Richmonders are really ravin' about. In fact unsolicited response has been phenomenal. That means morning listening's swell on WRNL. The Ready-to-Buy Richmond Audience has the "Alarm Clock Club" listening habit! Start your ad day off right with spots on the greatest show to get up to in years.

Remember . . . there's more SELL on . . .

WRNL

5000 WATTS 910 KC
*Day & Night*
NON-DIRECTIONAL
*(daytime)*
ABC AFFILIATE
RICHMOND, VIRGINIA



EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES

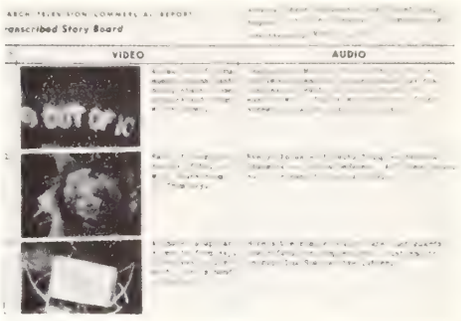

# roundup



This SPONSOR department features capsuled reports o broadcast advertising significance culled from all seg ments of the industry. Contributions are welcomed.

## *New method makes study of TV commercials easier*

The study of printed media has been relatively easy over the years because each ad is a permanent record. But the study of a TV commercial after it has been fleetingly viewed is something else again. But a new method devised by Daniel Starch and Staff now gives research and creative people a complete permanent record of video commercials for analysis and study.




Starch board helps analyze TV commercials

Prior to development of the Starch method, TV commercials could be analyzed by filming the commercial and, as in radio, transcribing the audio portion. But the Starch system offers a completely transcribed story board—with an accompanying analysis of picture and dialogue.

The idea grew out of Starch's kinescope recordings made in connection with their continuing television research program. The new package features an analysis of over 55 major elements in the commercial and the interrelation of these elements including the extent to which the commercial becomes an integral part of the program.

The analysis includes these factors: manner or approach used to deliver commercial (by on-screen person, off-screen person, or by delivery not directed to the viewing audience); appearance of sales points; number of brand name mentions; special effects; music; number, length of scenes, etc.

These elements are detailed on a time line chart. Story board transcriptions are set up in the usual style with video on the left and audio on the right of an 8½ x 11 sheet.

The video consists of stills from the commercial, along with a running commentary so that an exact understanding and interpretation is possible.

Jack Boyle, Starch TV director, says: "Writer-producers usually don't even know what's in the commercials they themselves produce, much less knowing what makes up other commercials they may or may not have seen on TV.

"With the transcribed story board and analysis, buyers of the service can even arrange for actual screening at their own office of the complete commercial recording." ★ ★ ★

## *KBKR wins Oregon Advertising Club award*

Radio advertising needn't be expensive to be effective. KBKR in Baker, Oregon, proved that recently by winning the highest merit certificate in the MacWilkins Memorial Advertising Award competition. The award, given annually by the Oregon Advertising Club, marked the first won by a 100% radio campaign.

Entered in the $1,000 to $5,000 budget classification, the air campaign conducted for Levinger's Rexall drug store in Baker included *The Rexall House Party* (two half hour giveway shows); *Let's Visit Rexall* (a 15-minute remote from the store featuring a discussion by proprietor Levinger on the latest drug products); *Letters to Santa* (programing prior to Christmas, featuring letters written by children); announcements all year 'round to feature special daily sales (Mother's Day, Easter, one-cent and anniversary). The pay-off: sales gross for Levinger's Rexall exceeds the gross of all eight other drug stores in the area. ★ ★ ★

### *No sales hiatus for peanut brittle after air campaign*

Peanut brittle is generally not eaten in the summertime; it's not stocked by retailers, and never advertised during the hot weather months. But last summer a new-type hermetically sealed package, and *Kate Smith Sings* on WOR Wednesday and Friday radically altered this situation for the Sophie



Kate Smith stars as confectionery saleswoman

Mae Candy Corporation.

On the strength of this new-type package, the firm obtained sample orders from the A & P and Acme Food chains. The Kate Smith show was intended to move small stocks of peanut brittle and lay the groundwork for larger fall orders. The sponsor also believed that promotion of his not-too-well known candy brand by a nationally known personality like Miss Smith would stimulate business.

The immediate results were startlingly successful. Within two weeks after the air campaign began ($680 weekly expenditure), supermarket shelves in the chains carrying the package had been almost emptied. By 10 May, more orders had been received than during the entire month of April. And sales continued at a high level through May, June, and July.

To meet this unanticipated demand, plant facilities in Irvington, N. J., have been tripled, and a new plant in Atlanta, Ga., is in operation. Retail distribution for Sophie Mae Peanut Brittle is keeping pace, with Safeway Stores and First National Stores stocking the product, in addition to many independent grocers who hadn't handled the confectionery before. ★ ★ ★

### *Restaurant's radio messages whet listener appetites*

It was Christmas Day in Washington and the Water Gate Inn faced a serious problem. Operating on a reservations-only basis that day, the inn had received only 70 customer calls by 10:00 a.m.

Owner-manager Marjory Hendricks, knowing many Washingtonians would be having dinner away from home, decided on a single one-minute announcement on WTOP, CBS affiliate in the capital.

A $40 commercial was aired at 1:45 p.m. Within half an hour, the inn received 13 calls from people who mentioned the announcement while making their dinner reservations. Before the day was over, the restaurant served 350 people and, with space permitting, would have catered to more.

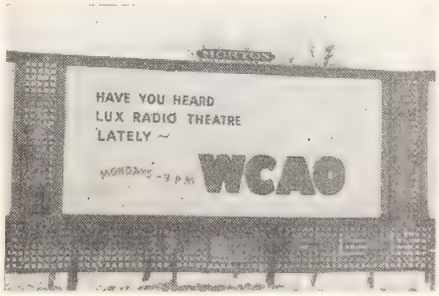
Now Marjory Hendricks uses Saturday night announcements on WTOP regularly. Recently, when a Valentine's Day party was advertised, results again were outstanding. Many of the inn's guests that day were strangers in Washington lured by the air ads. ★ ★ ★

### *Briefly . . .*

An actual $25,000 house is being built before TV cameras in a new type of video show on KLAC-TV, Hollywood. Sponsored by the Concrete Masonry Manufacturing Association, construction on the house was started with the cameras televiewing the scene. The 26-week sponsorship now in progress will feature the comments of program guests while the house is being constructed on a 100 by 300 lot.

* * *

WCAO's billboard posters in choice Baltimore locations will aid in promoting 20 outstanding CBS nighttime shows. Posters will promote *Gene*




Billboards help to intensify WCAO listenership

*Autry, Suspense* and *My Friend Irma* among others, and it's estimated an average of more than 1,000,000 impressions daily will be made by the billboard displays.


# Dave

Dave Campbell's "Sportsfolio Serenade" on WAPI is the most listened-to sports show in Birmingham ...with a 35% share of the audience in its time period, according to the most recent Pulse.*

# Campbell's

Campbell's had more than eleven years of all-sports experience behind him, including major league play-by-play announcing. So it's not at all surprising he's Birmingham's top-rated sportscaster.

# Leading

Leading off each show with five minutes of sports headlines, Dave spins a record or two, gives last-minute scores, interviews local and visiting sports celebrities in a fast-moving quarter-hour.

# the

The show goes on each night, Monday through Saturday, from 10:15 to 10:30 p.m.—one of the choice evening time periods in Birmingham, following fifteen minutes of CBS and local news.

# League

League-leader Dave Campbell on WAPI is a hot availability right *now*, with baseball in the air again. If you'd like him to go to bat for your product, just call the nearest Radio Sales office or...

*Jan.-Feb. 1951

# WAPI

**"The Voice of Alabama"**
**CBS in Birmingham**
**Represented by Radio Sales**

DAYTIME
28%
SETS IN USE!
WTVJ
CHANNEL 4 MIAMI
Full Coverage of
SOUTH FLORIDA
Includes
S. Palm Beach County
Ft. Lauderdale
Hollywood
and Greater Miami
WTVJ
CHANNEL 4 MIAMI
BY A
FULL TIME
TELEVISION
STATION
9 A.M. 'TIL 1 A.M.
CHANNEL 4 MIAMI
WTVJ
REPRESENTED BY
FREE & PETERS

## TV GOOD SUMMER BUY

(*Continued from page* 59)

The averages just mentioned, however, tend to mask another important fact about warm-weather televiewing. Despite an over-all stability in ratings from season to season, some individual shows fluctuate sharply. Program quality and competition are no respecters of the calendar. For example, a program whose appeal didn't build a sizable audience of steady viewers last year dropped from a summertime high of 20.7 to a mid-winter low of 8.2. A good musical show dropped several points from its summer rating when tough fall competition returned.

Only one marked rating change appears to have been seasonal: a top kids' show whose modest 9.8 August rating jumped to 22.1 by the following December. Presumably, its small-fry audience had gone back to school-day routine with the coming of fall.

The obvious conclusions to be drawn from a study of ratings is that "good" programs will maintain their audience practically undiminished. The other shows, whose main virtue is their low talent cost, cannot expect to do as well. True, if the general quality of summertime TV programs is lower, no individual show is at a competitive disadvantage. But no experienced advertiser believes in the "something for nothing" illusion. The better your program, the larger your audience and the more likely you are to keep it for 52 weeks.

It's the preponderance of small-budget summer productions that probably accounts for much of the drop in total listening during June, July, and August. This was the daily viewing trend for various months in 1950, according to A. C. Nielsen:

| | |
|---|---|
| May | 4.06 hours per home per day |
| June | 3.80 hours per home per day |
| July | 3.73 hours per home per day |
| August | 3.57 hours per home per day |
| September | 4.34 hours per home per day |

The mid-summer drop in total viewing is undoubtedly explained, in part, by the greater attraction of other warm-weather activities. But the fact that high-quality shows keep their audience almost without loss indicates that TV *can* compete successfully if programing is good enough. Even the lowest point, in August, shows 3.57 hours of viewing per day—hardly a negligible amount.

An Elmo Roper survey made in August 1950 indicates clearly what a

NITETIME
67%
SETS IN USE!
WTVJ
CHANNEL 4 MIAMI
Full Coverage of
SOUTH FLORIDA
Includes
S. Palm Beach County
Ft. Lauderdale
Hollywood
and Greater Miami
WTVJ
CHANNEL 4 MIAMI
BY A
FULL TIME
TELEVISION
STATION
9 A.M. 'TIL 1 A.M.
CHANNEL 4 MIAMI
WTVJ
REPRESENTED BY
FREE & PETERS

# There's no summer hiatus on WCAU!

**Summer daytime ratings on WCAU are just as high as they are all during the rest of the year because 90% of the people who live within WCAU's 53 BMB counties never leave the WCAU coverage area when they go on vacation.***

***For your ticket to new summer sales, watch for the WCAU campaign:***

**At Home or Away**

**they never leave "WCAUSA"**

WCAU

**The Philadelphia Bulletin Station**

**CBS affiliate, 50,000 watts**

**Represented by Radio Sales**

**New Jersey, Delaware and Maryland shores; Poconos; Upper Chesapeake; New Jersey and Pennsylvania lake resorts.*

EXCLUSIVELY LANG-WORTH



**SHEP FIELDS**
*ippling Rhythm in a ffany setting — a glori- cation of dance music.*

EXCLUSIVELY LANG-WORTH



**TITO GUIZAR**
*Colorful interpretations of his native songs from South of the Border.*

EXCLUSIVELY LANG-WORTH



**CONNIE HAINES**
*Songs in the inimitable Haines' manner. Backed by Russ Case Orchestra.*

EXCLUSIVELY LANG-WORTH



**CARLOS RAMIREZ**
*Internationally popular baritone — MGM, La Scala, radio, television.*

EXCLUSIVELY LANG-WORTH



**FRANKIE CARLE**
*"The Golden Touch deftly applied to pop dan tunes and piano solo*

CLUSIVELY LANG-WORTH



**THE 4 KNIGHTS**
*adio's most versatile 'egro group — pops, pirituals, rock-rhythm.*

EXCLUSIVELY LANG-WORTH



**EVALYN TYNER**
*"The First Lady of the Piano." Classics in jazz and jazz classics.*

EXCLUSIVELY LANG-WORTH



**JACK LAWRENCE**
*One of America's leading songwriters in an informal vocal recital.*

EXCLUSIVELY LANG-WORTH



**RAY ANTHONY**
*Dancing America hails new star — full-throated melody and a solid beat.*

EXCLUSIVELY LANG-WORTH



**PATTI PAGE**
*"That Singing Rage, Miss Patti Page" — song stylist in the modern mode.*

CLUSIVELY LANG-WORTH



**RED NICHOLS**
*uthentic Dixie interreted by "Red Nichols nd His Five Pennies."*

EXCLUSIVELY LANG-WORTH



**TONY PASTOR**
*Tony, with Rosemary Clooney and a solid band — music that satisfies.*

EXCLUSIVELY LANG-WORTH



**EUGENIE BAIRD**
*Paul Whiteman's protege presented in popular song hits with D'Artega.*

EXCLUSIVELY LANG-WORTH



**THE AIRLANE TRIO**
*Hammond, accordion, guitar — memory tunes, novelties, standard pops.*

EXCLUSIVELY LANG-WORTH



**RUSS CASE**
*Conductor: The Russ Case Orchestra. Pop standards in concert dance.*

CLUSIVELY LANG-WORTH



**LENNY HERMAN**
*he Mightiest Little Band the Land" — homeuns, novelties, pops.*

EXCLUSIVELY LANG-WORTH



**DICK BROWN**
*Good looks and a way with a song—romantic portraits in melody.*

EXCLUSIVELY LANG-WORTH EXCLUSIVELY LANG-WORTH



**THE RIDERS OF THE PURPLE SAGE**
*Foy Willing and his singing Riders occupy the top rung of Western popularity ladder — motion pictures, radio and television.*

EXCLUSIVELY LANG-WORTH



**JACK SHAINDLIN**
*Director, The Silver Strings—March of Time and motion pictures.*

CLUSIVELY LANG-WORTH



**HENRY JEROME**
*parkling instrumentals nd vocals tailored for leasant listening.*

EXCLUSIVELY LANG-WORTH



**TEDDY POWELL**
*New sound and concep- tion—the current vogue in dancing-listening music.*

EXCLUSIVELY LANG-WORTH



**HENRY BUSSE**
*The Ol' Master of muted horn and shuffle rhythm leads his greatest band.*

EXCLUSIVELY LANG-WORTH



**BLUE BARRON**
*Buoyant, rhythmic presentations of "Music of Yesterday and Today."*

EXCLUSIVELY LANG-WORTH



**CHUCK FOSTER**
*"Music in the Foster Fashion" is synonymous with rhythm that pleases.*

EXCLUSIVELY LANG-WORTH EXCLUSIVELY LANG-WORTH



**THE EMILE COTE GLEE CLUB**
*Radio's leading male singing group — 300 songs. Emile Cote also directs The Cavalcade Chorus, Chapel Choir and L-W Choristers.*

EXCLUSIVELY LANG-WORTH



**ALLAN JONES**
*International singing star of Broadway, Hollywood and Concert Stage.*

EXCLUSIVELY LANG-WORTH



**D'ARTEGA**
*Conductor: "Cavalcade of Music" and Lang-Worth's Symphony Orchestra.*

EXCLUSIVELY LANG-WOR



**VAUGHN MONRO**
*America's No. 1 dan band — starred in pi tures, radio, televisio*

# THANKS

Thanks for spinning our Lang-Worth transcriptions.

We try to make them sound like live broadcasts because we believe you want them that way. We consider radio the world's most potent exploitation medium and we want you to use our Lang-Worth transcriptions more and more and more — that's good for you and good for us!

Sorry, we can't come to the Convention . . . gotta make that buck! We asked Lang-Worth to do the honors for us. So drop in at their suite and receive our appreciation for your cooperation in spinning our Lang-Worth platters.

**THE LANG-WORTH ARTISTS**
**SUITE 512A-513A**
**HOTEL STEVENS, CHICAGO, ILL.**

**LANG-WORTH**
**FEATURE PROGRAMS, Inc.**
113 WEST 57th STREET, NEW YORK 19, N. Y.
*Network Calibre Programs at Local Station Cost*

EXCLUSIVELY LANG-WORTH



**ALAN DALE**
*America's favorite heartthrob among this season's singing stars.*

EXCLUSIVELY LANG-WOR



**TONI ARDEN**
*From cradle to stard "our Toni," a Lang-Wo exclusive all the w*

EXCLUSIVELY LANG-WORTH EXCLUSIVELY LANG-WOR



**THE GAY BLAZERS**
*Close-harmony "bathos ballads" and Gay Nineties novelties—songs from Yesterday's Hit Parade, sung with tears or boisterous gusto.*

EXCLUSIVELY LANG-WORTH



**JUANITA HALL**
*"Bloody Mary of South Pacific" — dynamic personality projected in song.*

EXCLUSIVELY LANG-WORTH



**JOHNNY THOMPSON**
*Romantic baritone — unusual stylings of pop ballads and standard songs.*

EXCLUSIVELY LANG-WOR



**ELTON BRITT**
*Top favorite with hi billy fans—motion p tures, radio, televisio*

EXCLUSIVELY



**COUNT BASIE**
*The "One O'Clock Jump" man with Thelma Carpenter and all the Basie boys.*

EXCLUSIVELY LANG-WORTH



**THE SUNSHINE BOYS**
*World's leading exponents of revival hymns and rhythm spirituals. Known throughout America via motion pictures, radio and personal appearances.*

EXCLUSIVELY LANG-WORTH



**DEAN HUDSON**
*Down South they say "Dean's music is refreshin' as a mint julep!"*

EXCLUSIVELY LANG-WOR



**AL TRACE**
*Toe-tapping rhythr rib-tickling melody ar corn—in one packag*

strong hold the televiewing habit has on TV set owners. Roper asked: "On weekdays, what one or two things would you say you most often do in your leisure time after supper?" Television owners answered this way.

| | |
|---|---|
| [illegible] | 73.7% |
| [illegible] | 14.5% |
| [illegible] | 21.3% |
| [illegible]ound and talk | 10.9% |
| [illegible] free entertainment (visit, | |
| [illegible] | 11.6% |

All the rest (work, movies, sports, rest, "others") were each less than 10%. Total adds up to over 100% because people mentioned several activities during an evening.

If last summer's experience was encouraging for TV advertisers, the coming season promises to be even better. Set ownership continues to climb steadily; each month adds hundreds of thousands of new viewers intrigued by the novelty of TV. Last summer's 7,000,000 television homes has become 12,000,000. This is what NBC's Sales Planning & Research Department predicts for the coming months:

| | |
|---|---|
| 1 June 1951 | 13,100,000 sets |
| 1 July 1951 | 13,600,000 |
| 1 August 1951 | 13,800,000 |
| 1 September 1951 | 14,000,000 |

By the end of next summer, an advertiser's potential audience will be twice what it was last summer!

Not only does a vacationing sponsor lose out on this mounting audience "bonus," he risks losing a prime time slot, a good share of his loyal audience, and possibly some of the single-station markets in his network line-up. It's hardly necessary to point out that time on television is at a premium. As for building a steady audience, even good shows take several months to recapture their spring ratings — the money saved by taking a hiatus is thus partly imaginary. Obviously, if a program loses part of its audience, the advertiser's cost-per-thousand mounts —he's getting fewer people for the same outlay. Therefore, by taking a summer hiatus, a sponsor saves on his ad budget during those months, but takes a cut in effectiveness during the following fall months until his show builds back to its pre-summer level.

Then, too, network stations are only too happy to take local business if no network shows are offered; local business pays more. In single-station markets such local sponsorship is especially plentiful. Come fall the old problem of clearing time would again become a problem, especially in certain periods which are not part of network option time.

The networks point out that slots left by vacationing sponsors will be ideal testing grounds for the new advertiser with a low-cost production. Some of these slots have been heavily built up by top-rated shows like Milton Berle (Tuesday 8:00 to 9:00 p.m.); the habit should persist for a while, say the nets.

Recognizing the financial roots of many hiatuses, the networks customarily work out some kind of budget-stretching inducement to keep advertisers on through summer. Here's a brief rundown of what each TV net is offering:

*CBS-TV:* Besides the standard 10% discount against time charges which all 52-week CBS-TV clients get, they will be given another 10% time discount for the eight summer weeks. According to the network, this means that a summer advertiser gets eight weeks of telecasting for the usual cost of less than three weeks.

In addition to the time discount, which will be absorbed by CBS-TV, the net is offering a reduction in production costs amounting to one-third. High-budget shows will thereby get a better break than lower-cost ones. Pre-


Star-Studded Setting
For Your TV Spot




WBNS-TV Columbus

Participation program 6:00 to 6:30 p. m.

Here's top show talent . . . a variety half-hour of big name acts from the Snader Telescription Library. Patricia Morison, Peggy Lee, King Cole Trio, Lionel Hampton and dozens of other stars are featured in 3¼ minute movies of singing, dancing, musical novelty acts for TV production.

Put the spotlight on your sales message with this outstanding WBNS-TV participation program. Or, let us custom build your own show from the Snader Telescription Library of top-quality acts offered exclusively in Columbus over WBNS-TV.



WBNS-TV COLUMBUS, OHIO
Channel 10
CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street



# *WTVR will make your summer sunnier in Virginia*

This summer will be an especially good time to cultivate the enthusiastic Richmond television audience. For one thing, you will have established your niche in the WTVR fall schedule (last September 76 advertisers were disappointed because the schedule couldn't accommodate them). For another, WTVR, *the South's first television station*, covers its market alone. BLAIR-TV will give you some more common-sense facts and figures.

**WTVR**




**TV**

**Havens & Martin Stations are the *only* complete broadcasting institutions in Virginia. Pioneer NBC outlets for Virginia's first market. Represented nationally by John Blair & Company.**

famous firsts in TV

*In 1884 Paul Nipkow invented the television scanning disc and thus began the history of television.*

★

*Blair-TV Inc. was the first exclusive representative of television stations. The first company to recognize and act on the television stations' real need for hard hitting, single minded, exclusive representation.*

BLAIR TV INC.

REPRESENTING

| | |
|---|---|
| Birmingham | WBRC-TV |
| Columbus | WBNS-TV |
| Hollywood | KTTV |
| New Orleans | WDSU-TV |
| Omaha | WOW-TV |
| Richmond | WTVR |
| Salt Lake City | KDYL-TV |
| Seattle | KING-TV |


sumably this move is aimed at keeping quality up on CBS-TV summer programs. A network executive points out that a high-budget advertiser can make out better with the percentage reduction offered by CBS than he can with the flat allowance given by NBC.

*NBC-TV:* Last year NBC stations took a time charge cut as an inducement to summer advertisers. This summer's incentive plan calls for the network to make "contributions" to a sponsor's production costs. Class A time users will get varying amounts, depending on the length of their show. While specific contributions are still considered confidential, reliable sources peg the contributions at $4,000 for an hour show, $2,000 for a half-hour show, and $1,000 for a 15-minute one.

NBC-TV's hiatus plan is intended to give veteran sponsors a chance to take a summer break, yet retain hard-won time slots. This is how it works:

1. A sponsor using Class A time may take a maximum of eight weeks hiatus without charge—provided he signs for a 13-week resumption schedule in the fall.
2. The Class A sponsor may take up to five more weeks if he pays the regular station time rates during these weeks. If the net sells these five weeks to another advertiser (which it intends to do, if possible), the regular client need not pay for them. In other words, the network will not collect twice for the same time.
3. Class B and C time users get no free intervals. To take an eight-week hiatus, they give the network a written cancellation 60 days before the last program. At the same time, the class B or C advertiser must enter a firm order for 13 weeks, to start when the hiatus ends.

*DuMont:* According to DuMont executives, the network is offering its advertisers no financial inducements to stay on through the summer. It reports firm committments from all its present advertisers—with the exception of Madison Square Garden sports sponsors on Saturday night. These include Eversharp, Chesebrough Manufacturing, U. S. Army & Air Force.

*ABC:* Lower-priced than the other nets to start, ABC-TV will also offer a special summer rate to discourage hiatuses. The network expects to keep most of its advertisers through summer; eight are set to stay on, only two will go off.

It's still too early to say for sure what this summer's program picture will be like. In general, high-budget shows will take a hiatus, as in past seasons, to save money and give stars a much-needed rest. Indications are that the following programs will take five, eight, or 13-week breaks: *Your Hit Parade, Lucky Strike Theatre* (Robert Montgomery), *Arthur Godfrey's Talent Scouts, Billy Rose Show, Lux Video Theatre, Saturday Night at the Garden.*

The following shows, on the other hand, are expected to remain on: *Ellery Queen, Twenty Questions, Voice of Firestone, Hollywood Star Playhouse, Armstrong Circle Theatre, Stop the Music, Super Circus, Paul Whiteman Revue, Arthur Murray Show, Blind Date, Captain Video, Showtime U.S.A., Cavalcade of Bands, Space Cadet, The Plainclothesman, Break the Bank.*

Replacements for the programs going off are still in the planning stage at this writing. NBC-TV is the only one of the four television networks so far, to offer advertisers concrete sum-




*that "extra touch"*

**As producers of TV film spots, we feel that part of our job is to provide that "extra touch".**

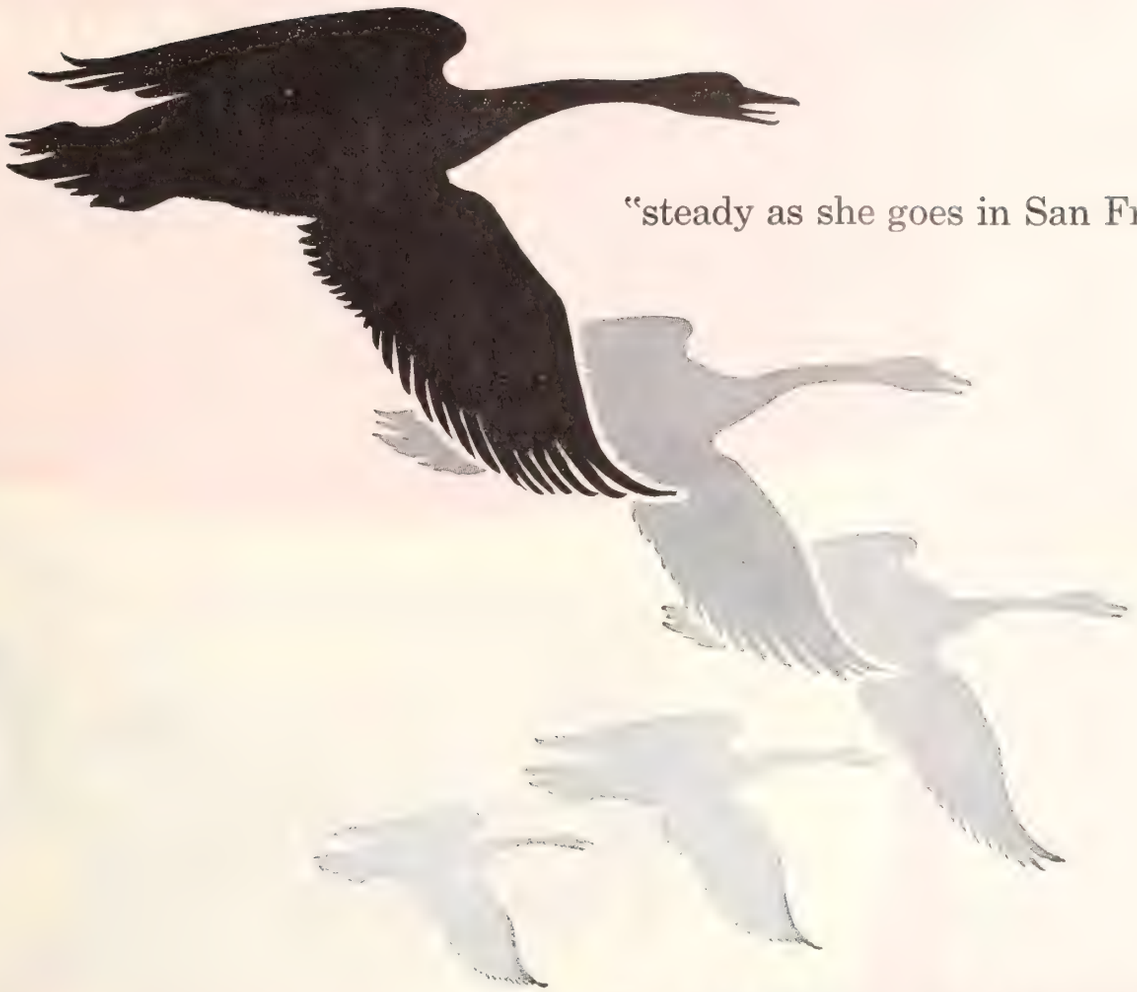
**In a recent spot for Brisacher Wheeler & Staff, the script called for a "still" of the product. Feeling that this might be static, production and agency heads worked out the above effect of suds in motion.**

**That "extra touch" was worth our effort . . . the client was pleased. We'll please you, too . . . *try us!***

TVads INCORPORATED

*3839 Wilshire Boulevard, Los Angeles DUnkirk 8-1323*

*A Doria Balli Enterprise*



"steady as she goes in San Francisco"

# 5 MONTHS IN-A-ROW

(OCT., NOV., DEC., '50—JAN., FEB., '51)

PULSE reports San Francisco Bay area televiewing "steady as she goes"—

KRON-TV carried more once-a-week and multi-weekly programs with largest share of audience than the other two San Francisco stations combined . . .

HOW'S THAT FOR PROOF

**FLASH!** Rorabaugh report, Feb. issue, shows KRON-TV leads the other two San Francisco TV stations in number of local, national, network and total sponsors!

KRON TV
SAN FRANCISCO CHRONICLE · NBC AFFILIATE
SELL MORE ON CHANNEL 4

PUTS MORE EYES ON SPOTS

Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco

# ANOTHER SMASHING 1st.... FOR WORLD-Affiliates!

## SOLO!

### "STEAMBOAT JAMBOREE"

Starring Cap'n Lanny Ross

| | |
|---|---|
| WDSU | New Orleans, La. **L. Read,** Com'l. Mgr. |
| KOLN | Lincoln, Neb. **J. R. Joynt,** Gen. Mgr. |
| WCVS | Springfield, Ill. **C. W. Neeld,** Mgr. |
| KOH | Reno, Nev. **Hewitt Kees,** Mgr. |
| WTOC | Savannah, Ga. **D. J. Bruce,** Prog. Dir. |
| KBKO | Bremerton, Wash. **Bob Gleason,** Prog. Dir. |
| WFBR | Baltimore, Md. **W. Dothard,** Loc. Sales Dir. |

## SOLO!

### "DICK HAYMES SHOW"

| | |
|---|---|
| KCRA | Sacramento, Cal. **John Dupell,** Com'l. |
| KENM | Portales, N. M. **James Deveny,** Mgr. |
| KMYR | Denver, Colo. **Gene Amole,** Prog. Dir. |
| WAZF | Yazoo City, Miss. **Guy Corley,** Mgr. |
| WBML | Macon, Ga. **Walter Graham,** Com'l. M |
| WCHV | Charlottesville, Va. **R. Sketchley,** Prog |
| WCAX | Burlington, Vt. **John D. Swan,** Mgr. |

## WORLD brings you an

# Robert M

Starring in a brilliant new series

# "FREEDOM IS OUR BUSINESS"

Dramatizing great moments for freedom throughout the ag and throughout the world . . . expressed in the lives a writings of great men of government, literature and scien

ROBERT MONTGOMERY, outstand American, is one of the most suc personalities in the entertainment wo Star of over 42 top-rated movies, h also one of radio and TV's grea actors and commentators. Director producer of outstanding merit, Fo Montgomery is indeed a great ad to the WORLD parade of stars

## SOLO!

### TIME SIGNAL JINGLES

| | |
|---|---|
| KBKR | Baker, Ore. **Kenneth Holden,** Prog. Dir. |
| KIXL | Dallas, Tex. **Charles Payne,** Prog. Dir. |
| KOTA | Rapid City, S. D. **Robert J. Dean,** Pres. |
| WAGF | Dothan, Ala. **Fred C. Moseley,** Com'l. Mgr. |
| WBUD | Morrisville, Pa. **Frederick Walker,** Prod. Dir. |
| WCOM | Parkersburg, W. Va. **R. Cotterman,** Gen. Mgr. |
| WCTW | New Castle, Ind. **Edwin Ogborne,** Sta. Mgr. |

## SOLO!

### MUSICAL WEATHER JINGLES

| | |
|---|---|
| WFNS | Burlington, N. C. **John C. Hanner,** Gen. Mgr. |
| KNPT | New Port, Ore. **Joe Kortman,** Com'l. Mgr. |
| WCTC | New Brunswick, N. J. **Robert Bell,** Com'l. Mgr. |
| WBRU | FM Aurora, Ill. **Robert Diller,** Gen. Mgr. |
| WOSH | Oshkosh, Wisc. **George Greeley,** Mgr. |
| WJEJ | Hagerstown, Md. **W. H. Paulsgrove,** Sta. Mgr. |
| WCIU | Columbia, Miss. **C. Newman, Jr.,** Ass't. Mgr. |

## SOLO!

### GIFT OCCASION JINGLES

| | |
|---|---|
| KRRV | Sherman, Tex. **Tom E. Spellman,** Prog. Dir. |
| WTIK | Durham, N. C. **Tom Mitchel,** Com'l. Mgr. |
| KPRK | Livingston, Mont. **P. B. McAdam,** Gen. Mgr. |
| WVJS | Owensboro, Ky. **J. Rutledge,** Ass't. Gen. Mgr. |
| KYAK | Yakima, Wash. **Gordon Allen,** Com'l. Mgr. |
| WTXL | W. Springfield, Mass. **L. A. Reilly,** Gen. Mgr. |
| WKJG | Fort Wayne, Ind. **Calo Mahlock,** Prog. Dir. |

### TIME-BUYERS! ACCOUNT EXECUTIVES!

Your WORLD Affiliate station is your best bet for top quality shows locally. Check your WORLD station for the new Robert Montgomery show, "Steamboat Jamboree," the "Dick Haymes Show," "Forward America" and the "Lyn Murray Show." WORLD Commercial Jingles, another WBS special feature, include time and weather attention-getters and all manner of arresting sponsor-identifications for jewelers, furriers, automobile dealers, furniture stores, apparel shops and many more.

***WORLD STATIONS HAVE THE SHOWS, THE RATINGS, THE KNOW-HOW!***

## SOLD!

### "FORWARD AMERICA"
Starring Walter Houston

| | |
|---|---|
| S | Springfield, Mo. G. Pearson Ward, Mgr. |
| BJ | Roanoke, Va. John Harkrader, Com'l. Mgr. |
| AM | Miami, Fla. Harry Camp, Prom. Dir. |
| PT | Kingsport, Tenn. Paul L. Overbay, Prog. Dir. |
| OW | Albany, N. Y. Leo Rosen, Com'l. Mgr. |
| IL | Billings, Mont. Edward Yocum, Com'l. Mgr. |
| W | Oklahoma City, Okla. Rex Lester, Gen. Mgr. |

## SOLD!

### "LYN MURRAY SHOW"

| | |
|---|---|
| KEIO | Pocatello, Id. J. H. Schoonover, Com'l. Mgr. |
| KGLU | Safford, Ariz. Lester McBride, Prog. Dir. |
| WIRE | Indianapolis, Ind. D. C. Park, Com'l. Mgr. |
| KFBI | Wichita, Kan. Hale Bondurant, Gen. Mgr. |
| KRMD | Shreveport, La. Glenn Wilson, Mgr. |
| WSIC | Statesville, N. C. C. D. Melton, Com'l. Mgr. |
| WCSS | Amsterdam, N. Y. Ray Cheney, Prog. Dir. |

## SOLD!

### "HOMEMAKER HARMONIES"

| | |
|---|---|
| WJBF | Augusta, Ga. Steve Manderson, Com'l. Mgr. |
| KODI | Cody, Wyo. Mary Jean LeClere, Com'l. Mgr. |
| WWON | Woonsocket, R. I. Gene Rousseau, Prod. Dir. |
| WZIP | Covington, Ky. Lloyd Baldwin, Sta. Mgr. |
| WMBR | Jacksonville, Fla. R. Van Duzer, Prog. Dir. |
| WBBC | Flint, Mich. W. Eldon Garner, Gen. Mgr. |
| KUTA | Salt Lake City, Ut. John Schile, Com'l. Mgr. |

r great new star...

ntgomery



You'll be pleased!
You'll be proud!
You'll be rarin' to go!

★ ARTISTS
★ MUSIC
★ DRAMA
★ VARIETY

Musical direction
DAVID ROSE

Audition this great show at the N. A. B. Convention Room 501, Hotel Stevens!

## SOLD!

### COMMERCIAL JINGLES

| | |
|---|---|
| WOCB | W. Yarmouth, Mass. D. J. Shurtleff, Sta. Mgr. |
| KABC | San Antonio, Tex. Bill Michaels, Sta. Mgr. |
| WASK | Lafayette, Ind. A. E. Morehouse, Prod. Dir. |
| WREN | Topeka, Kans. Max Falkenstein, Prog. Mgr. |
| WIBX | Utica, N. Y. N. W. Cook, Com'l. Mgr. |
| KPFM | Portland, Ore. S. M. Goard, Pres. |
| WABB | Mobile, Ala. Dewey H. Long, Gen. Mgr. |

## SOLD!

### FEATURE PROGRAM SIGNATURES

TV Chicago, Ill. H. Dennewick, Com'l. Mgr.
Pittsburgh, Pa. John Leban, Prod. Dir.
Nashua, N. H. Paul Keefe, Prog. Dir.
Charleston, S. C. Roland Weeks, Com'l. Mgr.
Montgomery, Ala. F. Monteleone, Prog. Dir.
Olympia, Wash. E. J. Holmberg, Prog. Dir.
Frederick, Okla. J. D. Jones, Jr., Com'l. Mgr.

# WORLD
## PROGRAM SERVICE

WORLD BROADCASTING SYSTEM, INC.
488 Madison Avenue, New York 22, New York

mer replacement packages. Altogether there are 34 modestly-priced productions lined up. with average talent plus production tags of about $4,500 for a half-hour show. A few samples of the half-hour fare being offered: *Stars and Starters* (talent); *Ernie Kovacs* (comedy); *Laugh Time* (audience participation); *NBC Summer Theatre* (drama); *Fearless Fosdick* (juvenile); *Judge for Yourself* (panel); *Combat* (educational); *Melody Showcase* (variety); *John Cameron Swayze's Scrap Book* (interview); *Major League Magic* (baseball); *Vacation Wonderlands* (travel).

There are some indications from the other nets too, though none as concrete as the folder given NBC-TV salesmen to show around. DuMont, for example, has several dramatic programs planned, one a unique on-location telecast done live. Two musicals slated to originate in Chicago are also planned by DuMont.

CBS-TV has released no information on program plans for summer, but has said it does not intend repeating any packages showcased last summer which did not get into the sponsored column. ABC-TV, off to a slow start this spring, has nothing to report on program plans, sees little need to worry about replacements when it expects most of its advertisers to stay.

Sponsors of this summer's shows promise to be as diverse as last—in fact many will be the same companies. Autos, tires, cigarettes, drug products, cereals, home furnishings, food and the like sell just as well in summertime as any other time. Some, like deodorants, ice cream, beer, cold soft drinks, and other warm-weather products, sell even better. ★ ★ ★


**It's**

**"TELEWAYS"**

**for**

**SUCCESSFUL Transcribed Shows**

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M.C.

MOON DREAMS
158 15-minute romantic musical programs

BARNYARD JAMBOREE
52 half hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

JOHN CHARLES THOMAS
156 15-minute shows with the King's Men singing hymns of all faiths

**OR**

**Custom-Built Transcribed Shows**

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.

8949 Sunset Boulevard, Hollywood 46, Calif.

CRestview 67238 • BRadshaw 21417


## TARTAN

(*Continued from page* 41)

junction with advertising—has played no small role in building Tartan's dominance in the suntan lotion field. It is no accident, therefore, that Kane—who was agency publicity manager when Tartan was first handled by Benton & Bowles, New York, in 1947—moved with the account when it was shifted to Tarcher in late 1949. At Tarcher, dynamic Kane now serves a unique double function: both as Tartan's publicity manager *and* account executive.

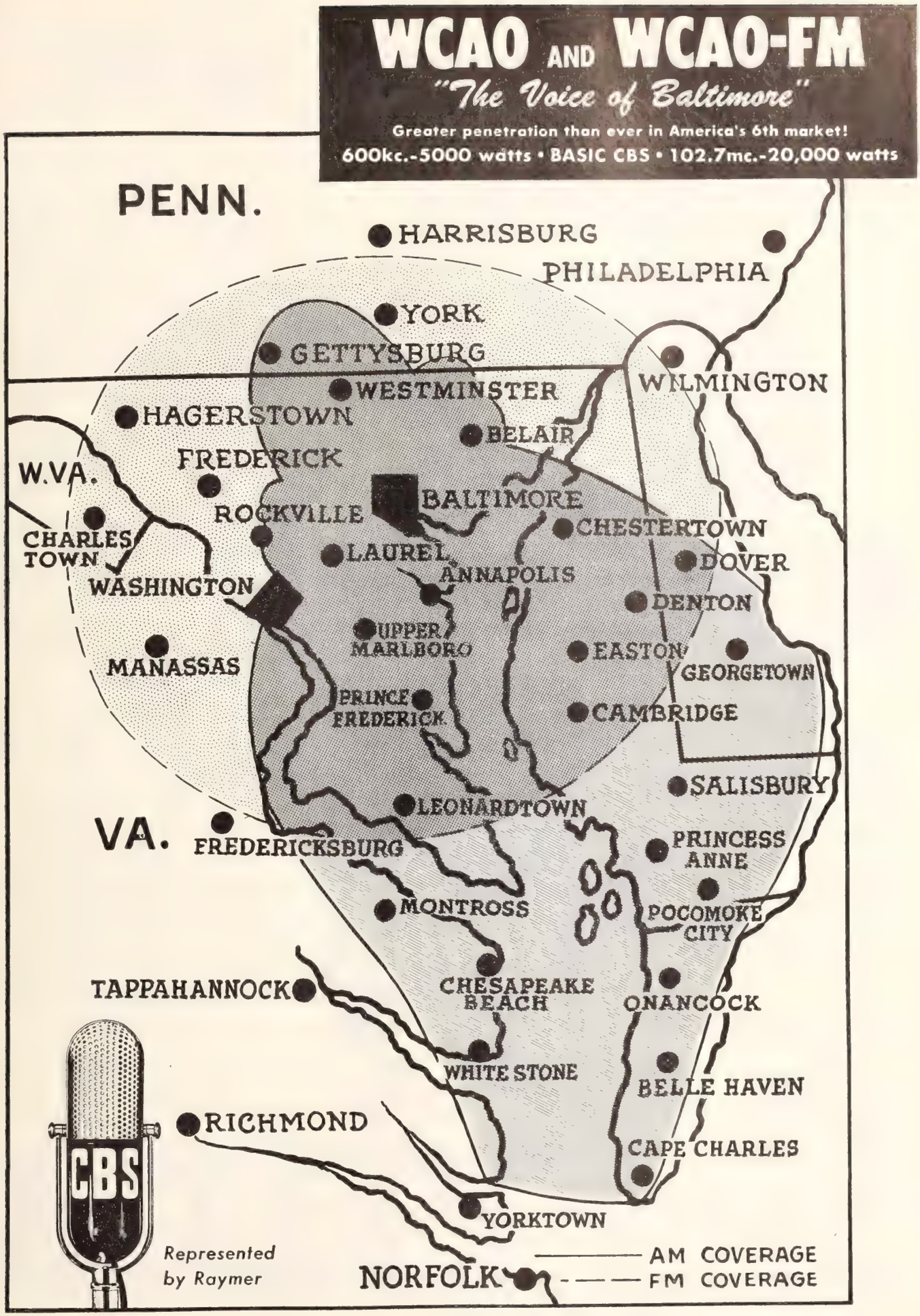
"A suntan lotion is a natural for strong promotion," says Kane. "And my policy is to use girls, girls, and more girls."

Kane is aware, though, of the danger that the overpowering presence of luscious wenches may detract from the selling virtues of the product itself. And that's where radio comes in.

The buxom Tartan Girls to be featured this summer in full-page ads in *Look*, *Collier's*, *Cosmopolitan*, *Seventeen*, *Modern Screen*, and *Today's Woman* may furnish the visual window trimmings, so to speak. But it's radio, with its audial power, that does the bulk of the hard nuts-and-bolts selling.

This thinking is reflected in the radio commercials, written by Charles Rabkin, Tarcher's copy director. He has prepared two kinds of announcements for the forthcoming June-July campaign. One kind is but eight seconds long, to be related to the daily weather report; it's a practical reminder for those setting out for the beach:

"9 a.m., Temperature 83. Enjoy


WCAO AND WCAO-FM
"The Voice of Baltimore"
Greater penetration than ever in America's 6th market!
600kc.-5000 watts • BASIC CBS • 102.7mc.-20,000 watts
PENN.
HARRISBURG
PHILADELPHIA
YORK
GETTYSBURG
WESTMINSTER
WILMINGTON
HAGERSTOWN
BELAIR
FREDERICK
W.VA.
BALTIMORE
ROCKVILLE
CHESTERTOWN
CHARLES TOWN
LAUREL
DOVER
ANNAPOLIS
WASHINGTON
DENTON
UPPER MARLBORO
EASTON
GEORGETOWN
MANASSAS
PRINCE FREDERICK
CAMBRIDGE
SALISBURY
LEONARDTOWN
VA.
FREDERICKSBURG
PRINCESS ANNE
MONTROSS
POCOMOKE CITY
TAPPAHANNOCK
CHESAPEAKE BEACH
ONANCOCK
WHITE STONE
BELLE HAVEN
RICHMOND
CAPE CHARLES
YORKTOWN
CBS
Represented by Raymer
NORFOLK
AM COVERAGE
FM COVERAGE




We Do This Every Day!

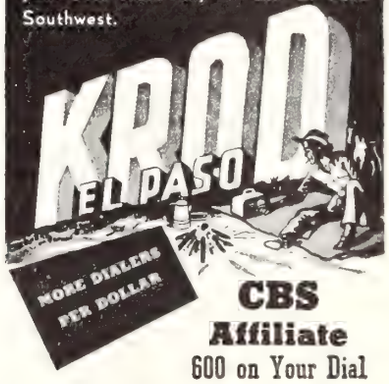
At KQV, it's a 24-hour-a-day job aggressively promoting in the right places for its advertisers. Carefully planned promotion — newspaper, dealer contests and special theater tie-ins — is one reason why our rating and our local and national billing are consistently high. Spot revenue-wise, KQV is among the top five Mutual stations of the nation.

WAD 2583

KQV PITTSBURGH'S AGGRESSIVE RADIO STATION
Basic Mutual Network · Natl. Reps. WEED & CO.

ask
JOHN BLAIR & CO.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG—AM
WCOD—FM
WTVR—TV
First Stations in Virginia

In town and country
CBS
. . . radio listeners eagerly await such programs as Jack Benny - Lux Theater - Arthur Godfrey - Edgar Bergen - Amos & Andy - Bing Crosby and scores of other big-name CBS Productions . . . This is a potent reason why KROD is your best radio buy in the El Paso Southwest.




CBS Affiliate
600 on Your Dial
5000 WATTS
Southwest Network
RODERICK BROADCASTING CORP.
Dorrance D. Roderick, Pres. — Val Lawrence, Vice-Pres. & Gen. Mgr.
REPRESENTED NATIONALLY BY THE O. L. TAYLOR COMPANY

the sun with Tartan—America's favorite suntan lotion. Greaseless, economical. T-A-R-T-A-N, Tartan!"

The other variety of sales message is one minute long; it gives a point-by-point listing of Tartan's manifold benefits:

"Now . . . *stay* in the sun, *play* in the sun, be *gay* in the sun . . . without fear of dangerous sunburn, painful blisters or ugly, peeling skin. Simply apply amazing Tartan Suntan Lotion . . . the wonderful, *tested* preparation that *filters* out almost 90% of the sun's burning rays, yet admits about 90% of the *tanning* rays. No wonder Tartan is America's favorite lotion. Tartan has been accepted by the Committee on Cosmetics of the American Medical Association.

"It contains no tannic acid or iodine to stain your skin . . . no messy oil or grease to make sand and dirt cling. It forms an invisible film on your skin that dries almost at once, gives you greater, longer-lasting protection. Don't depend on ineffective oils or greasy, unpleasant lotions. Look for the red-plaid label . . . insist on Tartan . . . T-A-R-T-A-N . . . the suntan lotion that lets you *tan, never* burn. Just use as directed. Tartan is sold at all drug stores. Buy a bottle *today*."

The timebuying presented several problems to Robert (Bob) Kelly, the agency radio/TV director. The most important is, and has been, getting the right availabilities during the short span of Tartan's campaign. Tartan's advertising manager, Donald Berry, has found it wisest to restrict the broadcasting to June and July for two reasons: (a) most people don't begin flocking en masse to beaches until the end of May, and (b) by August, they've already bought their supply of suntan lotion and hoard what they have left of it. Keeping this two-month restriction in mind, timebuyer Kelly has been generally concerned with these major points:

1. Time slotting—finding a program break or program adjacency adequate to the needs of the announcement, within those two months.

2. Daytime selections — since most people go bathing in the morning or early afternoon, daytime announcements are preferable to nighttime ones.

3. Coverage — stations in areas where there are plenty of beaches (like Florida) are preferable to those in regions devoid of beaches (like some

# Chicago Radio Strong Man

## *helps build Sales!*




**Bill Evans,** long-time morning* favorite of Chicago's tremendous army of music-and-chatter listeners, builds pulse for his program and sales for products in varied fields over WCFL, Chicago.

He can support another product or so—with sales messages delivered to tuned-in homes at rates as low as 48¢ per thousand. The Bill Evans show will really give you *strong sales support.* Check availabilities today! Contact George Isaac, WCFL—or your Bolling Company Representative.

**The night spotlight is on WCFL in 1951, too, with its exclusive broadcasts of Chicago White Sox night baseball.*

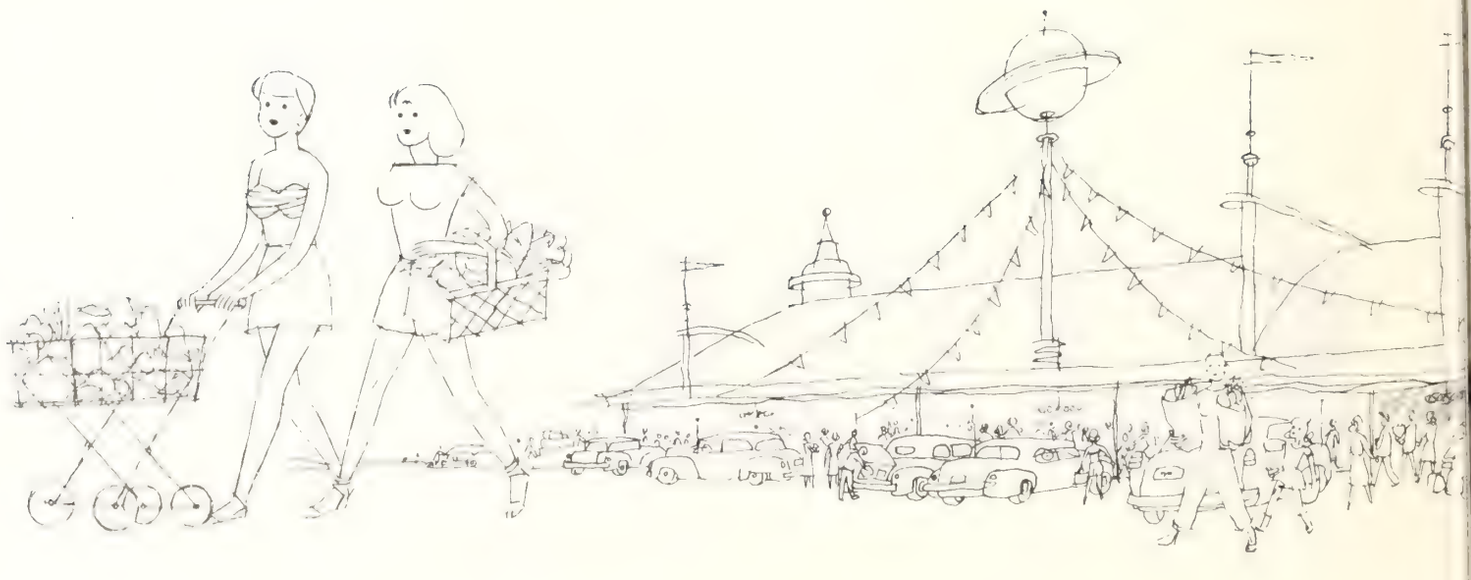
**WCFL**

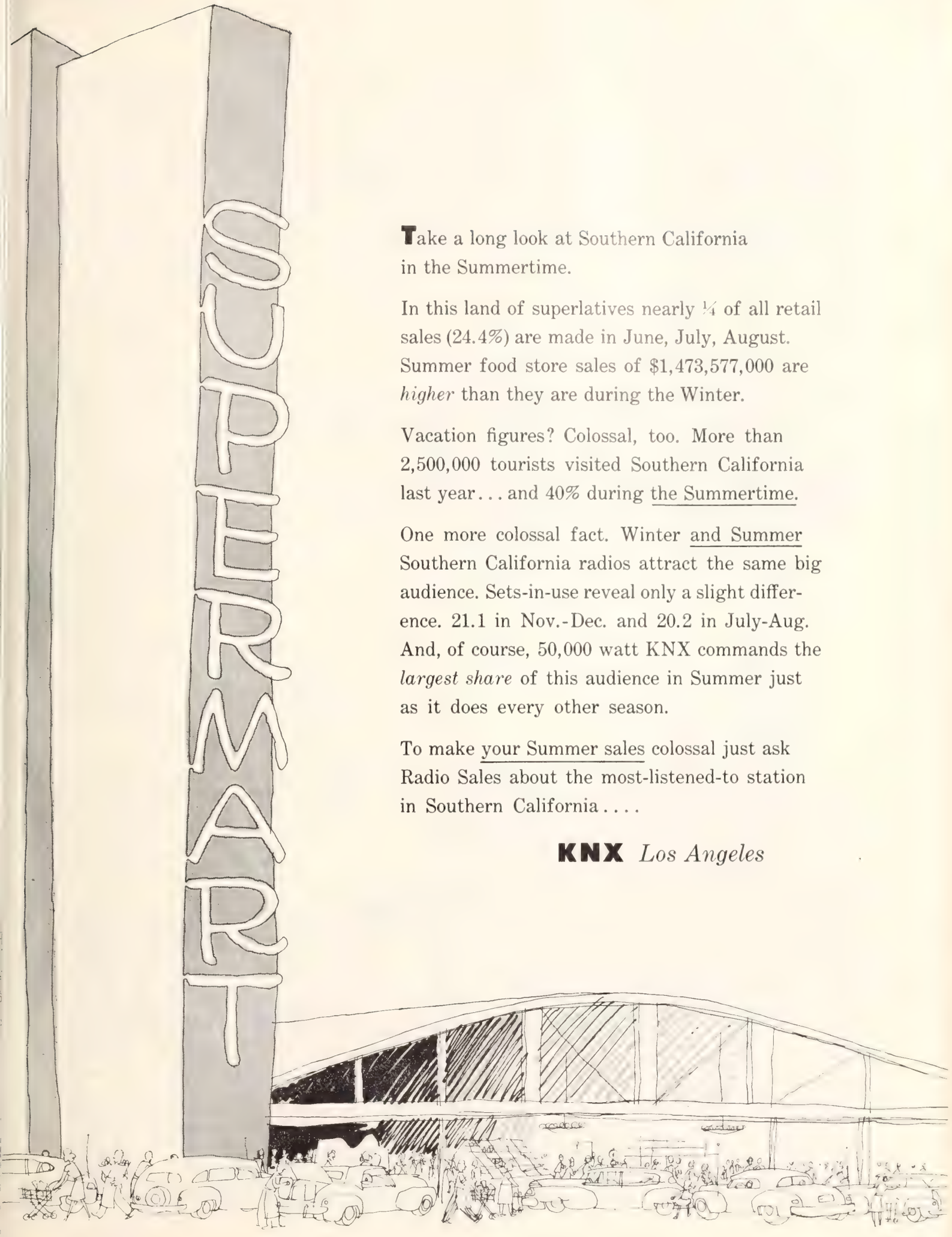
50,000 WATTS • 1000 ON THE DIAL

*The Voice of Labor*

666 Lake Shore Drive, Chicago, Ill.

# Summer is only colossal!






**T**ake a long look at Southern California in the Summertime.

In this land of superlatives nearly ¼ of all retail sales (24.4%) are made in June, July, August. Summer food store sales of $1,473,577,000 are *higher* than they are during the Winter.

Vacation figures? Colossal, too. More than 2,500,000 tourists visited Southern California last year... and 40% during the Summertime.

One more colossal fact. Winter and Summer Southern California radios attract the same big audience. Sets-in-use reveal only a slight difference. 21.1 in Nov.-Dec. and 20.2 in July-Aug. And, of course, 50,000 watt KNX commands the *largest share* of this audience in Summer just as it does every other season.

To make your Summer sales colossal just ask Radio Sales about the most-listened-to station in Southern California....

**KNX** *Los Angeles*

*Source material on requ*

Rocky Mountain districts).

4. Retail outlets—stations are preferred in those cities surrounded by the greatest number of drugstores that sell Tartan.

The agency is reluctant to release a listing of the stations it will use this summer. Some inkling can be gained, however, by noting some of the broadcast outlets it has used in the past:

WMID, Atlantic City; WHDH, Boston: WBKB and WGN, Chicago; KNX, KHJ and KECA, Los Angeles; KJBS, KCBS, San Francisco; WNBT, WCBS, WINS, WMCA, WOR, New York City; WLW, Cincinnati; and the ABC Pacific Network.

The product is especially adept in the canny use of stunts and promotional tie-ins. Wherever possible, one of the eye-popping Tartan Girls is worked in. Like Rheingold Beer, Tartan selects its girl of the year. (In the past, girls like Karen Lewis have given their all for the product; in 1951, the Tartan Girl is a stunning blonde, Bettina Edwards, a Conover model and showgirl in Mike Todd's Broadway revue for jaded businessmen, *Peep Show.*)

Other models are also used, and in a variety of ways. Some of them appear on radio shows in order to stimulate the announcers to add a bit more *zing* to their Tartan sales messages. A couple of them, togged out in plaid playsuits, usually stroll about 43rd and Madison in New York, during July, handing out some 1,000 samples of Tartan. Others hop into a Hillman Minx convertible and traverse the beach areas, giving sample bottles to some 35,000 vacationists.

The Tartan Girls award Benrus Sea Lord watches (another Tarcher account) to life guards who have saved bathers' lives; they have handed out samples at conventions of the American Association of Advertising Agencies; and they have submitted samples to Miami-bound passengers of the National Airlines.

One of the neatest sales promotion stunts, though, has been to send the girls along with the Tartan salesmen on calls to drugstores. The cutie takes a picture of the pleased druggist with a Polaroid camera, and it is developed on the spot. Those unfortunate druggists who don't meet the girls get a cheesecake-packed booklet which, incidentally, informs them: "Your customers will hear the Tartan girl on radio —they'll see her on television." Inevitably, the booklet's last page reveals a bathing beauty a la Dagmar-Faye Emerson, and the caption a la Earl Wilson puns: "In 1951, we'll *bust* all Tartan sales records."

Another device has been to promote Tartan over broadcasts of department store fashion shows. For example, at one Arnold Constable fashion display in New York, Nancy Craig, women's commentator, opened an ABC broadcast with the words: "In the mood of the occasion, at each place is a bottle of the new Tartan suntan lotion . . ."

"The sales response was so terrific," says Kane, "that a similar operation was used at Arnold Constable's New Rochelle, Newark, and Hempstead stores. And the product was also plugged over the air at an Ames & Brownley Store fashion show in Norfolk."

Still another device has consisted of sending free samples to radio commentators, and getting their air endorsements. A few station women's affairs directors who have obliged include:

Claire Gibson, WONS, Hartford; Marion Besch, WFMJ, Youngstown; Betty Wells, KRNT, Des Moines; Jean Sargent, WIP, Philadelphia; Kaye Wit-


IN NORTH CAROLINA
WSJS DELIVERS

A 15-COUNTY MARKET
With
$3,090 Average Family Buying Income
*Sales Management 1950 Survey of Buying Power



MORE VALUE FOR YOUR ADVERTISING DOLLAR

WSJS
The Journal-Sentinel Station
AM-FM
NBC Affiliate
WINSTON-SALEM
Represented by: HEADLEY-REED CO.



# SUMMERS ARE HUMMERS IN BIG AGGIE LAND !

**Big Aggie Land**—the world's richest agricultural area — is the 267-BMB-county market in Minnesota, the Dakotas, Nebraska and Iowa that booms all summer long.

Summertime in Big Aggie Land is WORKtime. Our folks stay home to make hay while the sun shines. And produce 19% of the nation's total cash farm income . . . 31% of America's farm income from meat animals.

Summertime in Big Aggie Land is PLAYtime. Our lakes and hills and national shrines attract thousands of pleasure-seeking vacationers each summer. Together with our 3.4-million home-folks they make a teeming, free-spending audience for your WNAX sales message. No wonder 78 of the nation's biggest, shrewdest, non-network advertisers stay on WNAX all summer long.

Summertime in Big Aggie Land is BUYtime. The tall corn and the golden grain—the dairy herds, the beef cattle and the hogs — bring to our people a bulging bundle of ready cash. Last year, retail sales ran to $2.9-billion . . . more than Los Angeles, Detroit or St. Louis.

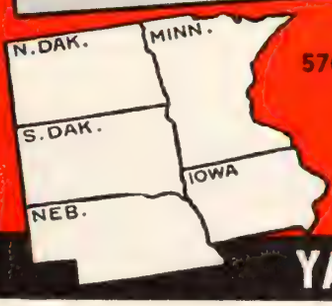
Sow your advertising dollars in Big Aggie Land. Watch them grow under our summer sun. You'll reap a bountiful harvest of soaring sales and increased goodwill. (Your nearest Katz man will show you how to plant for best results.)



**WNAX-570**

*A Cowles Station*

570 KC • 5,000 WATTS






YANKTON - SIOUX CITY • AFFILIATED WITH THE AMERICAN BROADCASTING CO.

Let's Look At The VITAL STATISTICS



This lassie is classy . . . she's liked quite a lot.

But the problem you have is being "put on the spot"

When clients get fussy—want more for their dough

Here are Toledo statistics—you should know.

In Toledo are people—300,000 we find

98% have a radio plus retail buying in mind.

So, if your client wants action, for results he is greedy

Give him the best—with his dough buy WSPD (ee)D

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL - 13
Represented Nationally by KATZ

mer, WKBO, Harrisburg; and Alice Friberg, WJHL, Johnson City.

Tartan's advertising success has had a great effect on other products. It has, first of all, stimulated McKesson & Robbins to push the sales of a new companion item, Tartan lip pomade. This palliative for dry, chapped, and sore lips is displayed on drug counters along with the four-ounce (79c plus tax) and 1¾ ounce (39c plus tax) bottles of Tartan suntan lotion.

It has also fostered a Tartan sales tie-in with Bates Fabrics and Cole of California Bathing Suits. (Bates produces the textile material and Cole the styling of a plaid bathing suit.) Advertising featuring a girl in a Cole plaid bathing suit contains a Tartan suntan lotion insertion, and department stores also display the products side by side.

What of Tartan's future? The outlook is that McKesson & Robbins will continue to increase its radio and television appropriations, just as its sales continue to soar. Already, it has begun to direct some of its broadcast advertising ammunition toward mothers, urging them to lacquer Tartan on "your children's tender skin." But whatever advertising policy changes are made, two elements will continue to loom brightly in the Tartan summer-selling story — radio/TV announcements and beautiful, beautiful girls.

★ ★ ★

## PHILIP MORRIS

(*Continued from page* 57)

—and introduced the "nose test" as proof of its non-irritant superiority over other cigarettes.

4. By sledge-hammer direct sales tactics and aggressive merchandising, it converted non-smokers and other-brand smokers to try Philip Morris.

Now let's examine PM's history to see how and when these principles emerged.

From the very first, Philip Morris was a prestige product starting as the private brand of an English tobacconist. The reputation of Morris' cigarettes in their brown, stolidly British-looking packages eventually spread to America and in May, 1902, a company was formed to manufacture them in the lower part of Manhattan. They became so well established here as a quality cigarette that in 1919 a group of American businessmen bought outright the entire interest of the British company in the United States. (In 1937, the American company bought out the British company, too, and now Philip Morris & Company, Ltd., also produces English Ovals, Player's Navy Cut, and also Marlboro, and Spuds cigarettes, besides such pipe tobaccos as Bond Street, Revelation, and Wakefield English Mixture.)

Philip Morris didn't begin pushing is 15¢ English Blend cigarettes on a mass scale in America until 1933.

But in that year two dynamic elements were introduced which transferred PM into a definite comer among mass-market cigarettes.

One element began as an unusual inspiration. Milton Biow, president of the Biow Company, which had just acquired the PM account in 1933, was waiting for a friend in the lobby of the Hotel New Yorker when he was attracted by the clear, ringing voice of a bell hop. It was just a hunch on his part, but he slipped the boy a bill and had him page "Mr. Philip Morris." The audition of unsuspecting Johnny Roventini, a midget 47 inches tall, lasted 10 minutes—and thus the only living human commerical trademark in American industry was born.

The other potent element that PM adopted in 1933 was the use of radio as its major advertising medium. When Ferde Grofe began playing his "On the Trail" from his *Grand Canyon Suite* over NBC on 17 April, 1933, for PM, the announcer told listeners even then to "Play safe with Philip Morris." It was in that year that an audience of millions, rather than a luxury class, began accepting the quality-packaged Philip Morris as their cigarette.

Since those days, PM has sponsored over 20 radio programs — ranging from Leo Reisman's half-hour *Musical Show* on NBC for four years through 1937, to *It Pays To Be Ignorant* for two years through January, 1946. Its broadcast programing strategy, generally, has adhered to two major points:

1. It has tried to be flexible, securing programs that reach the largest possible mass audience. In the phrase of O. Parker McComas, an ex-Wall Street banker, now PM's president, "No program is segmentized to appeal to just a particular group." (It may well be that for this reason, PM will drop its sponsorship of *Lonesome Gal*, a masked girl who purrs sensuously, "Big Boy, do you feel like I do tonight—kind of lazy, hmmmmm?" and

# Why don't YOU grab off this Lush Market




## *while your competition is "vacationing"?*

One year ago, "Sponsor" magazine killed off a sacred cow by adducing facts to prove that the sales opportunity in summertime radio is tremendously bigger than some people think.

***Here are a few of "Sponsor's" findings:***

1. **Only 4.3 percent of people are on vacation in any average week from May to September.**

2. **While at-home listening drops off somewhat (18% average), a 7% *increase* in away-from-home listening helps narrow the gap.**

3. **In summer, as in winter, radio is a habit that can be indulged (and is!) while people are doing other things.**

So here we are again on the threshold of another summer season. Why don't you take a practical advantage of some advertisers' prejudices and *be here with your product while your competitor isn't!* For information on good availabilities, call the nearest HOLLINGBERY representative.

***Incidentally:***

***No other station in Rochester comes within miles of WHAM's coverage of the rich city-and-rural Western New York market.***



**WHAM**

**The Stromberg-Carlson Station**
ROCHESTER 3, N. Y.

GEORGE P. HOLLINGBERY COMPANY, NATIONAL REPRESENTATIVE

who virtually pants seduction when she addresses her radio listeners as "pet," "lover," and "my he-man." PM executives are beginning to think her audience is restricted to puerile, mooney-eyed bachelors. It is believed PM will replace the show with a network program.)

2. Although it has sponsored *Crime Photographer* and *Crime Doctor* both on CBS, PM prefers "do-good" programs that develop a cordial sponsor identification. The tobacco firm's executives believe that listeners do not identify a product with a mystery program, as, for example, they for so many years fondly identified Jell-O with the *Jack Benny Show*. Rather, they consider a mystery melodrama as "just another crime show" and its sponsor "just another product."

PM's concept of a top-notch sponsor identification show is Horace Heidt's *Original Youth Opportunity Program*. When PM first began bankrolling Heidt in November, 1947, he had been out of the public spotlight for several years. But PM saw in his program qualities that were best suited to its needs.

These qualities were a mass, somewhat corny, emotional appeal, and the competitive "opportunity" appeal. With a perfectly genuine sincerity, Heidt is able to conclude a program by sighing, "Good-night, Mother—wherever you may be!" He is also able to override the objections of prudes in the isolated hinterlands who never touch the weed by murmuring sonorously, "Whether you smoke cigarettes or not, Philip Morris is a mark of distinction in your home."

Salesmen in areas Heidt reaches are briefed in advance, and window displays blossom forth trumpeting his arrival.

Ralph Edwards, who has been under the aegis of PM since November, 1948, uses some of the same principles in his "give away with a purpose" shows. A Korean veteran is reunited with his mother, wives are given prizes if they compel their husbands to undergo embarrassing stunts, and listeners are urged to solve a "Grandma Hush" contest, with contributions going to an Arthritis Foundation.

Edwards especially prides himself on having raised over $6,000,000 for charity on his *Truth Or Consequences* show. And he lets the populace know about it.

What isn't so generally known is that Edwards—and his sponsor—have not been too happy with the TV version of his show. His first mistake was rushing into TV too hastily—merely using a simulcast of his radio show. The critics lambasted Edwards roundly, and he appeared in Manhattan a couple of months ago, contritely displaying what he considered an improved film version of the program. It was produced by his own Hollywood camera unit.

PM, however, is reportedly still dissatisfied with Edwards' TV show, on several counts. For one thing, the video version has lost much of its showmanship appeal. While on radio,


FIRST in Georgia's third market...

FIRST (power) 5000 W

Georgia's 3rd market is a buying market. 1950 retail sales exceeded $110 million. 1951 will be greater because of the new $600 million AEC Hydrogen Bomb Facilities Plant, the Clark's Hill Dam and Camp Gordon operating at full capacity.




WRDW's powerful 5kw signal dominates the Augusta market, day and night. We have figures to prove it. Or ask Headley-Reed for complete information.

FIRST in selling power...

FIRST in the market (oldest station)

FIRST Hooper-Wise

According to the latest Hooper Survey (Dec. '50-Jan. '51), WRDW is First in the morning with 34.9%; First in the afternoon with 36.5%; First at night with 37.3%. WRDW has a 35.5% in total rated periods.

WRDW

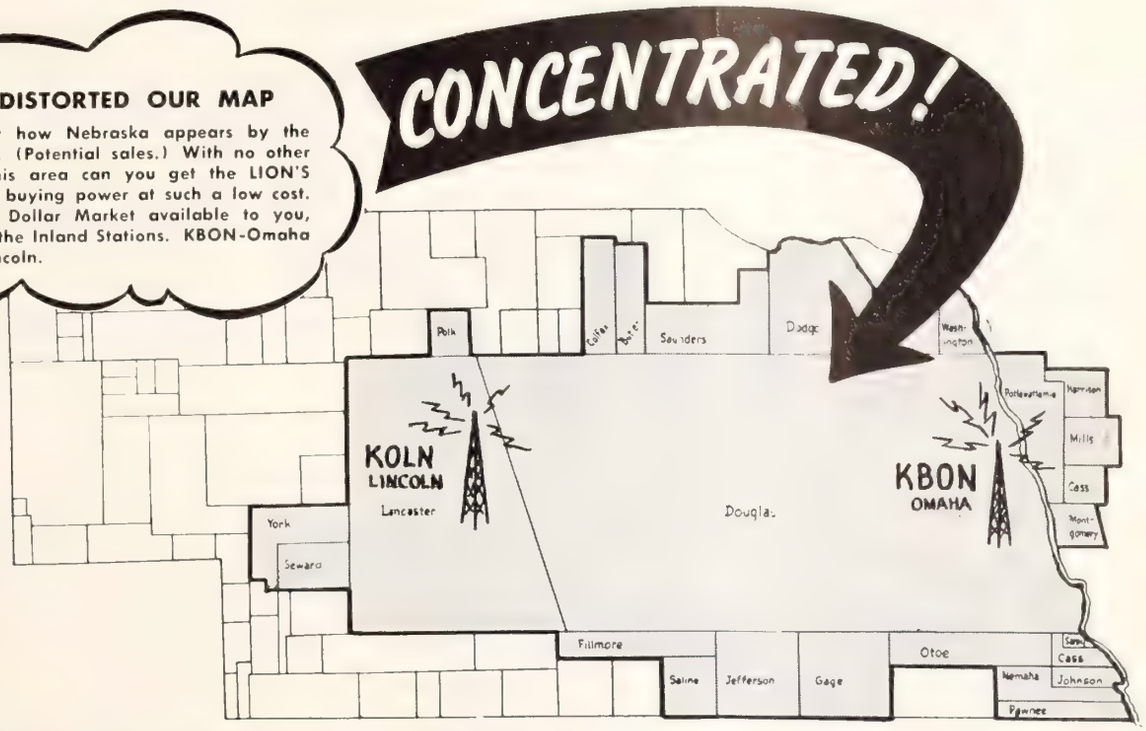
CBS for Augusta, Ga.

## The Best Package Deal in the Midwest . . .

# 59% of the Population
# 64.5% of the Buying Power*

**WE'VE DISTORTED OUR MAP**

This is about how Nebraska appears by the buying dollar. (Potential sales.) With no other medium in this area can you get the LION'S SHARE of the buying power at such a low cost. It's a Billion Dollar Market available to you, for less, with the Inland Stations. KBON-Omaha and KOLN-Lincoln.




## *Reach Over a Billion Dollar Market with* ONE LOW RATE

Buy coverage in terms of potential sales . . . not square miles. The best package salesman in Nebraska is KBON, Omaha, and KOLN, Lincoln . . . two "Mutual" stations available at ONE LOW package rate. When you sell with KBON-KOLN you concentrate your efforts in an area where the population and the buying dollars are concentrated.

The 25 county area reached by this selling combination delivers your message to over a billion dollar market. Reaches an area with the equivalent of 59% of the population, and 64.5% of the buying power of the entire state of Nebraska.

* Sales Management Survey of Buying Power, May, 1950.

# KBON *Omaha* KOLN *Lincoln*

(BASIC MUTUAL)

**INLAND BROADCASTING COMPANY**

WORLD INSURANCE BLDG., OMAHA, NEBRASKA

Paul R. Fry, Pres. and Gen'l Sales Mgr. John E. Pearson, National Repr.




Here's another sample of KTLN's success formula of music, personalities and news. This one wrapped up in one 'hot' personality package..
PACO SANCHEZ! Doing a music, chatter and newscast turn in Spanish that delivers not only the Spanish speaking population but *100,000 romance language listeners, too.
Paco Sanchez, exclusively on KTLN.
The ONLY foreign lagnuage program in this rich market.
Paco's loyal listeners buy and buy and buy... his advertisers' products.

***for availabilities wire, phone or write***

Radio Representatives, Inc. New York, Chicago, Los Angeles, San Francisco

or

John Buchanan Park Lane Hotel Denver

**KTLN**

**1000 WATTS**

**DENVER'S**

**only independent! Non-directional station**

950 DENVER K T L N

listeners enjoy imagining the embarrassment of the "consequences" victims, on TV this element of imagination is lost. For another, almost every local TV station has established a carbon copy of Edwards, using the same gimmicks, on their daytime audience participation programs. Consequently, Edwards as a nighttime TV performer, has lost his draw as a unique, big-time attraction. Whether PM will continue to use Edwards' video show after its summer hiatus is anyone's guess.

PM is happier with the recent radio debut, on 15 March, of what it calls its "million-dollar" *Philip Morris Playhouse*. Because of the dazzling lineup of authors who'll script the show's plays (Hemingway, Steinbeck, Faulkner, Ben Hecht) and its stars (Katherine Cornell, Katherine Hepburn, Bette Davis, John Garfield), it expects the prestige will enhance the product. "We except the *Playhouse* will create in the dramatic field the same type of impact *The Big Show* made on the comedy-variety level," says a PM spokesman.

Johnny, a slick use of radio, and merchandising savvy combined to give PM a meteoric rise in the cigarette field. From total sales of $2,590,000 in 1933, PM soared steadily, passing Old Golds in 1938, and reaching $185,299,000 in 1945. Then, abruptly, sales dropped—to $178,000,000 in 1946 and to $170,000,000 in 1947.

What had happened (see SPONSOR, 24 October, 1949) was that the war's end had caught Philip Morris with its cellophane wrappers down. After V-J Day, before it could reconvert to foil for its cigarette packages, PM accepted too many orders from retailers (who were buying far beyond consumer demand in anticipation of an OPA increase in manufacturers' prices.) Consequently, PM's paper-wrapped packages appeared on the domestic market. Devoid of cellophane for retaining moisture, the cigarettes aged on the dealers' shelves to the point where nearly any smoker could detect it. PM's reputation for a quality product got the drubbing of its life.

To improve PM's post-war status, Afred Lyon, then president of PM, did three things: (1) He sacrificed expense in the interest of quality, and put in a whopping bid of $11,000,000 for the only available supply of old cured tobacco; (2) He rejuvenated his lagging sales force by expanding it to 500 men; and (3) He infused fresh blood in the veins of the top brass by hiring young executives, including advertising manager Pat Gorman, who had served his apprenticeship under the hands of that master huckster, George Washington Hill of American Tobacco: and merchandising director Zenn Kaufman, coauthor of *Profitable Showmanship*.

It was Gorman who recognized a need to add zip to the firm's advertising messages. He sought a slogan that would fill the principle he had learned from huckster Hill: "Find one theme that makes sense to the consumer. Stick with it. Repeat it, repeat it, repeat it."

PM then found the answer in the "nose test"—an extension of the "no cigarette hangover theme" which had already been suggested by the Biow Company. The gimmick was developed scientifically by Dr. Willard Greenwald, director of a research company, and it was based on the moisture-retaining agent used in PM cigarettes. Where other cigarettes use glycerin, PM uses diethylene glycol. Experiments were made at Columbia University on rabbit's eyes and later with human smokers which showed that diethylene glycol was less irritating than glycerin.

The resultant "nose test" was promoted to the hilt. Every PM salesman was ordered to give the test to every jobber and retailer. On TV commercials, the test is administered by announcer Bud Collyer, who asks a smoker to try a PM, and, without inhaling, to exhale the smoke through his nose. He then asks the smoker to try the same stunt with any other cigarette. According to PM executives, the test works 99% of the time.

Certainly, the stunt has affected sales. PM claims that it caused 2,000,000 smokers to switch to its brand. It has also stimulated a whole rash of "tests" offered by other cigarettes. Chesterfield has burgeoned forth with a "sniff test"; Camels with a "30-day test"; Raleighs with an "eye test" (urging smokers to eye the Raleigh coupon.).

PM officials conclude by saying the test has successfully fulfilled the ultimate criterion—it helped PM arouse itself from its sales lethargy. In 1948, PM's net sales jutted up to $171,258,000; in 1949 they skyrocketed to $228,372,000; and in 1950 to $255,752,000.

FOR

*better coverage in the*

**GREAT LAKES AREA**

★

# there's nothing like WJR

....there are 3,263,000 U.S. radio homes within the **WJR** ½MV/M daytime primary area.... Team up with **WJR** for Leadership and Listenership





FREE SPEECH MIKE

▸ **WJR** THE GOODWILL STATION
FISHER BUILDING
DETROIT 2, MICHIGAN
CBS 50,000 WATTS

Represented nationally by
Edward Petry & Company

CLEVELAND'S *Chief* STATION · WJW · CLEVELAND'S *Strongest* SIGNAL · WJW · CLEVELAND'S *Chief* STATION · WJW · CLEVELAND'S *Strongest* SIGNAL · WJW · CLEVELAND'S *Chief* STATION · WJW · CLEVELAND'S *Strongest* SIGNAL




**CHIEF SAYS:**

"Big Chief spells Summer with dollar sign;
Will get more sales in hot months, too.
Has strongest signal . . . promotion fine,
To keep sales growing whole year through."

**SOLID SUMMER SALES STORY**

**Use WJW—Greater Cleveland's most merchandising-minded, promotion-minded station to increase your summertime sales. Year 'round promotion pays off—on WJW.**

**CLEVELAND'S *Chief* STATION**

**WJW**

**5000 W.** WJW BUILDING — **BASIC ABC** CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.

In terms of the rest of the tobacco industry, PM never had it so good. The only other cigarette exceeding its swift pace ahead is Pall Mall. The other members of the Big Six are either holding their own, or, in a couple of cases, (Lucky Strike and Chesterfield) losing ground. A study made by the tobacco expert, Harry M. Wootten, for *Printer's Ink*, reveals this interesting story in the domestic consumption picture:

| *Brands* | *Domestic Consumption in Billions* | | |
|---|---|---|---|
| | 1950 | 1949 | % Change |
| Camel | 98.5 | 98.0 | + 0.5 |
| Lucky Strike | 82.5 | 91.4 | — 9.7 |
| Chesterfield | 66.0 | 67.5 | — 2.2 |
| Philip Morris | 40.4 | 33.8 | +19.5 |
| Pall Mall | 23.5 | 17.0 | +38.2 |
| Old Gold | 20.0 | 17.9 | +11.7 |

PM's future seems as bright as its immediate past. In the fiscal year ending 31 March, 1951, it expects to sell over 41,000,000,000 cigarettes and to do a net sales gross of $300,000,000. The cards also show expanded radio and TV advertising added to its already handsome broadcast budget.

PM believes that Philip Morris will forge ahead on the basis of its own kind of "do a favor, get a favor" showmanship on radio and TV.

Even despite the forthcoming 3% Federal excise tax that will up the price of cigarettes to 30c a pack in some areas, PM feels it will continue to grow.

There's only one small, modest result PM expects to achieve, and that is "to make Philip Morris the No. 1 cigarette brand in America." ★ ★ ★

## SOAP OPERAS STAY PUT

(*Continued from page* 61)

included in the rating, the drop would have been much greater.)

In the same period, daytime serials showed a drop of approximately 2/10ths of one percent. Considering the increase in radio homes during the interim, an NBC spokesman noted, this actually meant an audience increase for the serials.

Kay Lane, producer of *The Road of Life* and *The Right to Happiness* for Compton Advertising, says, "There need be nothing wrong with summer radio if standards of programing are maintained." She explained, "Naturally, if stars are dropped and high-budget shows are replaced with low-budget substitutes, there's a drop in audience response. Compton daytime serials maintain the same high standards in summer as any other time of year."







**WMRY REACHES NEW ORLEANS' GREAT NEGRO MARKET**

With specialized programming* to more than ½ million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida, WMRY is effectively directing the buying habits of this vast, faithful audience.

***100% Negro Programming Personnel**

600KC "THE SEPIA STATION"
**WMRY**
NEW ORLEANS, LA.
JOHN E. PEARSON CO
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET



# HEADS or TAILS?

*Of course not!* Buying today is done on a basis of good, sound reasoning—that's why sponsors on WIP have bought again and again to prove WIP

*by creating an*
***average volume increase for 7 years of 11%***

*and*
***a total volume increase for 10 years of 88%***

*and*
***a 4 year mail increase of 70%***

Why gamble when you can gambol in the green fields of profit? It's no "toss-up" that scores of smart advertisers use WIP to sell their merchandise year after year. Pocket that coin—just "flip" your directory open to our

**National Representatives**
**EDWARD PETRY AND CO., INC.**

●

**WIP** **5000 WATTS • 610 KC**
**PHILADELPHIA, PENNA.**

**WIP Produces!**

Miss Lane's observations reflect the opinions of most executives working in daytime drama. A veteran remarked, "Only one thing knocks us out the window—the World Series. And that comes in the fall!" (And, of course, it was generally observed that the sensational Kefauver Investigation had a temporarily deleterious effect.)

Despite the boost given soap opera's standing by ratings, many industry experts think the figures are unrealistically low. For those listeners who *do* go on vacation, or even drive more in the summer, there is the unrated car radio, the unrated cottage and hotel radio, and the unrated portable. Also, where TV is having its effect, the kids may be in the living room watching a Western movie (with the rated front room radio turned off), while Mom is working in and listening on the kitchen radio to *Brighter Day* or *Life Can Be Beautiful*. A survey recently completed by Radio Reports, Inc., on rural radio ownership throughout the country revealed that there was an average of 2.3 sets per family. Not only can listening in the home be split between TV and radio, but between living room radio and kitchen radio. This is especially true in summer, when the kids are home from school.

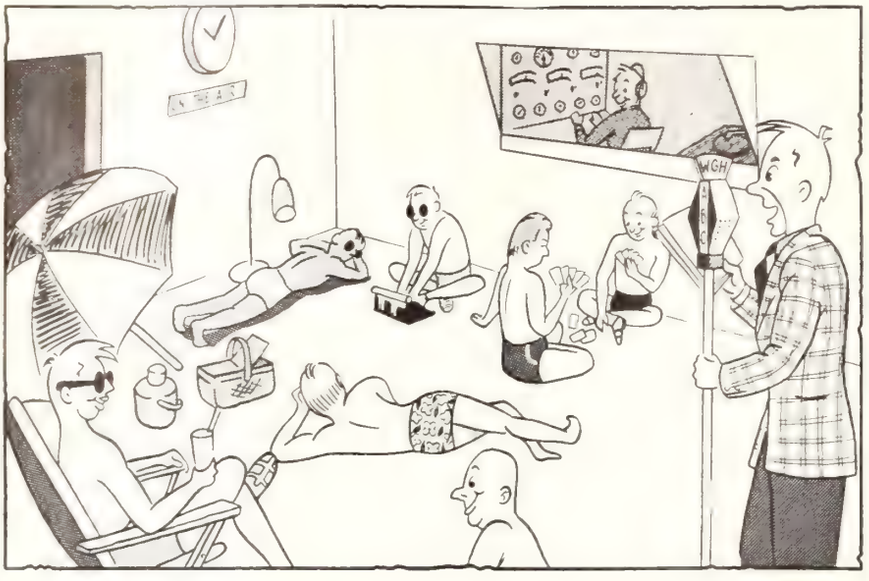
Note the results of one "box-topper" worked up by Lever Brothers and Ruthrauff & Ryan in September, 1949 (for many advertisers a month of hiatus). The gimmick was to dream up a name for *Aunt Jenny's* new-born grandchild, the winner to receive $10,000. Supported by the side-promotion of one *Life* magazine and two Sunday comics ads, the 30-day contest drew a handsome total of 554,503 name suggestions.

The study of soap opera over the past two decades clearly establishes the desirability of summer programing—at least for soap opera. Daytime serial's workmen don't make a point of advertising it—the "Macy's doesn't tell Gimbel's" idea prevailing—but privately they state that other daytime programs would give them much more competition if they, too, carried their big guns into the summer airlanes.

Daytime serials experience little difficulty skirting the vacation bugaboo which appears to render other types of shows helpless. The writer arranges *his* vacation simply by writing further ahead than is his usual wont. In many cases he also arranges for the drama leads' holidays by writing them out of a series of broadcasts, or, in some cases, "writing down" their parts so that someone else can play them.

When a role is written down, most producers make a great effort to find a replacement with a similar voice. The public must not be disillusioned or reminded that their "friends" are just actors playing parts. How seriously voice identification is taken in some quarters is best demonstrated by the sponsor's dealings with the actress playing the title role of *Ma Perkins*. "Ma" is the same woman who created the role 18 years ago. Her contract won't allow her to work for any other sponsor. And, even in the trade, every effort is made to conceal her real name.

But Kay Lane, of Compton, expresses little concern over voice identification. For a vacation replacement—and in the world of soap opera, a vacation rarely is more than two weeks—she chooses an actor or actress almost entirely for acting ability. In fact, some years ago she permanently replaced the leading actor in *Road of Life* with Don McLaughlin, who also plays in night


NOT ONE LOCAL SPONSOR LEFT WGH LAST SUMMER

Local sponsors (who see advertising results first-hand) spend summer as well as winter dollars with WGH.

Just plain good sense, too. Here's why:

8 Million visitors spent over $42½ million last year in Norfolk alone. Add to this the millions spent by millions at Virginia Beach, Colonial Williamsburg, Jamestown, Yorktown and other vacation-travel spots in the WGH-Area.

A check of Free and Peters' Summer Listening Study will show other good reasons for taking advantage of this

WGH-AREA SUMMER BONUS AUDIENCE.

WGH

5,000 WATTS – BASIC ABC
NORFOLK - PORTSMOUTH - NEWPORT NEWS
THE DAILY PRESS - TIMES HERALD STATION
FREE AND PETERS, INC. NATIONAL REPRESENTATIVES




In Northern California

**MORE PEOPLE LISTEN — more often — to KNBC**

than to any other radio station

It's a fact! In all the rich, fast growing markets of Northern California, MORE PEOPLE LISTEN — more often — to KNBC. Week after week, KNBC reaches 50% or more of the radio families in every county but one in Northern California.

And now, a lot more people — a lot more potential customers — live in Northern California. The San Francisco-Oakland Metropolitan Market, for example, is now the *seventh largest* market and the *fastest-growing* major market in America. In this big market, the biggest and most loyal audience belongs to KNBC!

In addition, KNBC's 50,000 watt *Non-Directional* transmitter makes KNBC the *only station* that can deliver important PLUS-MARKETS like Sacramento, Ukiah-Mendocino, Napa-Santa Rosa, Santa Cruz-Monterey, the San Joaquin Valley, San Jose-Santa Clara, Eureka-Humboldt County—*all in one big economical package!*

**PLUS-Market Case History**
**San Joaquin Valley**

- *Population: — 327,300, an increase of 50.5% from 1940-1950*
- *Effective Buying Income: — $479,821,000, an increase of 176.4%*
- *Retail Sales: — $357,807,000, up 221.7%*
- *KNBC Audience: — Week after week, over 4/5 of the radio families listen regularly to KNBC!*

What's more KNBC gives you more for less. KNBC not only gives you the *biggest* audience in Northern California. At the same time, KNBC actually *costs you less* per person reached. KNBC sales reps will gladly show you how —

KNBC delivers MORE PEOPLE (in one package!) — at LESS COST per thousand — than any other advertising medium in Northern California.

**KNBC**

Northern California's NO. 1 Advertising Medium

50,000 Watts — 680 K.C. San Francisco Represented by NBC Spot Sales

*Now...*

**MORE POWER**

*on*

**WGTC**

**5000 W Day**
**1000 W Night**
**Directional**

★

**MORE LISTENERS**

*on*

**WGTC**

New, clear signal tremendously increases coverage, attracts greater audience and more listeners, sells more buyers.

★

**SAME LOW RATES**

*on*

**WGTC**

Greater power, broader coverage, more sales, at practically same low rates for former local coverage.

★

**MORE FOR YOUR MONEY**

*on*

**WGTC**

GREENVILLE, N. C.

*Full Time—1590 Kc*

*Mutual Affiliate*

Nationally Represented By

John E. Pearson Company

radio's *Counterspy*. McLaughlin's voice is entirely different from that of his predecessor, but no hitches were encountered in effecting the change.

Some players, through choice, have omitted vacations entirely for as long as three and four years.

In recent years, however, there has been an increasing tendency for daytime serials to transcribe several shows in advance, allowing the entire cast and production staff to take their vacations at one time.

Transcribing ahead is something other kinds of shows seeking program continuity might look into.

Other types of programs would also benefit by studying the things that make summer soap opera tick.

Experts agree that there are three major elements which lead to soap opera success in summer as well as winter. They are Habit, Hook (serialization), and Need (the listener's desire for voice companionship). It is these three elements which make it particularly important for soap operas to stay on for 52 weeks.

The only one of these elements which belongs solely to soap opera is the "hook." This, however, cannot be dismissed lightly. Dating back at least to the time Charles Dickens' *Pickwick Papers* were published by English gazettes in episode form, the written serial has been a prime factor in building and maintaining magazine circulation. Such serials, however, *do* come to an end. Radio serials, on the other hand, will take from nine months to a year-and-a-half to conclude a sequence. Moreover, no smart program ever concludes one sequence without beginning a new one. The new sequence begins building long in advance of completion of the current one. So the housewife-listener once again becomes completely engrossed.

Sidney Slon, supervisor of daytime radio and TV and head of script for Ruthrauff & Ryan, has proved beyond dispute the efficacy of the hook. When he joined R & R in 1948, he was confronted with the curious up-and-down rating history of the *Aunt Jenny* show (which isn't strictly a daytime serial, but a series of stories). Spot checks revealed that one day *Aunt Jenny* would be on top of the rating heap, a few days later, far down. The show then, as now, had a format wherein Aunt Jenny narrated stories of from one to two week's duration (radio time). Slon found that each story, by

*It's an indisputable fact—*

**KLIX**

**is KLICKIN'**

*in Idaho's Fabulous Agriculture Empire*

**MAGIC VALLEY**

*(The 9 agriculturally rich counties surrounding Twin Falls)*

*Yes....*

**KLIX**

**is KLICKIN'**

*and George Hollingbery can prove it!*

**ONE OF THE HIGHEST PER-CAPITA INCOME MARKETS IN AMERICA**

*you can't cover it from the outside and KLIX does the real "Inside Job"*

**KLIX**

KLIX — Twin Falls, Idaho
Owned by Bunnell-Lobe Company

*Frank C. McIntyre*
*V. P. & Gen. Mgr.*

# WJJD

*Chicago's* BEST

50,000 *Watt* BUY

---

A MARSHALL FIELD STATION
REPRESENTED
NATIONALLY BY
AVERY-KNODEL

the time it reached its climax, had built an enviable audience. But then the next one had to start from scratch. So he added the hook. Following the last episode of each story, he introduced a "trailer," a short dramatic scene "with enough emotional impact to whet the audience's interest in the drama to follow." None of these trailers exceed two-and-a-half minutes, yet since their adoption, *Aunt Jenny* has consistently rated within the first 10 daytime programs, with very little fluctuation. Introduction of the "hook" has stabilized this one program.

The second element, "habit," is something for which all programs strive. The serial-makers have discovered that program continuity—next to a good show—does the most to promote constant listening. This precludes any seasonal hiatus.

The third element leading to daytime serial success is "need." It used to be thought that the lonely housewife sought in soap opera vicarious fulfillment of her need for romance and adventure. This need could be met more fully, and certainly more quickly, by magazine-reading and movie-going. Most current thought is that the real need is companionship. Tom McDermott, director of television and formerly director of radio for Benton & Bowles with over 10 years' experience producing, directing, and writing daytime drama to this credit says, "Women at home alone find in our stories a whole series of friends." He added, bearing on the subject of summer hiatus, "For most listeners it wouldn't seem right if their friends just dropped out of their lives for three months."

While it is true that probably millions of women take their serial stories quite seriously—as is amply brought out by the large number of gifts, prayers, messages of encouragement and admonishment received by daytime serial's fictional characters—primarily they tune in to hear grown-up voices around the house. It is worth noting that most daytime serials boast announcer-narrators with warm, pleasing masculine voices. And the companionship motivation is even further brought out by a look at the strongest competition soap opera has ever encountered—Arthur Godfrey. Godfrey's deep, amiable croak, more than any other voice in the history of broadcasting, represents "a man around the house."

The people who make soap opera are not an apologetic group.

Soap opera succeeds in summer because its producers assiduously go about creating "friends" for the housewife and—via daily and year-round programing—instill her with strong listening habits.

A rise or fall in temperature is not going to change these habits. ★ ★ ★


THE

FASTEST GROWING

MARKET IN AMERICA IS

BATON ROUGE

WITH A

257% INCREASE IN POPULATION, 1950 OVER 1940

321% INCREASE IN RETAIL SALES, 1949 OVER 1940

(1949 SALES $154,000,000)

*Every survey made in the last 4 years shows WLCS as the NO. 1 STATION 8 A.M. to 6 P.M.*

★ ★ ★

WLCS BATON ROUGE -- ABC --

REPRESENTED BY RAMBEAU


## HIBERNATING ADVERTISERS

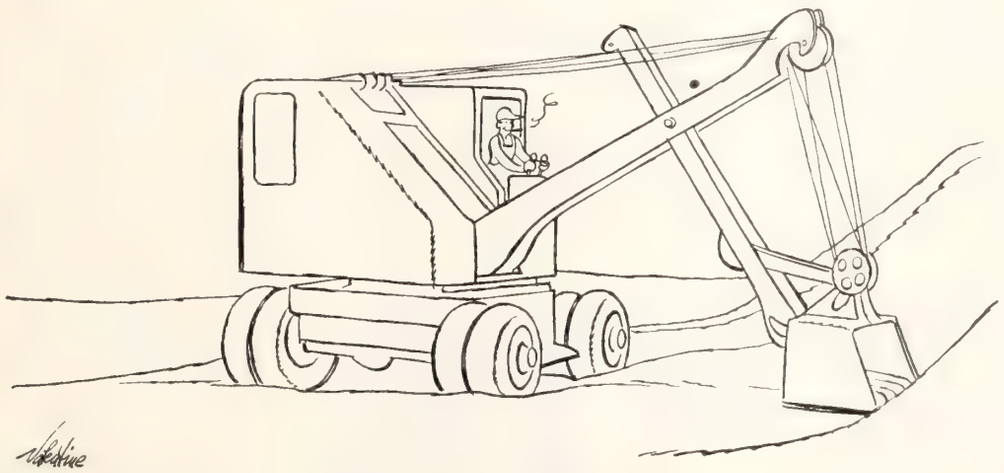
(*Continued from page* 45)

(on a 52-time discount) within the summer span. NBC out-traded CBS on that one, but William Wrigley then stepped in at CBS. What General Mills and Wrigley bought in 1950, and what is now now being peddled by all the networks to a variety of advertisers for 1951, is actually something "new" in summer selling—the "saturation" deal that hits the public every time it turns around, with another show (see article, page 42).

Radio webs are, admittedly, a touch panicky at the moment with TV distractions, sponsors passing by radio shows with excellent records. Raiding is in full operation. Here, again, the logical and the psychological seen side by side point up the mischief implicit in emotional attitudes and accumulated inertia.



**There is always a most efficient way to do a job . . .**



**For your SELLING job in this top U. S. market use WTIC . . .**

*because*

**WTIC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET**

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

Radio sold summer brilliantly in the depression years to the considerable consternation of the magazines. The very word "hiatus" dramatized the smallness of the allowable break in advertiser consistency. The word is commonly credited to Paul W. Kesten, then the promotion wizard of CBS who says on the point: "I'm not really sure I was first to popularize 'hiatus' but I do recall being kidded at the time for using such a high brow term."

Only the star-less daytime serials practice the gospel that nothing as hard to build up and as precious as listener habit ought be broken. As to the hiatuses of the big star-studded nighttime programs, here are some comments gleaned in this article:

*Agency partner*: "Well, listening goes down in the summer, but program costs don't, not if you keep your stars. Agencies don't like to have to justify paying out the same money for one-third less circulation."

*Research executive*: "I've always suspected the stars are sensitive about their big salaries and realize that the summer fall-off in ratings would make those salaries look awfully swollen."

*Gag writer*: "Hey, by June, the comic is already groggy, and so are we. We gotta have out to get our sanity back."

This fatigue factor in creative talent is real. In no other entertainment media (except maybe TV) is the performer drained as dry at season's end as in radio. Then, too, stars don't work just for money. They want time to frolic. Interestingly, Roy Rogers will continue through on Mutual—via recordings.

Way back in the 1920's and 1930's summer on the air was funereal in its calm and broadcast hours were curtailed to the degree stations dared in the frame of their "public interest, convenience and necessity" obligations. It was then that a radio editor coined the phrase "sustaining but not nourishing." By the Fourth of July radio then seemed more hobby than industry. Baseball, to be sure, was an early blessing, as still today, and the sale of adjacencies, especially to beer accounts, was a happy exception to the rule of commercial neglect. There was, however, very definitely an over-supply of play-by-play. In the summer of 1932, for example, the same one baseball game every day was broadcast in full simultaneously on seven different Chicago stations.

Summer was, from the outset, the time for experimenting with new program formats. The fabulous Columbia Workshop whose history was detailed here in the two February issues originated as a "summer filler" that went on for five and a half years before the war intervened. While the great majority of filler programs were as lightly met and as easily forgotten as summer buttercups, the medium of radio was surely enriched by this showcasing. In recent years the spirited rivalry of NBC and CBS has made some of the warm weather replacements as resplendent and impressive as in-season favorites. This, in turn, buoys up network listening.

However, local stations have shown the greatest adaptability of late. An outright independent like WNEW, New York, has the advantage of year-round programing under its own control. It is just as, or relatively just as, popular in summer as winter. Add to this WNEW's wily exploitation of automobile traffic, weather, and resort information and the outline of a conscious plan to make something of summer is evident. Newscasts, like daytime serials, are customarily not interrupted but go round the calendar. Hence, local stations with news every hour on the hour, or Mutual with a news-loaded schedule, have summer advantages. Incidentally, because Mutual has less total network volume and fewer "stars," it suffers least among the networks from economy, and/or temperament, summer hiatuses.

Radio by virtue of its instantaneous dispersal of the spoken word escapes the delays of summer scattering of population. A home town newspaper may follow a vacationing citizen, but be three or four days late at the least. Meantime, all over the land magazines in their wrappers pile up on front porches waiting the later return of families. The same families have taken the instruments of radio reception with them.

Staggering alterations in the market facts of summertime have taken place in the past generation. The automobile was the first great revolution. The short run, the easy-does-it weekend, the new stay-at-home-and-take-sidetrips vacation came into vogue through the years. In 1910 most of the hotel space and cottages at Atlantic City were leased for the full summer and folks arrived by train laden with everything but the parlor furniture. By 1924 this whole system of booking had been rendered obsolete. Air-conditioning, which reduced the discomfort of the big cities (along with more sensible fashions in attire for both sexes), revolutionized theatres, hotels, restaurants and other public places. But the greatest relaxation item of all was radio. Never forget that, never take that for granted.




BMI ...is grateful to the

# BROADCASTERS of AMERICA

for a year of OUTSTANDING SUCCESSES

BMI LICENSED
SONG HITS
made a
*Clean Sweep*
in the
1950
TRADE PAPER
POLLS

*Best Record* **GOODNIGHT IRENE**

Published by Spencer Music, Inc.
Recorded by Gordon Jenkins & The Weavers (Decca)

*Best Folk Record* **CHATTANOOGIE SHOE SHINE BOY**

Published by Acuff-Rose Publications
Recorded by Red Foley (Decca)

*Best Western Record* **BONAPARTE'S RETREAT**

Published by Acuff-Rose Publications
Recorded by Pee Wee King (RCA Victor)

*Best Jazz and Blues Record* **I ALMOST LOST MY MIND**

Published by Hill & Range Songs, Inc.
Recorded by Ivory Joe Hunter (MGM)



**BMI takes pride in the**
**SPECIAL AWARD**
**for**
**OUTSTANDING SERVICE**
**and**
**PROGRESSIVE MUSIC**
**ACHIEVEMENT**
**During 1950**
**presented by**
**THE CASH BOX**

Remember to Visit
the BMI DISPLAY
at the
NARTB CONVENTION
EXHIBITION HALL
THE STEVENS

BROADCAST MUSIC, INC.
580 Fifth Avenue, New York 19, N.Y.
CHICAGO • HOLLYWOOD • TORONTO • MONTREAL



DETROIT TELEPULSE JOINS PULSE ROSTER

Available in March, and monthly thereafter, the Detroit Telepulse report became the 17th individual market report published regularly by Pulse for the benefit of its subscribers and interested parties.

TelePulse reports are now issued monthly in the following markets:

New York
Chicago
Philadelphia
Cincinnati
Los Angeles
Boston
Cleveland
Dayton
St. Louis
Columbus
San Francisco
Washington, D. C.
Birmingham
Buffalo

and . . . Syracuse, bi-monthly, and three times a year in New Haven.

*For information about any of these TelePulse reports and other data . . .*

*Ask The Pulse.*

**THE PULSE Incorporated**

**15 West 46th Street**

**New York 19, N. Y.**


It is worth recalling, too, that the supposedly inactive period of summer is, in many lines, the very peak of busy-bee scurrying. Advertising agencies are sometimes terrifically busy with the production of fall ads. August is traditionally a time for fur sales while behind scenes in many a cathedral of commerce preparations are in full swing for Christmas. Such houses as Wallace Brown, Kendex, Heiderkamp are advertising in July for Christmas card agents.

Coffee and tea and wine, even whiskey, form a seasonal partnership with ice cubes and mixers and go to town. Razors step up pressure, telling the lads that if they would make time with the summer lassies they'd best be smooth of cheek. Ditto for the hairgoos. As for the girls, Mum's the word for under the arms. Typical of the product selectivity of summer is Elizabeth Arden's continuing emphasis on creams and lotions while passing by eye make-up, the femme fatale being, for the nonce, girlish in peasant cottons.

Radio follows people wherever they go in summertime but often enough trademarked goods do not. The organization of distribution into the thousands of resort villages all over the United States still leaves something to be desired although enormous improvements have been perfected. Suppliers in Boston are very keen on vacationland service and a telephone call can produce action by the next day or day after in most cases. Distribution executives acknowledge losses running to millions of dollars as city folk ask by name and either take something else instead, or don't buy at all. Some houses are liberal in allowing temporary stores to return unsold goods at summer's end. Drug wholesalers are perhaps the most *qui vive* as regards bearing down in the mountainside, lakeside, seaside and countryside hamlets which suddenly swell five and six times their winter population. By February and March, warehouses, jobbers, druggists are forewarned to order up, are propagandized as to the advertising support various products will get.

Many a product manufacturer has been notoriously negligent about arranging distribution to take advantage of the summer clustering of population. Again, the indictment of inertia and do-nothingism. Book publishers, except for the 25¢ pocket books which come in with the magazines, are very remiss. Last summer the millionaires' playground at Southampton, Long Island, was literally without a single outlet for the sale of the best sellers which continued to be advertised and reviewed in the Sunday *Herald Tribune* and *Times*. Magazines and newspapers do, of course, make every effort to truck in supplies.

Always the psychological factors loom up. Check them off:

Sponsor fear of "uncertainty" in the most certain time of all. Psychology, pure and simple.

Radio fear of television. Part fact, part phobia.

Agency fear of fewer-families-per-thousand. As much contrivance as conviction when you remember that agencies usually don't agonize their consciences about where the 15% comes from.

Some distributors' fear of fuss and bother dealing with and handling credit of temporary outlets. Again, the element of mental attitude as much as business fact.

Finally, everybody's consuming fear of not being a wise guy, of expending energy and enthusiasm naively while scoffers stand by and scoff. This is the very essence of negativism.

And so the thesis is made. Summer selling, for all the practical difficulties involved, is beyond logic alone; is, in short, a state of mind. ★★★

## CANADA DRY

(*Continued from page* 51)

and expands its spot radio campaign is rooted in the matter of costs. Again, in the words of radio/TV director Wight: "Even though we'd get a special discount for staying on TV net 52 weeks of the year, the licensed bottlers, who share the broadcast cost, feel it's too expensive for their pocketbooks. In any case, they feel spot radio will do the selling job for them in the summer. In the future, it may be they will want to keep up their TV advertising the year round."

As with *Super Circus*, the approximate $260,000 annual cost for spot radio is shared equally by Canada Dry and its licensed bottlers. But all the commercial copy emanates from one source—the collective brains of Merre Northrup and Ruth "Penny" Embury, chief copy writers at the Mathes Agency. The 15-second to one-minute sales messages they prepare are sharply di-

# Today's news tonight!

## KTTV Staff Uses B&H Equipment To Make Deadlines

Station KTTV is attracting Los Angeles viewers with a daily "live" news reel. The popularity of this feature depends on getting on-the-spot movies of local events . . . editing and preparing them for showing the same evening . . . and making that showing a *finished* production.

To do this successfully, day in and day out, requires highly competent staff teamwork, plus the finest equipment. The staff at KTTV who work with Bell & Howell camera, projector and editing equipment have found it perfect for the job!



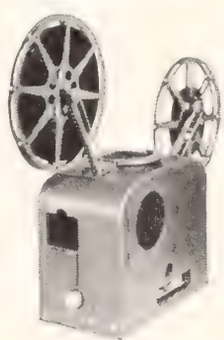
Shooting a street scene with a Bell & Howell 16mm "70" Camera



KTTV News Unit at work in the Film Editing Room. Man in center splices film at B&H Film Editor



**Single-Case Filmosound Projector.** First choice of TV experts for previewing film before broadcasting . . . and for showing film to clients. Projects 16mm film—sound or silent. Complete film protection permits running originals or work prints without fear of damage. Change from forward to reverse or vice versa at flick of a switch—no re threading necessary. Light, compact, easy to operate.



## ← Matched For Your TV Needs →



**16mm 70-DL Camera.** This newest member of the famous B&H 70 series is built with precision . . . versatile enough for most any TV job. The 70-DL operates at 7 precise, governor-controlled film speeds—the 204° open segment shutter giving 1/40 of a second exposure at exact sound speed (24 frames). Can be adapted to take film to which sound is to be added. Three-lens turret assures you of the right lens for any shot . . . instantly. Also has positive viewfinder with matching objectives and parallax correction, critical focuser, and hand crank.

**Guaranteed for life.** During life of the product, any defects in workmanship or materials will be remedied free (except transportation).

BELL & HOWELL COMPANY
7112 McCormick Rd., Chicago 45, Illinois

Please send me your booklet on TV equipment and how to use it to improve my TV services.

Name ..... Address .....

City ..... Zone ..... State .....

You buy for life when you buy . . .

# Bell & Howell

vorced from the somewhat lofty paeans that Milton Cross used to utter on *Information Please*. They're now more bouncy, flip, yet down-to-earth.

Instead of promoting Canada Dry pre-eminently as a mixer, the chief emphasis is on "America's first family of beverages," as witness this listing in a cheerful jingle that goes:

*Canada Dry makes flavors now,*
*Orange, Grape 'n Cherry;*
*Canada Dry makes flavors now,*
*Root Beer, Cream, Strawberry.*
*Each flavor is delicious,*
*And the tops in quality;*
*A flavor made for every taste,*
*Just drink 'em, you'll agree.*

When Canada Dry ginger ale is advertised, the emphasis tends to be toward selling it as a beverage on its own right (it now enjoys better than 20% of all U.S. ginger ale sales). But, while use of Canada Dry beverages as mixers is not the major selling point it used to be, the company continues to plug that theme, too — especially on stations like WHUC, Hudson, N. Y., which reach a Scotch-and-soda drinking audience. A typical message for Canada Dry Sparkling Water (it now leads all other brands with about 35% of all club soda business) is wrapped up in this lilting jingle:

*Mix your drinks with Canada Dry,*
*Best club soda you can buy;*
*'Twill keep your drinks sparkling,*
*'Twill keep your drinks sparkling,*
*Alive, Alive-O!*

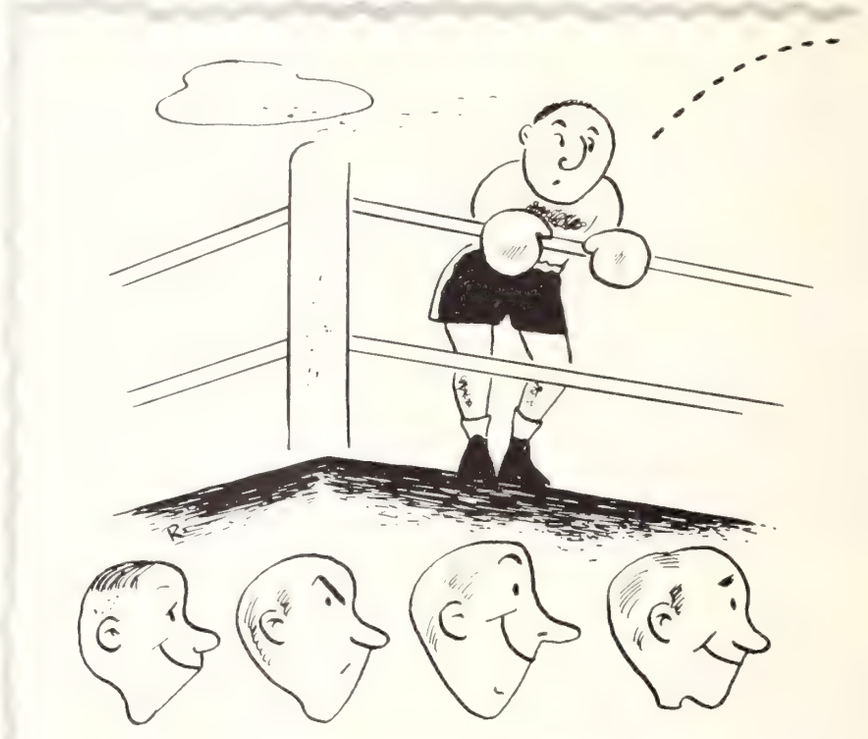
Because its advertising campaign is so far-flung, yet pinpointed to the needs of each local bottler, Canada Dry's over-all strategy, of necessity, calls for varying approaches. The factors involved range from geographical preferences in flavor and bottle sizes, through local terminology. Recognizing these demands keeps three agency executives on the hop: W. T. "Ted" Okie, vice president of J. M. Mathes and senior Canada Dry account executive; Carl G. Suber, account executive on company-owned plants; and William Brayton, account executive on the franchise operations.

For example, in the South, the seven-ounce bottle (selling at 5¢ to 7¢) is easily the biggest seller, regardless of what the beverage is. But in New England, sales of small-size bottles are a fizzle, and the 28-ounce, 15¢ bottle are the big favorites. Consequently, the family-size bottles get the advertising play over WKXL, Concord, New Hampshire, while the seven-ouncer is plugged over WDAR, Savannah, Ga.

Preferences for flavors, according to regions, also influence advertising. In New England, ginger ale is preferred over the other flavors, while in Georgia soft drinkers like cola beverages. Thus, in Concord the problem is to advertise the brand; in Savannah to sell the beverage. In Concord, listeners are urged to try Canada Dry "if you think all ginger ales are alike"; in Georgia the message is altered to "if you've forgotten how delicious ginger ale can be . . ."

Even subtler differences must be recognized when it comes to regional semantics. In some parts of the South, according to radio/TV director Wight, when you ask a bartender for "a Scotch and soda," he automatically gives you Scotch with cream soda as a mixer. Only when you demand "seltzer water," does he give you club soda as Northerners recognize it. Therefore, according to the market conditions, Canada Dry's radio sales message in those areas will sell Canada Dry's cream soda, as opposed to other cream sodas; or will try to awaken consumers to the need to ask for Canada Dry Sparkling Water as a unique mixer.

Another lingual problem that Canada Dry ran into involved the definition of lemon soda in St. Louis. The local bottler and the agency discovered that Canada Dry's lemon soda wasn't selling well merely because it wasn't identified as "white soda"—the regional terminology for "lemon soda."

*AND YOU'LL HAVE A RICH MARKET RIGHT IN YOUR LAP TOO.... WHEN YOU BUY THE TREMENDOUS PURCHASING POWER OF KEYSTONE'S SMALL TOWN & RURAL MARKETS!

KBS

Promptly, Canada Dry redesigned its Hi-Spot bottle labels to play down both the Hi-Spot trade mark and the lemon soda identification, and, at the same time, highlighted the product as a "white soda." Too, the agency prepared a special promotion deal for the St. Louis distributors. It tied in the new "white soda" identification with an offer of two large 15¢ bottles for 25¢—and the dealers thus were back in the competitive race.

The agency's timebuyer, Edna Cathcart, must be aware of these regional problems, along with numerous others. When she buys radio announcements or program participations, she is generally guided by these major considerations:

1. Size of audience — If the local Canada Dry bottler distributes the beverages over a wide area, a larger radio station is preferred.

2. Time availability — Canada Dry splits its radio announcements about 50% to daytime programs and 50% to nightime programs and time is selected accordingly.

3. Metropolitan vs. Rural marketing—Programs are selected on the basis of the market bottlers wish to stress for a particular beverage. Thus, the Fitzgeralds (who interview Broadway guests on WJZ-TV in New York) are used to sell mixers to the suburban listeners.

An idea of the way Canada Dry blankets the country on a local level can be seen by examining some of the radio stations it has used for its spot campaign. Here is a big handful:

WKRC, Cincinnati; WEOK, Poughkeepsie; KGW, KEX, and KOIN, Portland; KREM, Spokane; WINS, New York; WKNE, Keene, N. H.; WHUC, Hudson; WCAU, Philadelphia; KTMS, Santa Barbara; WFRP, Savannah; WKXL, Concord; WLNH, Laconia, N. H.; WFOX, Milwaukee; WBAX, Wilkes-Barre, Pa.; KCBC, Des Moines; KMYR, Denver.

Also WOLF, Syracuse; WHHM, Memphis; WLEE, Richmond; WTMA, Charleston; KIST, Santa Barbara; WDAR, Savannah; WWSC, Glens Falls, N. Y.; WRNL, Richmond; WTAL, Tallahassee, Fla.

In a few instances, Canada Dry also uses spot TV, as on KOTV, Tulsa, Okla.; WSB-TV, Atlanta; and WHIO-TV, Dayton.

Canada Dry is a great believer in promotion, especially point-of-sale displays. This is easily achieved, since Canada Dry men remove the empties from retail stores just about every day. Most of the display cards feature Mary Hartline, the gorgeous blonde who appears on *Super Circus*. The parent company also cooperates with its licensees in offering toys to the kiddies for Canada Dry coupons; one-cent sales; and posters displaying six-bottle handi-pak cartons of beverages.

When officials of Canada Dry (first to sponsor the *Jack Benny Show, Duffy's Tavern*, and the *Meredith Willson* regular-season show) are asked why the company left network radio for spot radio and network TV, they have a circuitous answer. They talk of the "high cost" of network radio and the visual value of TV directed to the family. But mostly, they feel, spot radio is most valuable for their purposes because it can hit home sales messages with greater impact in the local market. Besides, they say, their changed policy has worked.

A glance at the rest of the soft drink industry seems to bear out that contention.

In 1948, for the first time in nearly 10 years, Canada Dry's total dollar sales by-passed Pepsi-Cola's. Pepsi's total sales dropped from around $56,500,000 in 1947 to $46,000,000 in 1948. But Canada Dry's spiralled from $45,100,000 in 1947 to more than $50,000,000 in 1948. While Pepsi's sales reportedly have continued to slip, Canada Dry's continued to zoom, from $51,400,000 in 1949 to a record high last year of exactly $54,403,983.


RIGHT IN YOUR LAP!*



Leading National, blue chip advertisers are discovering every day that KEYSTONE'S affiliated stations produce results when you want to reach the high purchasing power of the small town and rural markets! And, according to BMB studies, these small home town stations produce the highest listener-loyalty.

The Keystone Broadcasting System has more than 400 Stations ready to take you into this tremendous market . . . RIGHT NOW! And there's not a single KBS station located in a TV-station city . . . KBS is beyond effective TV!

Write today for information on the only established and growing Transcription Network . . . where one *order only* buys an attractive and productive package!



KEYSTONE BROADCASTING SYSTEM, INC.
580 Fifth Ave., New York, N. Y. • 134 N. LaSalle St., Chicago

Langendorf OLD FRIEND

Consistently renewing its schedules year after year, this fine Western bakery proves its loyalty to KJR's efficient coverage of Western Washington.

KJR
SEATTLE 5000 WATTS AT 950 kc
A Marshall Field Station
—THE VALUE-FULL STATION
ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

This puts Canada Dry up in second place behind that Goliath of the beverage world, Coca-Cola. While Coke does not release figures pertaining to its annual gross, insiders estimate its total dollar sales are about $250,000,000. Coca-Cola does reveal its annual net profit figures, however, and, surprisingly, these show a recent drop—from $35,000,000 in 1949 to $31,680,000 in 1950.

Canada Dry has come a long way from the day in 1890 when a Canadian chemist named J. J. McLaughlin first began to market his ginger ale—a decided departure from the too sweet and too pungent Belfast type of ginger ale then traditional. It has since passed through eras when it was only bottled in a plant in Hudson, N. Y., when it was the chief mixer for speakeasies during the Prohibition period, when it was the rage of the luxury class only of liquor drinkers, up to the present, when it distributes 55,000,000 cases of varied beverages to a universal hoi polloi, from New Zealand to French Morocco.

(It's interesting to note that, since Prohibition, Canada Dry has also served as American distributor of some 14 brands of liquor, including Johnnie Walker Scotch and Cinzano vermouths.)

In the coming year, according to Canada Dry president Roy W. Moore, "We expect to re-open solicitation for additional bottlers in certain selected markets." And, with restrained satisfaction, he adds that Canada Dry's continuous success is based on "The willingness to accept a modest accretion in the whole structure year by year, rather than attempting spectacular flourishes." If Canada Dry's radio summer-selling campaign is any criterion, what this adds up to, in the phrase of the singing commercial, is that Canada Dry's sales are very much "alive, alive-o." ★ ★ ★

## SATURATION BOYS

(*Continued from page* 43)

ing with this network for such a deal.

NBC is hoping that General Mills will come through again. Last year this Midwest firm put down the healthy sum of $650,000 for an all-out summer saturation campaign. This year NBC is negotiating with General Mills and several other advertisers interested in the same kind of arrangements.

The networks are coming up with a

WSRS
CLEVELAND

. . . . "The Family Station" serving Clevelanders and all the local nationalities in the 3rd most densely populated metropolitan district in the U. S. A. . . . covering 336 square miles.

. . . . Ask Forjoe for the power-packed selling facts about the effective WSRS domination and local impact. Hooper rating up . . . WSRS cost per thousand lowest in town, thus the best buy in . . .

CLEVELAND
WSRS

a WHALE of a Market!
QUAD-CITIES
IOWA
DAVENPORT
EAST MOLINE
ROCK ISLAND
MOLINE
ILLINOIS
AS CLOSE TOGETHER AS THE BOROUGHS OF NEW YORK

*Facts about the QUAD-CITIES*

| | |
|---|---|
| POPULATION | 233,012* |
| TOTAL RETAIL SALES | $246,605,000 |
| FOOD GROUP (RETAIL SALES) | $52,346,000 |
| DRUG GROUP (RETAIL SALES) | $7,643,000 |

*1950 U.S. Census Preliminary Report

*All sales figures for Quad-City Metropolitan Counties are from 1948 U. S. Census of Business*

WHBF
5000 WATTS BASIC ABC
AM TV FM
NAT'L. REP. AVERY KNODEL, INC.

number of shows that they want to showcase for year 'round potentialities. One other incentive for providing good summer programing is the desire to get rid of the hiatus curse that started years ago when the big stars were permitted to take long vacations. "It became a matter of social prestige on the West Coast," one Hollywood veteran explains. "Every star wanted to have as long a vacation written into his contract as the fellow on the next show." With the stars off, ratings began to decline. It still is a moot question whether the listening declines because of the shows that are off the air or because listening itself declines. In any case, the program managers of all the networks are now lining up the kind of programs that will pull up summer ratings.

At CBS, Hubbell Robinson, Jr., the network's program chief, is readying a new comedy package called *The Old Army Game* and featuring Harvey Stone, a comedian who has done many guest shots with his routine on GI woes. CBS is planning a number of comedy and mystery shows again this year. The web is working on a radical departure from the conventional type of mystery show.

Although CBS will have a good representation in the comedy and mystery fields, Robinson, along with other program managers, snorted at the idea that this was going to be a mystery or a comedy summer season. The programs heads stress that this year there will be no accent placed on particular types of shows. In previous seasons, the trend has been to mystery and comedy. Earlier it was to quiz shows.

The big thing to watch for at CBS is the deyelopment of new programs which can be sold in small units of 15 minutes. "This summer there will be a certain amount of experimentation. We are looking for new patterns of radio programing at costs lower than last season. That is, a real saving in costs and not just a trimming of the price quotations," Robinson says.

(You hear the word "cost" frequently around the networks these days. Particularly, after ABC announced its plan to raid NBC daytime with the lure of a big discount and $1,000 program contributions.)

If the CBS pattern follows the tradition of past seasons, it will include the following programs in addition to new shows: *Charlie Wild, Horace Heidt,*





Annually, between July 1 and Labor Day, Maine's population more than doubles.

**Last year, more than a million tourists, vacationers, sports fishermen and hunters visited Maine resorts and playgrounds . . . most of them in mid-Summer.**

Together they spent an estimated *$150,000,000 in Maine stores, shops, camps, hotels . . . for transportation and services.

**That was $150,000,000 in new money for Maine interests . . . wealth created outside Vacationland.**

Experienced observers expect Maine's 1951 vacation business to equal or surpass that of 1950.

**The stations of the *Maine Broadcasting System* reach virtually all the significant areas of Maine's Vacationland. And it's a rare camp or hotel room that hasn't a radio.**

Except for a few seasonal items, there's no valid reason to reduce advertising appropriations for Maine this summer.

*Maine Publicity Bureau estimate.

**MAINE BROADCASTING SYSTEM**

**WCSH** Portland | **WRDO** Augusta | **WLBZ** Bangor

Weed & Company—Nationally  Bertha Bannan—New England

*Contented Hour, Allen Jackson, Ed Murrow, Hollywood Star Playhouse, Mystery Theater, Mr. and Mrs. North, Mr. Chameleon, Dr. Christian, Mr. Keen, Philip Morris Playhouse, Sing It Again* and *Larry Lesueur.* In the replacement field, Lucky Strike, via BBDO, is looking for a musical to replace Jack Benny when he takes his hiatus. Last year the cigarette advertiser brought in Guy Lombardo.

On the sales side, record attention is being given to summer programing. John Karol, AM sales manager, believes that the attractiveness of package buys is one big reason. Hesitancy on long-term commitments is another factor that makes sponsors take a longer look at summer sales presentations. This network is offering a special incentive plan that makes good reading for cost-conscious advertisers. The standard time rate is still in effect but the program quotation is shaved considerably. The advertiser pays the difference between the sustaining price and the commercial asking price. The usual example cited by Karol is that if a show has a $2,000 sustaining charge and the commercial price is $4,000, the advertiser pays the difference which would be $2,000.

Like its competitors, CBS is awaiting the final word on clients' plans, but it anticipates that most of its traditional year 'round advertisers will return. These include American Tobacco Company, Coca-Cola Company, Emerson Drug Company, Carnation Company, Carter Products, Inc., Chesebrough Manufacturing Company, Philip Morris & Company, Ltd., Miles Laboratories, Inc., R. J. Reynolds Tobacco Company, and Wm. Wrigley, Jr., Company. Daytime sponsors and programs are usually on a year 'round status.

At NBC Charles (Bud) Barry, vice president in charge of programing told SPONSOR that this summer, "NBC programs will be more diversified than ever before at costs in line with present market conditions." Barry, known in the trade for his showmanship, says, "Nothing can kill radio quicker than diminished entertainment values." That isn't just official vice president kind of talk. Here are the facts to back it up. NBC is banking on these ideas to maintain radio's vitality:

Rex Harrison will appear in an adventure thriller, *The Private Affairs of Rex Saunders.* One possibility is a dramatic series of *American Portraits* starring Louis Calhern, who played Justice Holmes on the stage and screen. This will replace *Cavalcade of America.* Bud Barry gets quite enthusiastic when he discusses another idea. He calls it "the first successful blending of music and drama on radio." The title is *Pete Kelly's Blues.* Background of the story will be the F. Scott Fitzgerald era. Another top entertainment segment will be *You Can't Take It With You,* starring Charles Coburn in a comedy series based on the famed Broadway hit. One interesting project that is in the preliminary stage is a patriotic program *This Is My Own, My Native Land.* Allen Nevins, the noted Columbia historian, is working on the material. *"It's Higgins, Sir"* is another new dramatic series. It will star Harry McNaughton.

The big sales effort at NBC is on the summer tandem that begins 7 May. The plan includes the *Boston Pops Orchestra,* Monday; *Screen Director's Playhouse,* Thursday; two comedy shows, *Cass Daley,* and *The Magnificent Montague* with Monty Woolley, Friday; and two mysteries, *The Amaz-*


MEET . . . .

Radio Saleswoman

MARY DEE

*She has an amazing trend on*

WHOD

HOMESTEAD . . . . PITTSBURGH

*Here are a few facts about Mary Dee:*

1. *First* Negro Woman Disc Jockey in the East
2. Has received five awards from Community groups, churches, schools, newspapers, and clubs.
3. Was Honored August 1950 with testimonial dinner in Pittsburgh, five thousand persons present.

WHOD offers "Proof of Performance" as its criteria for media preference.

WHOD is The Station of Nations

Beams programs to Polish — Slovak — Jewish — Italian — Greek — Arabic — Croatian — Hungarian — Negro — Lithuanian.

— WRITE FOR SALES CASE HISTORIES —

Represented Nationally By

JOE WOOTTON

INTERSTATE UNITED NEWSPAPERS, INC.

545 Fifth Ave.

NEW YORK, N. Y.

*ing Mr. Malone* and *The Man Called X*, Saturday. The Sunday night front wheel on the tandem, *The Big Show*, goes off for the summer and returns 30 September. *Duffy's Tavern* is another tandem show taking a hiatus.

Sunday night tandem shows for the summer will be *Tales of the Texas Rangers* with Joel McCrea, and *The $64 Question*. Three programs are being scheduled for *The Big Show* hour and a half segment. These are *Gordon Jenkins and The Weavers*, 5:30 to 6:30 p.m.; *Now Hear This*, 6:30 to 7 p.m.; and the *Quiz Kids*, 7:00 to 7:30 p.m.

Going down the NBC summer lineup, Barry expects Monday night to remain the same with such musical shows as the *Railroad Hour*, *Voice of Firestone*, *Bell Telephone Hour*, *Band of America* and the *Boston Pops*.

*Pete Kelly's Blues* is scheduled for Wednesday night. The other programs that night will follow a solid mystery format. *The Falcon* replaces the *Great Gildersleeve* and De Soto will be replacing Groucho Marx with a mystery program to be selected. *Mr. District Attorney* and *Big Story* continue. Brian Donlevy winds up the thriller parade in *Dangerous Assignment*. *Henry Aldrich* will be replaced by alternate shows on Thursday. One of the replacements will be *You Can't Take It With You* and the other is expected to be *Junior Miss*. The Friday schedule is still in the dark. One of the Saturday features that is known at this date is a series of *Hollywood Bowl* concerts.

One project that will receive elaborate programing efforts during the season is the 25th anniversary of NBC. At this point, however, all plans are kept carefully under wraps.

As the program department goes ahead with its schedule, the NBC sales staff notes more interest in the saturation type of deal that General Mills, Inc., signed for last year. At this writing, NBC is still trying to decide the type of incentive plan it will offer. Naturally, in appraising the sales picture, the network anticipates that most of its traditional year 'round advertisers will return this summer. These clients include the U. S. Steel Corporation, Association of American Railroads, Firestone Tire & Rubber Company, Bell Telephone System, Cities Service Company, Lewis-Howe Company (Tums), Bristol-Myers Com-


NEWS DIRECTORS SAY "WOW's NEWS IS BEST!"

The NATIONAL ASSOCIATION OF RADIO NEWS DIRECTORS awarded WOW its 1950 plaque for

"OUTSTANDING PREPARATION and PRESENTATION of the NEWS"

• When 400 men in the same profession agree that WOW's news presentation is the best, it MUST be good!

WOW Newscasts carried 77,237 stories in 1950 — an increase of nearly 2,000 stories over the previous year!

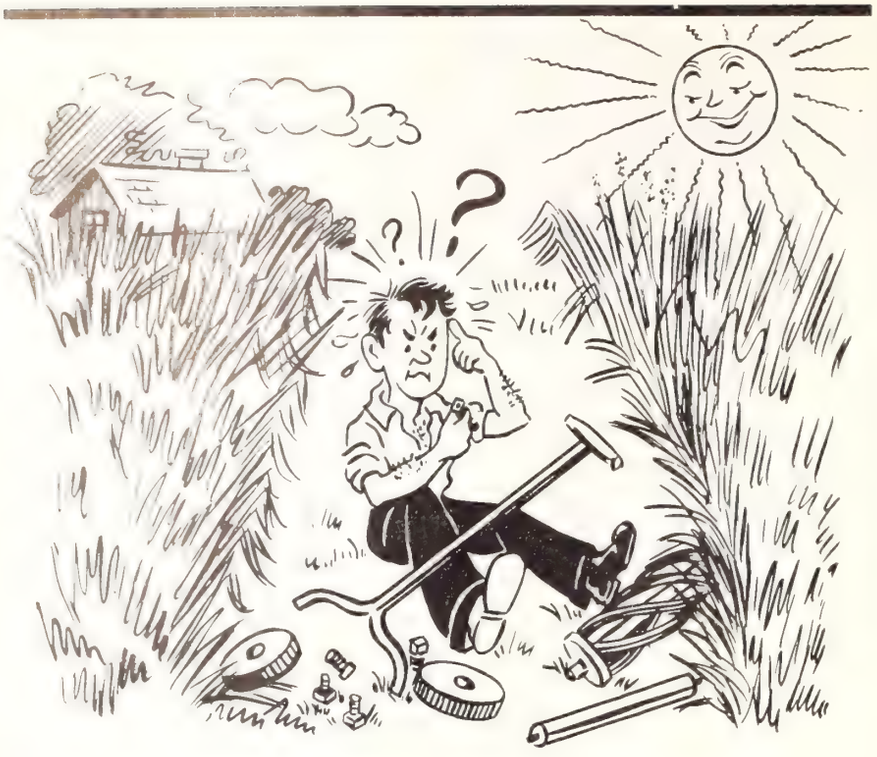
*RIGHT NOW* NEWS is the Hottest Advertising Buy in Radio.




and WOW's NEWS is the NATION'S BEST!

RADIO WOW OMAHA

FRANK P. FOGARTY, General Manager ★ JOHN BLAIR CO., Representatives



ASK THE MAN WHO KNOWS

**You come out of the tall grass in the Atlanta Market when you buy WGST. If you ask the man who knows—Mr. Atlanta— he'll tell you why. The top ABC shows, high local acceptance, and alert merchandising mean a winning combination. That's why more local advertisers buy more time on WGST than any other Atlanta station.**




pany, American Cigarette and Cigar Company, Sun Oil Company, Pabst Sales Company, Colgate-Palmolive-Peet Company, American Tobacco Company, and R. J. Reynolds Tobacco Company. In many cases the question of replacements is up in the air. U. S. Steel usually replaces its *Theater Guild of the Air* with the *NBC Symphony* while the railroad association prefers a straight musical to the more expensive operetta that it sponsors during the regular season.

The big news about ABC, of course, is its attempted raid on NBC's afternoon sponsors. It may take a little while before advertisers decide on their strategy. In the meantime, Ray Diaz, ABC's urbane national director of radio programs is going ahead with major changes in his daytime schedules. *Mary Margaret McBride* moves down to the 2:00 to 2:30 p.m. segment as a national cooperative feature. She will be followed by *Sweeney and March*, a comedy show; *Francis Scully;* and a new program, *Family Circle*, a dramatic and discussion show on teen-age problems. These programs will continue right through the summer. "We are leaning more to the principle that established features maintain audiences during the summer," Diaz says.

During the evening periods, ABC is continuing *Inner Sanctum* and *American Agent* when the sponsor, Mars, Inc., takes a hiatus. ABC is making a strong pitch to advertisers on a summer "pyramid" arrangement. Three shows, *The Fat Man*, Wednesday; *The Sheriff*, Thursday; and one half hour of *Stop the Music*, Sunday, are available to three sponsors. Each sponsor receives a one-minute commercial on each of the three programs. Proctor & Gamble, always looking for a good buy to add to their huge radio schedule, signed as the first participant.

Another idea being groomed for an important build-up is a Saturday night dancing party. ABC's 40-piece orchestra, under the general supervision of Paul Whiteman, will be broken up into different types of bands—rhumba, swing, etc. The network has been able to hire some top instrumentalists following the breakup of some of the large dance bands.

Advertisers are also being told currently about the *Newsstand Theater*, a series of top present day fiction stories from the popular magazines. A situation comedy starring Rosalind Russell

is being considered, but it is still in the early stages of preparation. Diaz is now lining up top dramatic and situation comedy shows to be used alternately as replacements for the *Screen Guild Players* on Thursday night. ABC wants to build good audiences for Old Gold's *Amateur Hour* that follows at 9:00 p.m. One block that looks set, except for the Gillette fights which go off, is the Friday night commercial line-up. This includes *Lone Ranger* (General Mills); *Richard Diamond, Private Detective* (R. J. Reynolds); *This Is Your FBI* (Equitable Life Assurance Society) and *Ozzie and Harriet* (H. J. Heinz Company). Programs on other days that are expected to continue are *Dick Haymes, Mr. President, Rogue's Gallery,* and the *Ted Mack Show.*

Walter Winchell, ABC's top star in the ratings, will take his usual summer leave. Top name personalities are expected to replace him.

One network that it not too worried about summer replacements is Mutual. It has few big names on its programs so that its full schedule is likely to continue through the summer. Stars will record in advance in most cases for the vacation absences. The Sunday commercial line-up, with such advertisers as Williamson Candy Company, Quaker Oats Company, Cudahy Packing Company and General Food Sales Corporation, will probably remain. There's not much doubt about Cudahy's outlook. It's *Nick Carter Show* has the highest homes per dollar figure among all evening half-hour commercial shows. Programs that can reach 343 families per dollar pull in profitable sales throughout the year. Ronson Art Metal Works with *20 Questions* on Saturday night is another important MBS client likely to stay.

Seasonal advertisers on Mutual include Benjamin Moore Paint Company and Joe Lowe, Inc. The Lowe outfit, makers of Popsicles, is using Mel Allen on a five-minute sportscast three nights a week. The paint firm sponsors Betty Moore on a household hints show, *Your Home Beautiful,* for 26 weeks through spring and summer.

The big stars who take a summer hiatus both for relaxation and as a sign of social prestige may be absent again from radio, but there will be no hiatus in good programing or hard-selling efforts to move merchandise.

★ ★ ★


**You Can Cover the Rich Central New York Market**

**with One Radio Station**




**BMB Nighttime Audience Families**

**WSYR — 214,960**

**Station A — 164,720**

**Station B — 148,340**

**Station C — 76,920**

**Station D — 68,970**

**WSYR SYRACUSE**

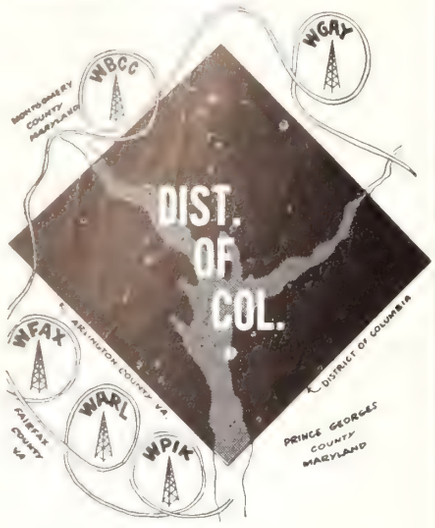
**570 KC**

WSYR — AM-FM-TV — The Only Complete Broadcast Institution in Central New York

*NBC Affiliate • Headley-Reed, National Representatives*

*Effective NEW WAY to buy Daytime Radio Coverage:*

# WASHINGTON, D. C. METROPOLITAN NETWORK




**For the first time in the history of radio advertising, five stations within one market offer their combined audience—the second largest in Metropolitan Washington—as a unit buy.**

***At Lowest Cost Per Listener****

**Met New Advantages:**

**1.** Complete daytime coverage of central *and* suburban areas.

**2.** Second highest average daytime audience in Metropolitan Washington.

**3.** Simplified buying—5-station coverage with one order, one transcription, one invoice.

**4.** Spots may be bought for the same time on each station, or staggered.

**5.** Low rates: ½-min. or time signals. $18.24; 1-min., $22.80; 5-min. $36.48 (26-time). Complete card on request.

**WARL** AM & FM. Arlington, Va. 780 KC, 1000 W.

**WBCC** AM & FM. Bethesda, Md. 1120 KC, 250 W.

**WFAX** Falls Church, Va. 120 KC, 250 W.

**WGAY** Silver Spring, Md. 1050 KC, 1000 W.

**WPIK** Alexandria, Va. 730 KC, 1000 W.

*For proof or complete details write or phone Jack Koste, Indie Sales, Inc., national reps, 444 Madison Ave., NYC 22—MUrray Hill 2-4813, or L. Douglas Freeman, Commercial Manager, Munsey Bldg., 1329 E St. N.W., Washington, D. C.—Sterling 1772*

## MEN, MONEY & MOTIVES

(*Continued from page* 8)

freedom from any rivalry with the American Association of Advertising Agencies. At the first open meeting of the League the other day it was arresting that throughout an evening of animated criticisms of practices in magazine and newspaper dealings the little agencies had not one gripe (at least not then) against radio, although many used the medium, mostly via announcements. At this level of agency operations an ever-present menace is the fly-by-night penny ante sponsor who leaves the agency holding the bag. Dislike of this species is a dominant motive, very obviously, of the new League. League's address, by the way, is care M. P. Pearlman, 1 Madison Avenue, New York.

* * *

Speaking of motives, we hear of a wife who has threatened to divorce the executive vice president of a big agency if he doesn't quit and save his health. Guy's boss, after whom the shop is named, is a restless dynamo but every few months he goes off and laps up six weeks' sunshine. Then he returns, his pep renewed, and makes his top command, who have meantime had no time off, really hop. As described, it just isn't worth living. Not even for $40,000 a year.

* * *

Rexall seems to be solving its profit and loss position. Latest data shows a $2,024,475 profit for 1950 (58¢ a share) on total sales of $153,643,137. Note this well. The year before, 1949, Rexall ticked off gross volume of $156,363,621 but had a big net loss. Since then vigorous pruning of properties and general tightening has been in progress. The cloud over Rexall for a time was of particular interest to radio men. Rexall's famous one-cent sales having been a radio regular for years and years. With the better profit showing (although on lower gross), less is now heard that Rexall erred in moving its headquarters from Boston to Los Angeles.

* * *

Merchandisers will see another eye-popping phenomenon of the times when the Suburban Centers Trust opens come next autumn a "shopping center" comprising 40 stores clustered on the Worcester Turnpike near Framingham, Mass. This is the stage setting for "relaxed shopping." Its *le dernier cri* in scientifically engineered merchandising, idea being that motorists can be sucked in for 50 square miles 'round to the trading post where all kinds of consumer goods will be for sale, plus abundant, easy, free parking, plus fatigue-easing arrangements, plus movies, music, plus banks, post office, cafes.

That this sort of "Suburban Center" is prospectively formidable competition to existing channels of trade, goes without saying. Every bet is figured in. And that means that the 40 stores, as a unit, will advertise in proportion to size. All media will be "saturated" round and about Boston from late summer onward. ★ ★ ★

## FURS & FURNACES IN JULY

(*Continued from page* 49)

stations. Their day and night announcements will be heard over WCNR, Bloomsburg; WCHA, Chambersburg; WHVR, Hanover; WHP and WKBO, Harrisburg; WMRF, Lewiston; WBPZ, Lock Haven; WKOK, Sunbury; WRAK, Williamsport; and WORK, York.

Bradford Cross, the coal company's account executive at the Gray & Rogers Agency, Philadelphia, reasons this way:

"First of all, we want to fill the consumers' coal bins while the company's trucks tend to be idle. Secondly, summertime radio advertising is good for us, because the truckers and dealers can be given aid as they try to solicit new accounts. Thirdly, by keeping the product's name before the public, we help stimulate sales among those consumers who make their plans in the summer for their coal buying in the fall. The big sales pitch, of course, is that price of coal is cheaper when bought in the summer. When you add these up, advertising coal over radio in the summer is pretty logical."

Another variation of the summer coal selling theme is offered by the Bituminous Coal Institute, of Washington, D. C., which represents coal mine operators throughout the nation. The Institute (through Frank Whalen, account executive at Benton & Bowles), sponsors a 15-minute, five-days-a-week news roundup over WMAL, Washington, D. C., provided by ABC network newscaster Gunnar Back.

During the cool months, the program is billed as *Congress Today*. But in summer time, when Congress is in re-

# 2 Years Old

**AND GROWING BIGGER EVERY DAY**

## INDEPENDENT METROPOLITAN SALES

(NOW indie sales, inc.)

wishes to greet its many friends in the industry, and to thank them for their encouragement and cooperation to reach this ripe old age. We're growing every day, and as long as we continue to stick to our guns (and we're stubborn) we'll be a granddaddy one of these days.

**ISI *still*** represents ONLY Independents in metropolitan markets of over 100,000 population. (We're exclusive in this field.)

**ISI *still*** SELLS the stations it represents. (This is pretty rare, too.)

**ISI *still*** will NEVER represent so many stations that we can't SELL each one. (Talk about rarities!)

| | |
|---|---|
| WKAB | Mobile, Ala. |
| WPIN | St. Petersburg, Fla. |
| WIKY | Evansville, Ind. |
| WXLW | Indianapolis, Ind. |
| WJMR | New Orleans, La. |
| WTAO | Boston, Mass. |
| WACE | Springfield, Mass. |
| WJXN | Jackson, Miss. |
| KLMS | Lincoln, Nebr. |
| KOWH | Omaha, Nebr. |
| KFMJ | Tulsa, Okla. |
| WTEL | Philadelphia, Pa. |
| WHHM | Memphis, Tenn. |
| KATL | Houston, Texas |
| KITE | San Antonio, Texas |
| WXGI | Richmond, Va. |
| KTBI | Tacoma, Wash. |
| WHTN | Huntington, West Va. |

METROPOLITAN NETWORK
Washington, D. C.

## indie sales, inc.

60 East 42 Street, New York 17, N. Y. ***MUryhill 2-4813***

JACK KOSTE, Pres.

"OSC" LUTZ GENE LITT

OTHER OFFICES IN CHICAGO, LOS ANGELES, SAN FRANCISCO

*The Nation's Popular Stations*

cess, it is titled *Washington Today*. Year 'round, the radio feature serves the same function: namely, as cementer of cordial public relations between the coal industry at large and Washington big-wigs. In summer time, the Institute feels, public relations should take no holidays.

F. A. Day, the Institute's chief press information officer in Washington, explained it to SPONSOR this way:

"We consider the radio program is of particular interest to U. S. Senators and Representatives and their office staffs, as well as to officials in the executive branch of the government. and to the Washington newspaper corps. We've felt that radio offers us an exceptionally effective channel . . . to the Washington audience we wanted to reach most with our story of bituminous coal; its major role in the national economy; and the fact that the privately owned, highly competitive coal-producing companies are serving the nation well."

The notion that it's wise to keep a product's name before the public has stimulated numerous other coal companies to use summer radio advertising. Just two other illustrations are Philadelphia & Reading Coal & Iron Company (through McKee & Albright, Inc., Philadelphia), which has employed WOR, New York, in June and July; and D. L. & W. Blue Coal Company (through Ruthrauff & Ryan, New York), which usually has announcements over WCBS, WINS, WJZ, and WNEW, New York, in summer time.

Like coal dealers, furnace manufacturers believe that summer broadcast advertising will influence consumers who plan during the summer dog days what they'll buy in the nippier climes of autumn and early winter. Most furnace sponsors air their sales messages by television. A couple of them out of a large handful are the Payne Furnace Company (through Hixson & Jorgensen, Los Angeles), which usually sponsors a show on KTTV, Los Angeles, during July; and the Holland Furnace Company (through the Leech Agency, Cleveland) which highlights its furnace-cleaning service in summertime over WBZ-TV, Boston; WEWS-TV, Cleveland; WXEL-TV, Cleveland; WLAV-TV, Grand Rapids, Mich.; WSAZ-TV, Huntington, W. Va.

Actually, there's nothing wild or woolly in the logic of fur dealers who use radio advertising in summer. "August fur sale" is a slogan that has become a by-word in the business. In fact, according to a study made by the Federal Reserve System, fur selling hits an annual peak in August (11.5% sales are done in that month, as compared to 10.5% in September).

Of the fur dealers, one of the biggest summer radio advertisers is Canadian Fur Corporation (through Emil Mogul Company, Inc., New York), which invests well over $1,000,000 in radio year 'round. Except for a short hiatus in July, it usually beams announcements in the other hot months over WNEW and WHOM, New York, and WAAT, Newark, N. J. A few other fur companies who generally stay on radio the year round are Dupler's in Denver; Evans in Chicago; Ben Tucker's Hudson Bay in New York; and Davidson's in Indianapolis.

Neither does there seem to be anything irrational about advertising cold remedies in the summer, when one comes to think about it. People, after all, are just as apt to sneeze and cough during summer as in winter—and, in fact, summer chills are usually harder to shake off. A spokesman at Erwin, Wasey & Company, New York, pointed out that a big summer-selling radio an-


UNIQUE PROGRAM POLICY

*So Successful by Day*

NOW ADDS NIGHT HOURS

*Soon* WJPG *Will Be Full Time On the Air!*

News to the Minute Every Hour on Hour

On the spot remote coverage news events

All area interscholastic tournaments

All Green Bay Packer's Games

Wisconsin League Baseball



Emphasis on the local and personal

Intense interest in scores of prosperous cities, towns rich rural area

More people are interested in a big home town fire than a big Florida tornado

Mass audience appeal! and the mass is concentrated in this multi-million dollar market

Most listeners tune WJPG sometime every day. We make it attractive to them to stay tuned longer.

Independent, Unaffiliated, Indispensible in this multi-million dollar market. Don't miss this unique, informal friendship between station and audience. Because we are "their station" they're our listeners.

WJPG

THE RADIO SERVICE OF THE GREEN BAY PRESS-GAZETTE

GREEN BAY, WIS.

THERE ARE MORE REASONS FOR LISTENING MORE OFTEN

PHONE US ABOUT AVAILABILITIES

Phone Devney Co. N. Y. Our National Reps.

nouncement campaign may well be in the works for Musterole and Pertussin.

Reasons for advertising seasonally "neutral" goods over the airwaves during the alleged summer doldrums are a dime a dozen. Perhaps typical was the comment of Brook B. Watson, account executive at Fletcher D. Richards, Inc., New York, for Dixon Ticonderoga Pencils, which uses one-minute announcements year 'round on such stations as KNX, Los Angeles; WGN, Chicago; WJR, Detroit, WLW, Cincinnati; and WOR, New York. He told SPONSOR:

"There's no seasonal hiatus on pencil-buying. People need them every day in the year. So why should we take a vacation on radio?" He pointed out, further, that Ticonderoga's sales messages are not altered particularly for a summer slant. "We try to spot them on radio in the mornings, to remind men about Ticonderogas on their way to work. In the summer, you must remember, there *are* a lot of men who continue to work."

A similar theory was postulated by Lucille Shore, account executive for Milk Bone, the National Biscuit Company baked dog biscuit, at McCann-Erickson, Inc., New York. In summer, as the rest of the year, Milk Bone uses announcements on daytime programs over some 19 stations, ranging from WFBM, Indianapolis, to WCSH, Portland, Maine. She reasoned to SPONSOR:

"A dog needs food in the summer, just as it does the rest of the year. So it would be foolish to drop our radio advertising, just because of a misconception in some advertising circles about the need to take a hiatus. Our sales messages in summer are keyed to the regular, year 'round note—Milk Bone gives the dog teeth exercise while it chews."

That same notion was hammered home again by William Thomas, timebuyer at J. Walter Thompson, Inc., for Tip Top Bread and Cakes, manufactured by the Ward Baking Company. Tip Top uses radio announcements both summer and the rest of the year on 104 stations, ranging from WAPI, Birmingham, Ala., to WOHI, East Liverpool, Ohio. Thomas explained:

"Sure, people consume bread and cakes aplenty on summer picnics. But they also consume them from September to May. We don't see any reason for varying our radio schedule just because another season turns up."





**95th MARKET IN THE UNITED STATES**

● *Mighty MONTGOMERY*, capital city of Alabama, is the hub of one of the nation's top markets; the South's most progressive industrial and agricultural center.

**TRADING AREA POPULATION OF OVER 600,000**

● *Mighty MONTGOMERY*, whose city population alone totals 107,000, dominates the rich surrounding trading area of 11 expanding counties.

**$133,890,000 CITY RETAIL SALES**

● *Mighty MONTGOMERY*, had city retail sales in 1950 that were $5,000,000 above those of the previous year; proof that this market is the "fastest growing area in the South."

*Write, Wire or Phone for Availabilities!*

NBC **WSFA** Represented by Headley-Reed Co.

CBS **WCOV** Represented by The Taylor Co.

MONTGOMERY NETWORK STATIONS ASSOCIATION

MUTUAL **WJJJ** Represented by Weed & Co.

ABC **WAPX** Represented by The Walker Co.

**A Fellow Can Do a Little Tootin'**
**When He's Tops With His Own Home Folks!**



We're carrying substantially more *local* accounts this year than we did last. What does that prove? Just this:

The local boys...who can put their fingers right smack on the source of results...have satisfied themselves that when they spend their advertising dollars with WIOD, sales come in, *steady* and *sure!*

And, why not? After all, we're pretty hep to this market. We've been serving and selling to Greater Miami...Dixie's Newest Key Market...for 25 years -- doing a *good* job of it, too. Ask any of the local boys.

We can do it for you, too! Just call on us.

WIOD
Established January 18, 1926

James M. LeGate, *General Manager*
**5,000 WATTS • 610 KC • NBC**

Greater Kansas City's only 50,000 Watt Station

**KCMO**

**810 kc.**
10,000 WATTS NIGHT

*National Representative*
THE KATZ AGENCY

You can cover
the scattered buying
centers of the
**Pacific Northwest**
more economically
with

*The* **XL** *Stations*

**Proven Selling Power**
**Pacific Northwest Broadcasters**


Some products, of course, are obviously adapted to summer promoting over the air. To name just a few who exploit the broadcast medium well, there is Breyer's Ice Cream (through McKee & Albright, Inc., Philadelphia) which uses summer radio announcements over 21 stations; Krueger Beer (through Geyer, Newell & Ganger, Inc., New York) which usually uses spot radio on 62 stations; and Borden's Products (through Young & Rubicam) which generally uses spot radio over the summer on over 75 stations.

Even many of these perennials obviously fitted for summer broadcasting maintain that there's nothing better than round-the-year advertising.

Consider, for example, Odo-ro-no, manufactured by Northam Warren Corporation, which will spend about $100,000 for spot radio on about 25 radio and TV stations this summer. Read Wight, radio/TV director for the product at the J. M. Mathes Agency, New York, comments, "People may give off offensive perspiration odors during the hot summer months. But they also face the same problem in winter, when they participate in sporting events. That's why Odo-ro-no finds it intelligent to use broadcast advertising the year 'round."

Wight says something of the same principle applies to the Austin Motor Company, which will spend about $20,000-plus for a radio and TV announcement campaign this summer. "People like motoring about in summer," he says, "and that's why it's logical to advertise the product during that season. But motoring continues the rest of the year, and so will Austin's radio and television advertising."

However, some products believe in stepping up their broadcast advertising particularly during the summer, in order to capitalize on seasonal buying habits. This kind of thinking is reflected by Best Foods, Inc., producers of Hellman's Mayonnaise, which usually steps up its spot radio campaign in the summer months over about 60 stations. Says Terry McDonough, the product's account executive at Benton & Bowles, New York: "Summer time is the time for salads, and that's the time for promoting the virtues of Hellman's Mayonnaise over other mayonnaise brands."

A somewhat different case is Oyster Shell Products, Inc., producers of Pilot Brand Oyster Shells -a chicken feed. Although it uses daytime announce-

ments on 55 radio stations year 'round, it favors particularly the results it gets via its summer broadcasting. Hazel Speight, the product's account executive at Cecil & Presbrey, Inc., New York, explains: "More chicken farming is conducted during summer than any other time of year. In summer, we just get more results from our continued schedule of radio advertising."

Still another twist on this theme is offered by the New York State Department of Commerce. From April through June it will sponsor TV announcements on more than 12 stations, both in and out of New York State, urging tourists to bring their trade this summer to New York. Why doesn't it use broadcast advertising on months other than April, May and June? Says Don Campbell, account executive at Batten, Barton, Durstine & Osborn:

"Our experience with the account over the last three years has shown that these three months work the best results for us. Before or afterwards is virtually a waste of time. Apparently, most people make their vacation plans during those three months—at least, when it's a matter of vacationing in New York State."

An unusual case of a seasonal advertiser is provided by Protam, a nutritional supplement for people who diet. From Easter, through the end of August, Protam will sponsor a heavy spot radio campaign over 200 stations. Bill Eynon, the product's radio/TV director at Dowd, Redfield & Johnstone, New York, explains the logic behind the campaign this way: "We've found that women tend to be more concerned about their diets in the summer."

Not less remarkable is the way several manufacturers of pharmaceutical products expect to hypo or sustain their radio advertising in the Southern markets during the coming warm season. An executive at Erwin, Wasey & Company, which handles the Lydia E. Pinkham account, points out that the preparation will stage an eight-week radio campaign in the South "because the product seems to sell well there in the warm climate." And Thelda Cordani, timebuyer at Duane Jones, New York, explains that Feenamint and Chews will advertise over 150 stations in 13 Southern markets this summer, "because the South is a very strong buyer of pharmaceutical products. Whether this is because of a variation in income, as compared to the North, I can't say."

The identical logic is held by the


CKLW

at 50,000 watts
gives advertisers the

GREATEST COVERAGE

at the

LOWEST RATE

of any Major Station in the

DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

CKLW

50,000 WATTS at 800 KC.
Guardian Bldg. • Detroit, Mich.

Adam J. Young, Jr., Inc.
National Rep.

★

J. E. Campeau
President

MUTUAL




OVER
1,000,000
PER DAY

WRC audience surveys mean something more than passive listeners. Daily and Sunday "circulation" is also measured in terms of results over the counter for advertisers.

Morning, noon and night, Washington area people tune to the continuing editions of WRC-NBC. Combined total listening goes well over nine digits . . . a tremendous audience for your commercial message.

The entire WRC schedule represents a range of programming to fit any sales requirement.

FIRST in WASHINGTON
WRC
5,000 Watts • 980 KC
Represented by NBC SPOT SALES

Chattanooga Medical Company (through Nelson Chesman Company, Chattanooga), manufacturers of Black Draught and Syrup of Black Draught. In summer, it usually steps up its spot radio campaign to make one-minute announcements over 48 stations, ranging from WWL, New Orleans, to WTAR, Norfolk, Va.

It doesn't take too much thought to understand why Frito, Inc., the producers of corn-and potato chips, believe in using radio announcements during the hot days. Consumers enjoy consuming the tasty morsels along with their steins of beer. When the company (through Michel-Cather, New York) introduced its new product, Jupiter Potato Chips, last May via radio announcements, sales jumped. After six weeks of participation, for example, on Jack Sterling's *Top O' The Morning* (WCBS, New York), distribution increased all summer in stores like Safeway, Gristede's, and King's Super-markets.

Department stores, which generally are reluctant to use radio advertising in all seasons, could well take a leaf from the summer-selling campaign of F. & R. Lazarus of Columbus, Ohio. This 32-acre emporium, which usually does an annual sales gross of $50,000,000, has found broadcast advertising an excellent medium for selling a variety of goods in warm weather, from electric fans to hot irons. This summer it will sponsor a half-hour show called *Junior Fair* over WRFD; a half-hour TV show, *Look to Lazarus,* over WBNS-TV; and daily announcements over WCOL, WHKC, WRFD and WBNS, all in Columbus. The venerable, 100-year-old store has found broadcast advertising particularly valuable for selling summer items and, then, in August, for its back-to-school merchandising campaign.

While other clothes merchants may, in the dictum of Mark Twain, carp about the hot weather and do nothing about it, Robert Hall Clothes exploits the weather—and radio—to the hilt. Altogether, it spends $500,000 of its annual $2,000,000 radio announcement budget to selling warm weather togs in May, June, July and August. This summer, its announcements will be heard over 175 radio stations, ranging from WHIO, Dayton, to KOL, Seattle. Other admen who have other products to sell might well pay heed to the words of Frank B. Sawdon, president of the Sawdon Agency, which handles the Robert Hall account:

"It's foolish to take a radio hiatus in summer. The bonus listening audience it give you then is tops. More than any other season, people listen to their radios while thev're in their cars, sunning on the beach, or just idling at a summer resort." ★ ★ ★

## CASH IN WITH RADIO

(*Continued from page* 39)

Apparently, they aren't even trying. Said a well known figure in the magazine publishing world: "There's no use attempting to lick the summer slump. It's just there and nothing anyone says will make any difference."

Whatever justification this defeatist attitude may have for the printed media, radio's sales executives are taking an entirely different stand. For a better understanding of what they've got to sell, let's go back over some of the points raised at the outset of this introductory article to SPONSOR's third annual *Summer Selling* issue.

First, there's the matter of vacations and listening. The best study to date on this subject was done by the Psychological Corporation in Springfield, Mass., and Des Moines, Iowa, during the summer of 1948 (for CBS and NBC).

Psychological Corporation interviewers found that 19% of the respondents listened to the radio more while they were on vacation than when they were working; 25% listened the same. Roughly, these two figures help to balance the approximately 50% who said they listened less while they were on vacation.

IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERY

The term "on vacation" can be misleading. Most advertising executives envision vacations as trips to seashore or lake areas. But vacations at home were as common as vacations in other parts during many weeks of the summer season, according to the Psychological Corporation figures.

From 16 May to 30 May those taking vacations away from home were equalled by the at-home vacationers. On the July fourth weekend (peak of the vacation season) the ratio of away to stay-at-home vacationers was roughly seven to three. It was less at most other times of the summer. And whether people took vacations at home or at resorts, only 4.3% were on vacation during the average summer week. The figure will probably be lower this year as workers pass up vacations to help get mobilization rolling.

Next, consider the matter of ratings. Accompanying this article (pages 38, 39), is a chart based on Nielsen figures for radio sets-in-use by months in 1948, '49, and '50. As regular as clockwork, the Nielsen figures show radio listening down in the summer. But the basic flaws in Nielsen's system of measuring make it necessary to balance the figures with a few discretionary grains of salt.

Nielsen misses much of the listening that takes place because his Audimeters do not cover all the sets in each of his sample homes. Radio is thus shortchanged year 'round, and more so in the summertime. For much of summer listening, it is only logical to assume, takes place on the small, individual sets Nielsen is most apt to miss.

The porch set, the portable which is carried to the coolest room in the house, and, of course, the set which is carried outdoors, isn't included in Nielsen's totals.

Out-of-home listening, which is totally lost to measurement by Nielsen or Hooper, *is* measured by Pulse and the American Research Bureau. The Pulse measurement, which is based on personal interviews the day after broadcasts are completed, tots up out-of-home listening by homes. Pulse has found that in some quarter-hour periods out-of-home listening is reported by 21% as many homes as report in-home listening. That is, there's a 21% bonus in listening during those periods.

American Research Bureau, using





THE BIGGEST OF ALL ON BUFFALO'S DIALS

WGR's 550 channel gives WGR the biggest pattern, the strongest audience coverage in western New York.

With top-rated Columbia and local programs, WGR delivers a big PLUS — a bigger dollar's worth than any other station in upstate New York.

COLUMBIA NETWORK

WGR 550

*Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

Leo J. *("Fitz") Fitzpatrick* I. R. *("Ike") Lounsberry*

# no one radio station has *all the listeners* in North Dakota

**BMB and Hooper surveys indicate 180,903 Dakota families tune in the CBS stations at least once each day, seven days a week.**

(The average farm family listens to radio from three to four hours daily)

You are not reaching the majority of the radio families in North Dakota unless at least a portion of your advertising schedule is placed on the CBS stations KSJB and KCJB.

(Ask our representative about the combination rates.)

5000 W | KSJB | 600 on the dial

**Studios in Fargo—Jamestown and Bismarck, North Dakota**

1000 W | KCJB | 910 on the dial

**Serving Minot, and Northwest North Dakota**

Ask our Representatives to give you all the facts. Have complete coverage with the CBS stations Covering the Top of the Nation. If these stations are not on your list—you can add them to your list at low cost

Represented by

WEED & COMPANY


the diary method, reports out-of-home listening in terms of total time spent tuned in. ARB reports that, during the non-summer months, out-of-home makes up 5 to 8% of the total time people spend listening. Though ARB does not conduct its studies during the summer months, the time spent listening out-of-home presumably goes considerably higher then. Whatever the actual figures for total listening in summer, they are higher than what Nielsen indicates they are, though probably not on a par with listening during winter months.

Radio, itself, is perhaps as much to blame as any other factor for the listening decline. With many of the big names off for the summer, with popular programs replaced by unknown substitutes, there's less incentive for listeners to tune in. The custom of replacing top shows seems all the more unfortunate when you consider that good shows which do stay on can hold their audiences.

One important study which proves the point was made by Free & Peters in 1949 at WAVE, Louisville. There were 14 programs which remained on the air for 52 weeks over WAVE that year. The average rating of these shows (Hooper) was 9.1 for the summer; 10.9 for fall-winter; 10.7 for winter-spring. This drop-off from summer to the other seasons is negligible in light of the measuring deficiencies mentioned above for Nielsen, which apply equally to Hooperatings.

And to prove the point, consider what happened to 13 WAVE network shows which went off for the summer. These shows were rated at an average of 19.3 and 19.5 respectively for fall-winter and winter-spring. But the ratings of their replacements averaged only 9.4. Presumably, if this group of programs, too, had stayed on during the summer, ratings would have taken no such plunge.

Unfortunately, many major network shows which are the backbone of the programing structure at stations all over the country will take a hiatus this year as well. The networks are doing their best to counteract the effects of such departures by substituting quality replacements; by attempting to sell groups of their own packages on a short-term basis (Wrigley's will be back on CBS with a saturation buy of 36 half hours, page 42); by offering advertisers incentives for coming on

the air in the summertime (CBS, for example, puts a special reduced summer price tag on some of its shows which comes to the difference between the regular commercial asking price in winter and the sustaining cost).

On the local scene, stations fight the drop-off in audience by putting on special summer promotions. Resort-area stations campaign to remind vacationers that they can still hear network favorites (those which stay on) even though they're away from home. Local independent stations, too, attempt to develop listening habits among visitors. (Some stations urge year 'round residents to pass on the word about local stations to summer renters.)

An important item in the station promotion man's bag of summer tricks is the outdoor broadcast. Such events at WLS, Chicago, WNAX, Yankton, and dozens of other stations bring out huge audiences; effect of the outdoor broadcasts is to make the spectators more conscious than ever before of radio's ability to entertain them—in any season.

Another important promotional activity of stations is the tie-in with local sale of portables. KOIL, Omaha, for example, promotes its own interests by urging via posters and newspaper that listeners "take along a portable."

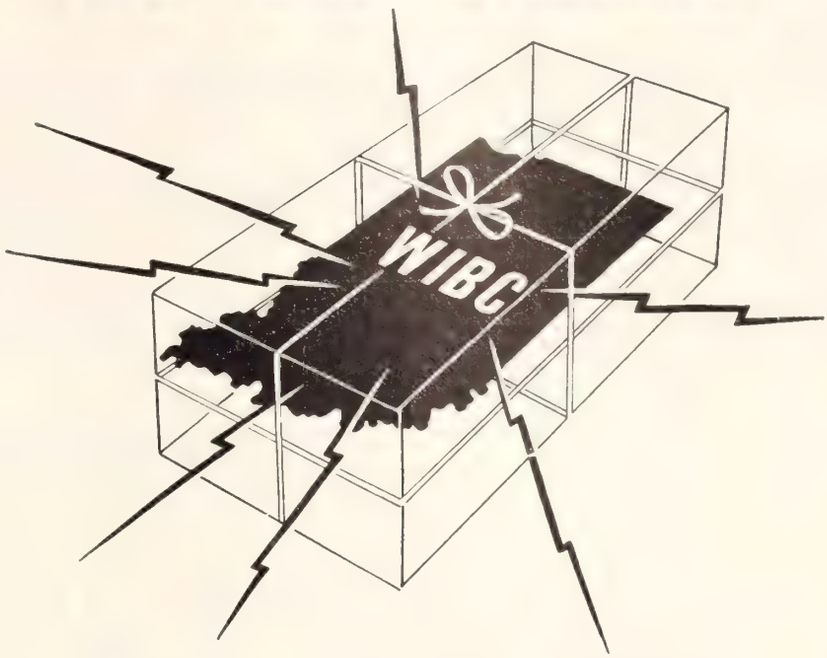
The decline in audience which some stations must battle isn't felt at all by stations in vacation areas. Such stations can point to a influx of ears and dollars in their coverage areas. KNX, Los Angeles, is one such fortunate outlet. It is currently busy reminding advertisers that "sets-in-use figures reveal only a slight difference between summer and winter. November-December sets-in-use is 21.1; July-August is 20.2." KNX can also point out that "summer food store sales in the area are higher than sales during the winter" and that "more than 2,500,000 tourists visited Southern California last year . . . and 40% during the summertime."

Similarly, KMOX, St. Louis, can report that listening in its region—and sales—hold up through the summer. KMOX advertisers who take advantage of the year 'round sales opportunities include Dolcin, Eastern Airlines, Nutrena, and Studebaker.

On the national scene, many advertisers see no sense in dropping out for

See Nielsen chart following page


WIBC Indiana's First and Only 50 KW Station




WIBC offers *all* of Hoosierland in *one* profitable package—plus important out-of-state "bonus" coverage—and at the *lowest* rates of any 50 KW station in the middle west.

Within WIBC's 0.5 MV contour live 1,068,166 radio families* . . . with total buying power of $4,985,952,850.00.**

*1949 BMB

**1950 Sales Management Survey of Buying Power

*Ask your John Blair man about valuable time, big coverage, low rates at...*

WIBC 1070 KC BASIC MUTUAL
The Friendly Voice of Indiana

R. M. FAIRBANKS, PRESIDENT • KENNETH W. CHURCH, GENERAL MANAGER

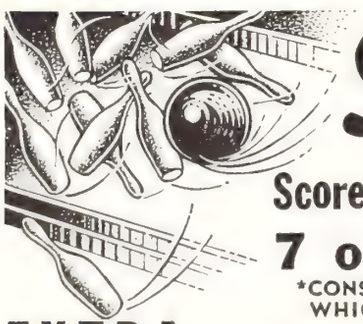
INDIANA'S FIRST AND ONLY 50,000 WATT STATION
1070 KC — BASIC MUTUAL

30 WEST WASHINGTON STREET • INDIANAPOLIS 6, IND.

## Average monthly Nielsen ratings by program types, radio 1950

Each rating is based on the second portion of each month. Figures in brackets to right of rating indicate number of type on at that time.

| | Once weekly, evening, 25 minutes or more | | | | | | Multi-weekly, daytime | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | | Drama | Mystery Drama | Concert Music | Popular Music | Variety Music | Variety Comedy | Quiz & Aud. Part. | Advent. Serials | Child Programs | Quiz & Aud. Part. |
| [illegible] | 17.5 (20) | 23.9 (16) | 18.8 (19) | 9.8 (5) | 12.6 (4) | 19.2 (8) | 21.8 (6) | 16.3 (10) | 10.9 (30) | 6.4 (4) | 7.1 (7) |
| [illegible] #2 | 20.8 (20) | 25.5 (16) | 19.3 (18) | 11.0 (5) | 14.9 (4) | 21.7 (8) | 25.5 (6) | 16.3 (9) | 11.3 (30) | 7.4 (4) | 6.4 (8) |
| [illegible] | 19.0 (19) | 26.0 (15) | 17.9 (18) | 9.1 (5) | 11.9 (4) | 21.0 (8) | 21.7 (6) | 16.8 (9) | 10.0 (31) | 7.4 (4) | 6.5 (9) |
| Feb. #2 | 19.2 (19) | 25.5 (15) | 19.7 (18) | 9.5 (5) | 13.0 (5) | 22.2 (8) | 21.5 (6) | 16.5 (9) | 11.3 (31) | 7.6 (4) | 7.0 (9) |
| Mar. #1 | 18.2 (18) | 24.8 (14) | 18.2 (18) | 8.4 (5) | 12.8 (5) | 21.0 (8) | 19.0 (6) | 16.3 (9) | 9.7 (31) | 7.3 (4) | 6.7 (9) |
| Mar. #2 | 18.8 (18) | 24.3 (14) | 16.0 (18) | 9.3 (5) | 11.4 (5) | 21.1 (8) | 21.0 (6) | 18.0 (9) | 9.1 (31) | 6.3 (4) | 6.4 (9) |
| Apr. #1 | 12.1 (18) | 11.0 (12) | 11.7 (17) | 7.2 (5) | 8.3 (5) | 12.2 (8) | 15.0 (6) | 10.7 (9) | 6.5 (30) | 5.8 (4) | 4.6 (9) |
| Apr. #2 | 11.3 (18) | 10.4 (12) | 11.3 (17) | 6.4 (5) | 7.4 (5) | 11.5 (8) | 13.8 (6) | 9.9 (9) | 6.3 (30) | 5.1 (4) | 4.5 (9) |
| May #1 | 9.3 (17) | 8.9 (12) | 9.3 (19) | 5.9 (5) | 6.8 (6) | 9.4 (8) | 12.3 (6) | 8.7 (9) | 5.7 (30) | 4.4 (4) | 3.9 (9) |
| May #2 | 8.1 (16) | 8.1 (12) | 8.3 (19) | 5.2 (5) | 6.0 (6) | 8.9 (8) | 9.7 (6) | 7.8 (9) | 5.8 (30) | 4.4 (4) | 3.9 (9) |
| Jun. #1 | 7.0 (14) | 7.8 (10) | 8.1 (19) | 4.9 (5) | 6.4 (7) | 7.8 (8) | 7.9 (5) | 7.6 (10) | 5.8 (28) | 4.0 (2) | 3.1 (12) |
| Jun. #2 | 6.2 (10) | 7.0 (10) | 7.5 (24) | 5.0 (5) | 5.7 (7) | 7.1 (8) | 6.9 (4) | 6.2 (9) | 5.8 (28) | 3.8 (1) | 2.9 (12) |
| Jul. #1 | 4.6 (4) | 5.9 (6) | 6.3 (24) | 5.1 (4) | 5.0 (6) | 5.5 (6) | 4.6 (2) | 5.2 (5) | 4.8 (28) | ——— | 2.6 (11) |
| Jul. #2 | 5.4 (2) | 6.7 (5) | 6.9 (24) | 4.4 (4) | 5.0 (6) | 5.5 (6) | 5.3 (2) | 6.1 (5) | 5.6 (27) | ——— | 3.1 (11) |
| Aug. #1 | 3.7 (2) | 6.8 (5) | 6.6 (19) | 5.6 (4) | 4.7 (6) | 5.7 (6) | 5.1 (2) | 5.6 (4) | 5.4 (27) | ——— | 2.9 (11) |
| Aug. #2 | 6.7 (2) | 8.6 (4) | 7.4 (19) | 6.6 (4) | 5.6 (6) | 6.6 (6) | 5.5 (2) | 6.5 (4) | 5.4 (27) | ——— | 3.1 (11) |
| Sep. #1 | 8.7 (10) | 8.9 (6) | 9.5 (18) | 5.9 (5) | 6.6 (6) | 6.6 (8) | 8.3 (1) | 6.7 (5) | 6.1 (27) | ——— | 3.2 (12) |
| Sep. #2 | 8.6 (12) | 10.4 (7) | 9.4 (16) | 6.5 (5) | 6.2 (5) | 7.6 (7) | 10.4 (2) | 7.1 (6) | 5.8 (27) | 3.6 (4) | 3.7 (9) |
| Oct. #1 | 9.6 (14) | 10.2 (7) | 10.2 (16) | 6.5 (6) | 6.9 (6) | 10.2 (5) | 11.2 (4) | 8.3 (8) | 5.5 (27) | 5.0 (4) | 3.6 (9) |
| Oct. #2 | 9.6 (15) | 10.3 (7) | 10.2 (16) | 6.4 (6) | 6.5 (4) | 9.5 (6) | 12.4 (5) | 8.0 (8) | 5.9 (27) | 5.1 (5) | 3.8 (9) |
| Nov. #1 | 10.6 (16) | 10.7 (8) | 10.2 (16) | 6.3 (7) | 7.3 (4) | 10.5 (6) | 12.5 (6) | 8.0 (8) | 6.2 (27) | 6.2 (5) | 4.6 (8) |
| Nov. #2 | 10.5 (16) | 10.2 (8) | 10.6 (16) | 6.2 (7) | 8.0 (4) | 11.3 (6) | 12.9 (6) | 8.7 (8) | 6.0 (27) | 5.9 (5) | 4.5 (8) |
| Dec. #1 | 10.9 (17) | 12.2 (8) | 11.8 (16) | 7.3 (6) | 7.8 (4) | 12.0 (6) | 13.5 (6) | 10.3 (7) | 6.9 (27) | 7.4 (5) | 5.2 (8) |
| Dec. #2 | 10.7 (17) | 11.9 (8) | 10.6 (15) | 7.8 (6) | 7.6 (4) | 11.9 (6) | 13.1 (6) | 9.9 (7) | 6.4 (27) | 7.1 (3) | 5.2 (8) |

STRIKE...again!

WIOU's Primary Area*
Scores High with a BUYING AUDIENCE
7 out of 10 Listen
*CONSISTING OF 18 INDIANA COUNTIES IN WHICH WIOU HAS A ½ MV/M SIGNAL



EXTRA PROMOTION AFTER AIR-TIME
LET US SHOW YOU WHAT WE ARE DOING FOR OTHERS
Represented Nationally by WEED & COMPANY
CBS AFFILIATE FOR KOKOMO

WIOU
1000 WATTS 1350 KC
JOHN CARL JEFFREY
VICE PRES. AND GEN. MGR.

the summer. Pabst Beer, Bristol-Myers, Cudahy Packing, Sun Oil, Emerson Drug, among others, will all be busy selling via network radio this summer.

Note that the year 'round advertisers mentioned here include both seasonal and non-seasonal products. This is a point often underplayed when summer comes up for discussion. The fact is that radio has sold and can sell any kind of product during the hot months.

This year 'round selling philosophy is no where better emphasized than in the point of view of the manufacturers of Eskimo Pies (page 30). This supposedly seasonal, summer product gets full advertising even in the winter, as well as summer promotion (in all, 70% to spot radio/TV).

There's a moral there—in reverse—for advertisers of every category who stop pushing for sales over the air once the grass grows green again. Money's green in summer, too. ★★★

## BASEBALL: 1951

(*Continued from page* 48)

Victor division of the Radio Corp. of America, is launching an extensive campaign along these lines 15 April. All media plus signs and posters will be using the approach, "If you can't go to the game, see it on RCA-Victor Million-Proof TV." Twenty cooperative ads have been prepared for dealer use to back up the drive. It is expected that most of the 125 manufacturers who belong to RTMA will use similar campaigns.

Is TV a threat to baseball?

This charge was blasted right out of the park by one researcher, Jerry Jordan, a Pennsylvania graduate student whose father is executive vice president of N. W. Ayer. After an exhaustive study last year, Jordan found four main causes for the decline in paid admissions. These were (1) bad weather, (2) shift in team performance, (3) new TV owners (4) an excess of sportscasts. "In eight leagues which drew more than 1,000,000 paid admissions in 1949, the 29 televised clubs had relatively better attendance performance in 1950 than the 35 non-televised clubs," he says. But television hurts some at first, Jordan conceded. His studies showed that attendance falls off temporarily when fans first buy sets. "However, as the novelty wears

(*Please turn to page* 134)

...In Lynchburg, it's local programming that pays off...

FIVE OUT OF EIGHT FIRST PLACE AWARDS GO TO W-W-O-D FOR THE 1950-51 NEWSCAST CONTEST OF THE VIRGINIA ASSOCIATED PRESS BROADCASTERS

| CLASSIFICATION | PROGRAM | STATION |
|---|---|---|
| Commentator | Calvin Robinson | WWOD |
| Women's News | Lyn Roberts | WWOD |
| On the Spot Sports | Norm Simpson | WWOD |
| On the Spot News | Rod Lea | WWOD |
| Local & State News | WWOD Newsroom | WWOD |

Among the three classes of stations entered, WWOD received more first place awards than any other station.

All award winning programs were produced in WWOD's local studios.

WWOD | Lynchburg, Va. Walker Co., Rep.

...In Lynchburg, it's local programming that pays off...

# Resolution passed by th
# Associatio

# abama Broadcasters

# rch 23, 1951

"BE IT RESOLVED that the Alabama Broadcasters Association wishes to express its gratitude to SPONSOR for its outstanding contributions to the growth of radio. Through its magazine and its service publications, SPONSOR has initiated and continually maintained a campaign to prove that radio is getting bigger. Particular credit should be given SPONSOR for its endeavors in establishing the value of out-of-home listening, secondary listening, and summer listening."


SPONSOR

SHORTEST DISTANCE BETWEEN BUYER AND SELLER

NEW YORK • CHICAGO • LOS ANGELES

### Boston, Mass.

Four announcements on a WBZ daytime participation program bring 4,080 requests for samples of cleaning wax! In addition, the advertiser writes, "Many inquire where they can purchase our products in their vicinity." This is typical of the *action* generated by this 50,000-watt station so well known throughout New England.

### Philadelphia, Pa.

A diaper manufacturer checked sales for a nine-week period before and after using participations on a popular KYW program. Result: sales increase of 52%. "Since no other advertising was used, KYW can take the entire credit," writes the advertiser. That's the way things happen on KYW, the 50,000-watt Westinghouse station in the nation's third market.

### Pittsburgh, Pa.

On KDKA, a midnight announcement for plastic aprons, repeated six times, drew more than 1,800 customers.. each sending in a dollar or more! KDKA's influence, traditional in the rich tri-state area surrounding Pittsburgh, keeps producing sales at *every* hour of day and night!

### Fort Wayne, Ind.

For years, local advertisers have known and used WOWO's exceptional sales-power. More and more sponsors are learning the good news. "In the short period of time we have used WOWO," writes one, "we find that it far exceeds our expectations and also *exceeds all other stations* in many other towns." You can find plenty of statements equally strong in the WOWO files.

### Portland, Ore.

At 9:00 AM on KEX, a Portland department store advertised a special sale of girdles. By 2 PM, the entire stock was sold out! Exceptional? Not for KEX. West Coast advertisers know that 50,000-watt KEX consistently attracts crowds of customers.. not only in Portland itself, but throughout the heart of the growing Pacific Northwest.



## Season after season..



## in hot weather and cold..



## Westinghouse Stations deliver *results*



**WESTINGHOUSE RADIO STATIONS Inc** KDKA • KYW • KEX • WBZ • WBZA • WOWO • WBZ-TV
National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

## PREVIEW OF NEW BAB

(*Continued from page* 18)

attract non-NARTB stations.

Late in March, Bill Ryan addressed a two-page letter to these stations, explaining the purposes of the Bureau and soliciting their membership. CBS-owned stations were first to come in as a result of the letter.

Westinghouse Radio Stations, Inc., whose non-NARTB outlets include, KYW, KDKA, WBZ, WOWO, and KEX, signed up with BAB prior to the mailed solicitation, paying the customary fee of 50% of each station's highest hourly rate per month.

Said Walter E. Benoit, vice president, to SPONSOR: "We signed with BAB on faith—faith and the hope that this association would at long last provide the means of aequainting advertisers with the true worth of radio and combat the unfair competition of newspapers and other advertising media."

The information contained in this preview of BAB, Inc. was the best available prior to the NARTB Convention in Chicago at which BAB will unveil its most up-to-date thinking. The BAB session on 17 April will reveal Bill Ryan's concept of the Bureau's activities, some of his basic planning in coordination with all five Board committees which met in New York in late March and early April.

How the BAB shapes up—its Board, Committees of the Board, key posts and departments, some top objectives —is highlighted in the following.

### *BAB Board and committees*

BAB's president and Board members were appointed by a five-man committee created by the NARTB Board of Directors. For several months Robert Swezey, chairman, Edgar Kobak, Allen Woodall, William Quarton, and Charles Caley considered candidates. The stellar job that Bill Ryan had done under difficult circumstances at the NARTB commended him; as a practical broadcaster who had frequently led in good industry practices, his record was well known; his selection was generally hailed.

Since no machinery nor membership yet existed to elect a Board of Directors, the five-man committee, in consultation with President Ryan, picked 23 men representative of stations, networks, transcription firms, station representatives, and the industry at large. At the 1 March meeting of this Board, Ed Kobak was elected Chairman; five committees and their membership (all recruited from the Board) were named.

The 23 pioneer members of the Board of BAB, Inc. are: Niles Trammell, NBC (network); Robert Kintner, ABC (network); Frederic W. Ziv, Frederic W. Ziv Company (transcription and library service); Paul Kesten (industry); George B. Storer, Fort Industry Company (station); John Patt, Richards Stations (station); Martin B. Campbell, WFAA (station); Frank Stanton, CBS (network); Frank White, MBS (network); Theodore Streibert, WOR (station); Walter Evans, Westinghouse Stations, Inc. (station); H. Preston Peters, Free & Peters (station representative); Lewis H. Avery, Avery-Knodel (station representative); Edgar Kobak, consultant (industry); Robert D. Swezey, WDSU (station); Allen M. Woodall, WDAK (station); Charles C. Caley, WMBD (station); William B. Quarton, WMT (station); Simon Goldman, WJTN (station); Hugh Terry, KLZ (station); Kenyon Brown, KWFT (station); Harry Spence, KXRO (station); William Beaton, KWKW (station).

Membership of the five BAB committees is: *Executive*—Kobak (Chairman), Quarton, Swezey, Avery, Trammell; *Finance*—Caley (Chairman), Evans, Terry, Campbell, Streibert; *Research-Promotion* — Kesten (Chairman), Patt, Goldman, White; *Membership*—Woodall (Chairman), Brown, Beaton, Spence, Peters; *By-Laws* — Swezey, Avery, Stanton.

No figurehead is the Board or its Committees. Much of the basic planning that is being unfolded at the NARTB Convention was initiated by President Ryan, true, but all of it was chewed over by the Committees in long and separate sessions beforehand.

Represented on the Board are key thinkers and doers of the radio advertising industry. Many, like Paul Kesten and Ed Kobak, have a keen insight into the problems of advertisers and how a promotion-service organization like BAB can aid them.

### *President and staff*

BAB, Inc. will not immediately build into a 100-man team such as the Bureau of Advertising. During its 1951 phases President Ryan envisions about 25 people employed by the Bureau, perhaps 10 in key positions.

Here is a brief rundown of the duties probably to be assigned to each of the chief executive's key assistants.

*Assistant to the president:* A combination expediter, office manager, and "man who can stretch a buck," he will serve as Ryan's deputy. His job is to aid in coordination of all activity, function as a clearing house for field activity reports. His will be an inside job. He will not be a speechmaker. The man has not yet been selected.

*Director of national advertising:* He will concentrate on network and national spot promotion, selling, and service. A skilled speechmaker, he will address groups of national advertisers, make mass presentations; a skilled salesman, he will make individual solicitations. He will initiate promotion beamed at the national field. He will initiate presentations. He will coordinate closely with the field offices.

*Director of retail advertising:* This person knows retailers, knows the problems that station salesmen face on the local scene. He can handle a sales clinic well, speak effectively before food and drug groups, Kiwanis clubs, chambers of commerce. He will initiate special retail studies, slide films, presentations. He knows station programing and its applications to specific categories of advertisers. He will work hand in hand with the field men. This person is probably now in the employ of BAB.

*Director of research:* As seen at this writing, broad research will be handled by outside contractors, but

### *BAB Day at the NARTB Convention*

*Tuesday, 17 April at 10 a.m.*

1. Greeting by Edgar Kobak, chairman of the meeting
2. Blueprint of BAB by President William B. Ryan
3. Panel discussion of BAB (past, present, and future) by Jerry Stolzoff, Foote, Cone & Belding; Bob Gray, Esso-Standard Oil; Frank Pellegrin, H. R. Representatives; Lewis H. Avery, Avery-Knodel; and Maurice Mitchell, Associated Program Service.
4. Question period.

*Meeting is tentatively scheduled for North Ballroom of Stevens.*



Promotional pioneers Frank Pellegrin, Lewis Avery, Maurice Mitchell paved way for new BAB

under supervision of BAB's highly qualified research specialist. The all-important job of getting a basic factual picture of radio will be his. Important in his duties is the creation of a practical professional library that will help advertisers use the medium. He will build case histories of radio in cooperation with such groups as NRDGA, National Florist Association. He will be at the beck and call of the National and Retail Advertising Directors, of the field men. He will work closely with the promotion director. This man may currently be in the employ of NARTB.

*Director of promotion:* Since BAB is a promotion organization, a man who knows printing processes, promotion coordination, and who has a highly developed creative sense to go along with it is vital over the long haul. A Lou Hausman, Bob Schmid, Joe Creamer, or Vic Ratner would fill the bill. But the BAB may not immediately get such a man, relying for the present on an alert production expediter who will funnel material to outside services. Bill Ryan is concerned with the cost of doing work on the outside unless close economy is maintained; pennies will be counted in the process. The promotion boss will work constantly with the national and retail advertising directors, with the research director, with basic projects as well as numerous presentations, leaflets, films, booklets, and what have you in the printed realm. Air promotion will flow through his department.

Current BAB executives Hugh Higgins (who served as acting director prior to Bill Ryan's presence on the scene), Lee Hart, and Meg Zahrt fit importantly into BAB, Inc.'s scheme of things, although their precise roles are not yet announced. Bill Dignam (once with *Tide*, lately assistant to researcher Al Politz) has been newly added. An alert, research-wise student of promotion, Dignam's initial assignment may be to head promotion and production.

*Field directors:* At the beginning, the field offices will be small, each of the three consisting of a director and office assistant. But BAB has high hopes for them. The directors will be active, out-of-the-office experts in contact, speech making, selling. Probably recruited from salesman ranks, their reports will form the basis for much of the promotion work of the Bureau. They will work from day to day both with the national and retail advertising directors, although not under their direct supervision. Their reports will funnel through the assistant to the president. At press time, these positions were still open, although President Ryan had several likely candidates in mind.

### Key projects

In the opinion of the BAB Board, a solid structure calls for a basic and perhaps continuing study of radio, its size, growth, and composition. An analysis of the dimensions of radio that advertisers can understand and evaluate has long been wanting. It may take the form initially of a selected market research, fact-finding and competitive, embracing six or eight markets. This may be BAB Project No. 1.

But within Board councils, in the president's office, there undoubtedly are exploratory efforts to determine what can be done—pronto—to peg up the sagging regard with which national advertisers are looking at radio as a medium. Perhaps BAB, Inc. has arrived in the nick of time to serve as a conciliator of warring networks, to throw light on the recurring problem of radio rates, to sort out the muddled rating picture. Serving as a meeting ground for divergent points of view may well be BAB's first and inestimable service. ★★★

### *What the Bureau of Advertising of ANPA offers advertisers and agencies*

#### *1. Sales Analysis Services*

**Skilled sales staff advises national advertisers and agencies who have sales, advertising, and marketing problems. Special unit helps national and regional chainstores.**

#### *2. Research Services*

**Findings, like following, are available on request: markets and newspaper circulation data by counties; consumer panel purchases of some 85 products; regional sales variations for about 14 types of products; liquor consumption by states; distribution of branded products; ranking of brands by consumer preference; monthly grocery inventories of retail stores in 12 markets; continuing study of newspaper readership; and individual readership results for 4,000 advertisements.**

#### *3. Statistical Services*

**How advertisers with annual budgets of $25,000 or over spent their money in newspapers; a handy guide for estimating the cost of newspaper campaigns; what's going on in newspaper research—a monthly newsletter; use of the research library.**

#### *4. Sales Presentation Services*

**Six presentations showing advertisers such things as varying market potentials of many industries; how a national advertiser can use newspapers effectively; how efficient marketing and advertising are the main route to profits today.**

#### *5. Services for Retailers*

**Bureau acts as liaison between daily papers and chainstores in setting up campaigns; advises retailers on budgeting and planning advertising programs; supplies retail sales figures via a monthly publication; gives statistical information about various phases of retail selling in five fields; has available a supply of some 58 brief case histories of newspaper advertisers.**

# Best Milwaukee buy— and here's why:

**1.** ***High Hoopers**—Now 4th Highest Hooperated Independent in the Nation between 6:00 and 10:00 P.M. In Milwaukee consistently No. 3 Morning and Evening, now No. 2 in the afternoon! No. 1 on individual program ratings competitive to National Network Shows.

**2.** ***Lower Costs***—No other station in Milwaukee delivers audience at a lower cost per 1000. At the 250 time frequency, $9.75 buys a Nighttime minute—$7.80 a daytime minute.

**3.** ***Top Programming***—24 Hours of Music, News and Sports. Continuous popular, familiar music native to Milwaukee, interrupted only by clear, concise 5 min. newscast and leading play-by-play Sports broadcasts.

**4.** ***Personnel***—Highest Paid Program Staff with exception one Network Station. Air Salesmen—not announcers. Full time local news staff.

****Based on 1950 May-September Hooperatings and 1950 November-December Index***

# WEMP 24 Hours of Music, News and Sports

**Headley Reed, before you buy**
**let them tell you why!**

**Hugh Boice, Gen'l Mgr.**

# WERD'S

## *JOB MART

Rated High By Hooper

Rated High By Atlantans

Rated High By Time Buyers

When Negro Atlantans Want Jobs

When White Atlantans Want Domestic Help



WERD's superb public service program JOB MART brings all Atlantans, black and white, to their collective telephones.

JOB MART renders a service unique in community broadcasting ..... Builds a tailored bonus audience ..... Provides efficient test radio media for advertisers who want to influence the purchasing agents in metropolitan Atlanta.

**WERD IS THE ONLY NEGRO OWNED AND OPERATED RADIO STATION IN THE UNITED STATES.**

***WRITE for Proof of Performance.***

Represented Nationally by

**JOE WOOTTON**

**INTERSTATE UNITED NEWSPAPERS, INC.**

**NEW YORK, N. Y.**

J. B. BLAYTON, JR.
General Manager

**WERD**

**Hooper Rated Program*


## BASEBALL: 1951

(*Continued from page* 127)

off, the danger of losses decreases except in minor league parks close to the telecasts of major league games," Jordan finds. Probably one of the most conspicuous TV casualties was in Newark, close by New York city. The financial woes of the Newark Bears became so grave that the franchise had to be shifted to Springfield, Mass.

Major league owners are wide apart on video this year. Every home game of the three clubs in the New York area will be televised, even though the area has more sets by far than any other market in the country. However, in some cities, TV is being curtailed. In Boston, for instance, the Braves are only allowing 14 of 32 night games to be carried. The Cincinnati Reds have cut their telecast schedule to 26 games over WCPO-TV. WTTG, Washington, is televising 21 games of the Senators, but cautious Clark Griffith, Senators owner, may allow more games to be televised if attendance figures please him.

The loudest beefs in baseball are coming from the minor leagues. Their attendance decline was 19% as compared with the 13% drop-off in the majors. Some of these owners are protesting against AM radio as well as TV. They don't like the extension of major league broadcasts during the last few years. They point to such sprawling combines as those devised by the Liberty and Mutual networks; they also protest the mushrooming of the beer networks. (Goebel Brewing Company, Detroit, for example, lines up about 45 stations to carry the Detroit Tiger games.) In some minor league towns as many as three and four games a day are on during a single day. The only real protection a minor league club has is that a major league contest cannot be aired during the same hours a minor league game is being played at home. This is poor protection, the minor leaguers say, but Commissioner Happy Chandler was warned by the Department of Justice that any further restrictions on broadcasting would bring baseball into court where the power to sell rights on the air would be questioned on anti-trust grounds. Baseball is taking no dangerous leads off base here. It wants to uphold its vital reserve clause giving club owners full control over the ball players. The front offices want no court declaring the help free agents, as the jurists might do in any real legal contest.

Baseball's ranks are split on this controversy over broadcasts. The unhappy lower circuits say that the majors are being short-sighted in their affection for the more than $3,000,000 involved in the sale of rights. Weakened minor leagues mean less proficient young players coming up to play in the majors they say. This unfriendly feeling toward broadcasters should be lessened considerably this year as a result of the new cooperation between the two interests. Many observers agree with Bill Ryan that radio can do a job for baseball attendance, particularly if a real program is worked out.

Mutual's *Game of the Day* will probably have one of the largest schedules in minor league areas. Fans in 31 states outside the major league territory will hear live broadcasts of the outstanding contests of the day in the big leagues. Mutual pioneered in this type of live broadcasting last year. The *Game of the Day* schedule should be improved this year. The only limitation on its broadcasts is that they cannot air the St. Louis Cardinal games when that team plays at home. Last year the National League activity was limited to three teams. The American League is clear of any prohibitions.

Mutual's success with live broadcasts has forced Liberty to give up its recreated broadcasts and go live except for night games. These late games will be carried by about 25% of the 350 Liberty stations carrying baseball. The shift to live broadcasting means a big boost in costs. Up to now the play by play reports for the recreated games could be obtained from Western Union for $27.50 per game. In Dallas, the games were given a highly exciting treatment with unusual gimmicks to simulate a real game and piped out to affiliates. But advertisers prefer live


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MARATHON TV NEWSREEL
KONSTANTIN KALSER, DIR.
125 EAST 50TH STREET
MU 8-0985 NEW YORK 22, N. Y.

broadcasts. This year Liberty has the expense of maintaining crews, plus the cost of rights. "This is getting to be a rough game of poker," says one Liberty executive.

In addition to its outstanding contest of the day, Liberty is carrying the St. Louis Browns games and New York Giants games on separate networks. The Browns network includes about 35 stations. The Giants network, excluding the New York outlet, WMCA, will comprise about 20 stations through the East. Despite the added costs, the young network is confident that it can stay with Mutual and come out ahead.

The Texas outfit likes a good fight, as indicated by the way it started baseball broadcasting. Liberty has the distinction of having opened up major league broadcasting in minor league territory. In 1948 Gordon McLendon, young ex-Navy officer who is president and chief sportscaster of the network, broke a hard and fast rule in baseball. Previously, no game could be broadcast in organized ball within 50 miles of a club's home stadium unless the team gave its consent. But baseball decided not to attempt a battle in the courts when McLendon would not accede to the rule, and the way was cleared not only for him but also for Mutual and the beer networks.

The live broadcasts by Liberty and Mutual this year would seem to indicate that recreated baseball is losing ground after hitting its peak in 1949. The recreated picture in major league towns changed several years ago. For a long period, beginning about the mid-Thirties, Western Union was used for the away-from-home broadcasts. The cost during a season was some $2,000 as compared to the $20,000 a year in traveling expenses, plus live charges that it costs most sponsors today to follow their teams on the road. But the fans prefer the live version and this year most schedules are being carried that way. ★ ★ ★

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## BASEBALL SPONSORS

(*Continued from page* 48)

else," John Purves, the timebuyer on the account, says.

The broadcasts also hit customers at the season when they are buying the most gasoline. There is lots of room for merchandising, such as baseball


## To a Lady Time Buyer with dinner on her mind

For a starter, try Concord grape juice, pressed and bottled in quantity in Iowa. Or Jonathan apple juice, a tasty Iowa product.

The main dish may be a meaty young corn-fed turkey, one of the 3 million Iowa will provide this year. Or a choice roast chicken; Iowa raises more than an other state.



If you hanker after beef—roast, stewed, or charcoal broiled—chances are it will be from Iowa, top state in the cattle-growing, meat-packing fields. Flank the platter with fluffy Iowa-grown potatoes, mashed with rich Iowa butter. Iowa produces 20% of U. S. cream and butter. Or glaze Iowa sweet potatoes with honey, from Iowa's—and the world's—largest honey-processing plant. Serve tender Iowa-grown asparagus, golden Iowa corn, peas or limas—fresh-frozen or canned, from one of Iowa's 45 canneries or 12 frozen food plants.

In the salad bowl put slices of Iowa carrots, shredded Iowa cabbage, dressing made with evaporated milk (6 Iowa plants) and vinegar (3 Iowa plants). Or take your pick of a dozen Iowa salad dressings. Add muffins of Iowa corn, or rolls of Iowa wholewheat. Dessert can be fresh-frozen Iowa strawberries, or ice cream packed in dry ice (a by-product of grain alcohol made from Iowa corn).

This menu, courtesy of the Iowa Development Commission, is brought to you by a certain radio station which also serves people—well over a million throughout 19,100 square miles of prosperous mid-America. It's a market worth reaching—and in Eastern Iowa WMT *reaches*, as any area Hooper will plainly show.

The Katz Agency will be happy to cook up additional data.

WMT
CEDAR RAPIDS

5000 WATTS,
600 KC
DAY AND NIGHT

BASIC COLUMBIA NETWORK

SHELL EXCLUSIVE!

Shell Oil placed "Shell's Dinner Edition of the News" on KJR—their *only* radio in Western Washington.

KJR SEATTLE 5000 WATTS AT 950 kc. A Marshall Field Station —THE *VALUE*-FULL STATION ABC AFFILIATE

REPRESENTED NATIONALLY BY AVERY-KNODEL, INC.
New York • Chicago • Los Angeles • San Francisco • Atlanta

GOLD MINE *In the sky?*

—For years, KFVD has been digging GOLDEN RESULTS for sponsors with a powerful 5000 watts at the mid-dial 1020 kc. Not just "flash-in-the-pan", but consistent HIGHEST-GRADE returns. You can use us!

IN LOS ANGELES IT'S

KFVD

The CENTER of Your Radio Dial

*Over 95,000 Sales** IN ONLY 8 WEEKS

* A 15c Item In 43 Retail Outlets

For the complete story Contact any

BRANHAM COMPANY • OFFICE •

OR

WABB MOBILE, ALABAMA

schedules and posters and signs in the gas stations. To make its advertising budget cover a number of markets, Atlantic usually goes in for co-sponsorship deals in every city on its broadcast list. In Philadelphia they carry the Athletics over WIBG and the Phillies over WPEN, plus a regional network of about 15 stations. Daytime games of the two teams are televised over WPTZ, WCAU-TV, and WFIL-TV, all in Philadelphia. An expanded schedule of N. Y. Yankee games is carried over the Home of Champions network, including 18 stations outside New York City. The Pittsburgh Pirates games are being carried over WWSW, Pittsburgh, plus approximately 19 stations in western Pennsylvania. Boston Red Sox fans hear Atlantic advertising on WHDH, Boston, and a New England network of about nine stations. The video side will be handled by WBZ-TV and WNAC-TV, Boston, and WJAR-TV, Providence. The minor league club is the Baltimore Orioles, to be heard over WITH, Baltimore. Two Oriole games a week will be televised over WMAR-TV, Baltimore.

### *Ballantine beer*

Another big spender on baseball broadcasts is P. Ballantine & Sons through J. Walter Thompson. This year it is going into Boston for the first time by sponsoring the Braves games, over WNAC plus some 32 stations including the Yankee Network. They are also airing the games on television. In Philadelphia, Ballantine is one of three sponsors of both major league teams, along with Atlantic and the Supplee-Wills-Jones Dairy Company on both radio and TV.

### *Chesterfield cigarettes*

Liggett & Myers Tobacco Company, via Cuningham and Walsh, is continuing its sports activity by sponsoring all games of the Giants over New York stations WMCA and WPIX. It is also going into Chicago to present the Cubs over WIND, Chicago, plus some 32 Midwest stations. The new move this year is the West Coast sponsorship of the Hollywood Stars over KLAC, Los Angeles. Exclusive radio rights here cost about $20,000.

### *Game rights trend*

A significant trend advertisers noted this year is the increase in the cost of rights in many cities. So far advertis-

ers' enthusiasm for the game has not been lessened. The Christian Heurich Brewing Company, Washington, is reported to have paid $250,000 AM and TV rights to the Washington Senators for two years. The F. & M. Schaefer Brewing Company, New York, is paying the Brooklyn Dodgers $3,000,000 for five years of radio and TV. Another beer firm, Leisy Brewing Company, Cleveland, is reported to have signed a deal with the Cleveland Indians for $250,000 for TV rights. Its rival, Standard Brewing Company, pays $126,000 per year for the AM rights.

Even the dugout area in Cleveland is expensive. It costs television $15,000 for interview rights in the dugout before the games. Radio gets off a little easier. It's $10,000 for them.

### *Game of Day*

Mutual had to pay about 50% more for its rights to the highly successful *Game of the Day* broadcasts. This has resulted in an increase of about 30% over last year for time and talent charges to advertisers. MBS, which signed more than 3,200 local and regional sponsors for its game carried on more than 350 stations, finds sponsors even more enthusiastic this year. The web is offering advertisers three types of sponsorship on a co-op basis. Clients buy an entire game, or 30-second announcements after each half-inning, or 60-second announcements before and after each game.

In making a pitch to advertisers, Mutual has a good supply of sales ammunition from its debut last year. A Crossley study showed an average city rating of 17 during the third week in September. Result stories are also helping the salesmen. They quote the proprietor of the City Drive Inn, Billings, Montana, who writes:

"Within four days of advertising on the *Game of the Day*, we were getting so many orders for our 'Flying Saucer' sandwiches we could hardly keep up with the demand. And, after the advertising campaign hit its peak, we estimated a 50% increase in business, all as direct result of the advertising on the *Game of the Day*."

Another sponsor in this city, where KBMY is the Mutual outlet, said that his roofing business took a 20% jump which he attributed to the broadcasts.

### *Liberty*

Mutual's young rival, Liberty Broadcasting System, is off to a good start





## His Sponsors Alone Make a Sizable Audience

Fulton Lewis, Jr. is sponsored locally on more than 340 Mutual stations by 572 advertisers. The roster of businesses represented is too long to detail here, but this brief summary shows their scope:

**93 automotive agencies**
**19 auto supply and repair companies**
**6 bakers**
**51 banks and savings institutions**
**26 brewers and bottlers**
**58 building materials firms**
**29 coal, ice and oil companies**
**14 dairies**
**30 department stores**
**23 drug stores**
**16 food companies**
**43 furniture or appliance stores**
**17 hardware stores**
**14 jewelers**
**14 laundries**
**25 real estate and insurance agencies**
**94 miscellaneous**

His program is the original news co-op. It offers local advertisers network prestige, a ready-made and faithful audience, a nationally known commentator—all at local time cost with pro-rated talent cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago, 11).

**WLOS** PROMOTION:

Newspaper
Billboard
Window Display
Direct Mail

+

**WLOS** PERSONALITIES:

UNCLE BING—
Hillbilly

DR. BOP—
Western North Carolina's only colored disc jockey

FRED BROWN—
Sports

SUNNY DAYE—
Women's shows

+

**WLOS** POWER:

5000 watts day,
1000 watts night
1380 kc
9200 watts 104.3 mc
(Asheville's ONLY FM station)

=

**WLOS** Results and Sponsors:

Surf, Tide, Ipana,
Ladies Home Journal
Bakerite, Kools plus
largest volume local advertising on any Asheville station.

ask the
O. L. TAYLOR COMPANY
New York, Chicago, Dallas,
Los Angeles, San Francisco

WLOS, WLOS-FM, Asheville, N. C.

The American Broadcasting Company

this year with the Falstaff Brewing Company buying time on 150 stations throughout the non-major league territory except the West Coast. A number of smaller local sponsors are also signing up.

One Liberty station, KRIZ, Phoenix has signed two local sponsors at above-card rates for the Sunday major league games. One client, Ikard-McMindes Company, distributors of Frigidaire and Youngstown Kitchens, said they were buying the time as a direct result of their 30% increase in Youngstown Kitchens sales after sponsoring LBS Sunday football last year.

An unusual situation has come up in Los Angeles where the LBS affiliate, KMPC, is not carrying the LBS games. Instead three independents, KGFJ, KFOX and KALI, are picking them up and selling them as a group. KMPC has lined up the full 168-game schedule of the Los Angeles Angels. Eighty four will be sponsored by Lucky Lager, 42 by Camels and 42 by the American Vitamin Association. The Angels' home games will be televised every night except Friday (when wrestling is king) over KLAC-TV. The sponsor is Eastside Beer. The Hollywood Stars, in addition to the AM schedule on KLAC, will be televised on Wednesday nights and Sundays over KTTV.

Yes, commercial baseball does pay off. But as indicated in the accompanying article, advertisers have the responsibility of seeing that baseball is kept healthy at the box office. To promote baseball as well as the company's own product might well be the objective of every advertiser in 1951. ★★★

## LICKING SLUMP LOCALLY

(*Continued from page* 53)

Barton, Durstine & Osborn's Minneapolis office, says, "There are no doldrums during the Northwest summer. We have never recommended a hiatus in this market."

A Campbell-Mithun (Chicago) vice president, Art Lund, echoes this sentiment with, "I'm in favor of summer advertising. A good 90% of our clients maintain the 52-week schedule."

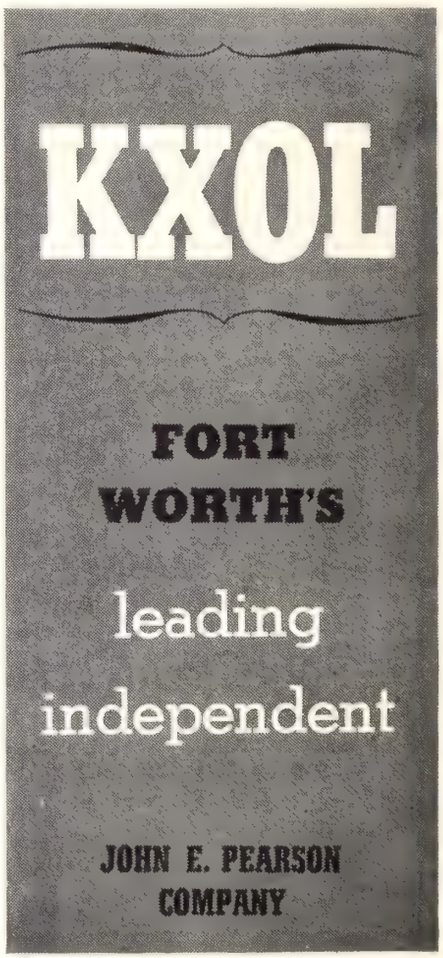
Summer advertisers on WCCO like Bulova, Butternut, the Dayton Company, Bromo-Seltzer, General Electric, Ipana, MGM, Minneapolis Brewing, Purity Baking and Standard Oil add weight to the summer selling theme.

### *KNX, Los Angeles*

KNX sponsors are enthusiastic about the station's out-of-home audience promotion tie-in with Pacific Drive-In Theatres, Inc. This 19-theatre Southern California chain presents a KNX summer promotion message to nearly 247,000 people weekly.

In exchange for supplying station talent during a 15-minute intermission between shows, KNX is permitted to plug its own programs to the people seated in the 700 to 900 cars that crowd each theatre. Already, advertisers like Lever Brothers. Whitehall Pharmacal. and others have written letters of approval to KNX on their novel scheme.

For still-hesitant summer advertisers, KNX reports these figures: gasoline sales reach their peak in Southern California during the summer months—winter 23.4%; spring 25.3%; summer 26.3%; fall 25.0%. And food store sales look like this—winter 23.1%; spring 24.8%; summer 25.7%; fall 26.4%.



### *WNEB, Worcester*

Handy's started with four factory tables placed in a vacant showroom and filled with odds and ends from a manufacturer's warehouse. A decision to use radio gave the store a city-wide reputation only a few years later.

Handy's promoted fishing equipment the first summer. Almost immediately, the store became a mecca for Worcester's fishermen. From a tiny outfit carrying a limited line, the store developed the largest selection of fishing equipment in the city.

Mrs. Sullivan of Handy's says, "It was so successful that now I start plugging a lay-away plan for fishing equipment in January. By the time the fishing season is at hand I'm loaded with orders."

Handy's also devoted some radio time to its toys—out of season. Via WNEB, toy sales were pushed in June, based on a lay-away plan for Christmas. Mrs. Sullivan says, "By Christmas I had $8,000 in toy lay-aways crowding the storeroom."

Handy's secret: announcements every day in the week and 52 weeks a year.

### *WGAR, Cleveland*

Cleveland is polka center of the nation and Carling's Black Label beer and Red Cap ale capitalized on this regional love for polka music. Carling's drew 12,000 pieces of mail in the summer for their *Polka Champs* show. Mail was in the form of ballots for selection of a favorite polka band. Most of the 20,000 votes were on official Carling ballots obtainable only where Carling's products are sold.

Watkins Furniture Company of Cleveland; Clark Restaurant Company, sponsors of *Fairytale Theatre;* the Forum Cafeteria; South Side Federal Savings & Loan Association, a nine-year sponsor; and the Shell Oil Company are other WGAR regulars who've proven that the summer heat doesn't affect the sales curve.

### *WNAX, Yankton*

Fair appearances in South Dakota, Nebraska, Minnesota, and Iowa prove a sales boon to WNAX's 78 non-network advertisers who stay on during the summer months. Picture panels, merchandise displays, color slide projectors, and an annual Neighbor Lady picnic keep WNAX program bankrollers in the consumer's mind.

Public appearances at local celebrations by the entertainers of *Missouri*


MERCHANDISING?
PROMOTION?
You Get BOTH Plus the
TOP SHARE of Audience
on
WFBL Syracuse




● Here is one of the ways WFBL's merchandising and promotion gives TRIPLE IMPACT to WFBL sponsors.

Tide, Broadcasting, and Sponsor have acclaimed the plan as original, unusual—a new idea. But what has it proven to companies who measure its effectiveness by sales volume? Look at these reactions of district sales managers—Colgate-Palmolive-Peet: "Unique . . . Different . . . Outstanding!" The Carnation Company: "Terrific . . . Real Success!" The National Biscuit Company: "So workable . . . Extra Sales!"

Get the Details NOW!

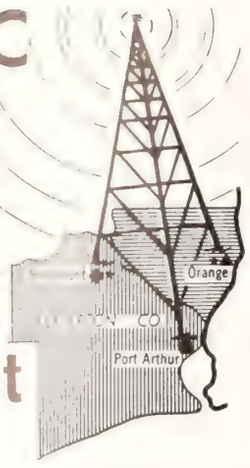


WFBL
• Syracuse, N. Y.




FREE & PETERS, INC. Exclusive National Representatives
BASIC

KPAC Sells Texas' 5th Market




. . . The Rich Beaumont-Port Arthur-Orange Metropolitan Tri-City Area

**234,200 Population**
**$242,903,000 RETAIL SALES**

*(Source: 1950-51 Consumer Markets*

**Here is Texas' 5th Market,** one of the wealthiest in the world . . . the concentrated Beaumont-Port Arthur-Orange metropolitan areas.

- the No. 1 oil refining area in the world
- producing 1 out of every 10 barrels of oil
- *2nd only to New York City in shipping tonnage.*

**KPAC listeners** earn big, better-than-average incomes. KPAC can sell this concentrated buying power for you with intensive, productive KPAC coverage . . . Plus KPAC's huge 1,353,200 populated Regional Market . . . more thousands of KPAC listeners and more big sales volumes *for you.*

**HIGH HOOPERS** . . . 17 years of Listener Loyalty prove KPAC's salesability in a highly competitive radio market:

BUY THREE, FOR THE PRICE OF ONE! Cover three rich markets . . . Beaumont AND Port Arthur AND Orange with just one strong persuasive station. KPAC offers the profitable *plus* of *extra* markets . . . eliminating the necessity of buying three stations when you must cover three cities.

**GORDON BAXTER presents "BAXTER'S GARDEN"**

A KPAC natural for sales . . . recording 130 phone calls first quarter-hour of first day; collecting $3000 for March of Dimes within three hours of eighth day; receiving 1500 entries in program-name contest by twelfth day. A brand new favorite, with sensational Gordon Baxter selling your product in Texas' 5th Market. Available for participating sponsorship, 1:55-4:00 p.m., Monday thru Friday.

CHECK TODAY, and select KPAC availabilities that can get your product really moving in Texas' 5th Market.

KPAC

**5000 WATTS • MUTUAL**

*John E. Pearson Co., National Representatives*

*Valley Barn Dance* and the *WNAX Bohemian Band* are additional audience promotions of benefit to the summer sponsor.

### *WGY, Schenectady*

Studebaker, Camel cigarettes, Cuticura, DuPont, Lehigh Coal, Prudential Insurance, and all the major beer accounts are just some of the many 52-week advertisers on General Electric's WGY.

Why these advertisers flock to the airwaves upstate is soon apparent. Roads from Schenectady lead to the Finger Lakes region, the Adirondacks, the Green Mountains, the Berkshires and the Catskills. Sales opportunities are enhanced by the vacationers passing through.

Travel and resort spending in the State of New York alone runs around $1,000,000,000,000 annually.

To take advantage of the situation, every resort registered with the different state departments of commerce gets the WGY paper, *Mike and Camera.* This gives the vacationer a guide to programs and personalities, in addition to a complete monthly radio and TV schedule. Pocket-sized maps of the vacation area are also distributed.

With summer camps equipped with radios; campers with portables; and motorists with car radios, WGY advertisers reap the benefits of the summer vacationist influx. The impressive list of 52-week advertisers is proof enough that hiatus thinking is on the wane in upstate New York.

### *KMOX, St. Louis*

KMOX, CBS in St. Louis follows this approach: "The good ol' Summertime is a *good time to sell* on KMOX, the Voice of St. Louis."

Millions of vacationists visit the Missouri Ozark playgrounds and, in a situation much like that existing in upstate New York, KMOX advertisers can take advantage of the summer months' influx of vacationer-listeners. Listening is as high in summer as at any other time of the year; listeners buy just as much (KMOX listeners spent a total of $802,955,903.34 during June, July and August in 1950). And the average monthly retail sales during these months is equal to the average monthly sales for all other periods of the year. Advertisers taking advantage of this situation include Griesedieck Western Brewing Company; Eastern Airlines; Falstaff Brewing Company; Slack Furniture; Ward Baking Company; Staley Milling; Manhattan Coffee; Nutrena; Dolcin; Folger Coffee; Standard Oil; and Studebaker.

Even a relatively little known dog food drew a strong response. A single announcement by Dixie Mills on *KMOX Country Journal* for a "name-a-dog" contest drew 1,048 replies from 17 states in mid-summer of 1950.

### *WCBS, New York*

McKesson & Robbins for Tartan sun lotion scored a tremendous success with participations on WCBS' *Top O' The Morning* m.c.'d by Jack Sterling. A sample offer one day in July drew better than 3,000 requests. *Pathfinder* magazine on WCBS' *Starlight Salute* program brought in 1,390 potential customers with six announcements at a cost of 35¢ per inquiry. In a Frito commercial on Harry Marble's *Hits and Misses,* Marble mentioned the Monmouth racetrack which sells Fritos regularly. Stevens Brothers, who handle the concession, reported their Frito stock completely sold out that day.

### *WCAU, Philadelphia*

The station starts its first all-out summer campaign with a 13-week drive beginning 11 June and extending through 11 September. The theme: "At home or away, they never leave WCAUSA."

WCAU emphasizes this point by adding, "There's no summer hiatus on WCAU!" Statistics show that 90% of the people who live within WCAU's 53 BMB counties never leave the WCAU coverage area when they go on vacation.

Point two of the campaign emphasizes that ratings are as high in summer as they are the rest of the year.

And point three is that retail sales in the eight-county greater Philadelphia area are higher during June, July, and August than they are at other times of the year. Proof of broadcast sales effectiveness is furnished by 50 of the station's biggest advertisers who always stay on during summer months.

Aiding the sales push is a tie-in with 13 of the largest resort centers in the

WE Write, Produce, Ship TV film spots, complete.
TELEFILM, Inc.
HOLLYWOOD (28) CALIFORNIA

# NARTB *Visitors!*

---

Visit Us In Rooms 556A—557A

## STEVENS HOTEL

*You'll Be Glad You Came!*

---

HARRY S. GOODMAN PRODUCTIONS

WKAB
Mobile, Alabama
reaching
3
GREAT AUDIENCES
*in the Deep South!*
• hillbilly
• sports
• negro
All ears are tuned to the radio station that offers the ONLY Major League Baseball Broadcast in the Mobile area. All eyes are on the radio station that is the ONLY one in the Mobile area with a Merchandising department.
1000 WATTS
WKAB
840 On Your Dial
Liberty Broadcasting System
*Represented by The FORJOE Co.*

greater Maryland, Delaware, Pennsylvania, and New Jersey area.

Saleswise, Amoco reports this capsuled story.

The American Oil Company promoted orchid giveaways from Amoco dealers in eight markets throughout eastern Pennsylvania, southern New Jersey, and Delaware. The offer: free baby orchids to anyone driving into an Amoco station.

Radio and TV were used exclusively in Philadelphia via WCAU, AM and TV. WCAU advertising drew inquiries from every market—a total of 10,064. Newspapers drew a total of 9,466 inquiries. On a cost basis, newspaper cost was seven times greater than the radio cost, and 12 times greater than the video cost.

### *KOIL, Omaha*

Station breaks, whenever possible, carry a specific reminder of the station's summer playtime theme, "Take Along a Portable." Window displays are offered to radio dealers in Omaha and Council Bluffs to hypo out-of-home listening.

### *WGH, Norfolk, Va.*

The station's coverage area includes Virginia Beach, Williamsburg, Jamestown, Yorktown, Smithfield and other scenic areas in southeastern Virginia. Since 8,000,000 visitors spent $42,500,000 last year, and since 99% of beach cottages are radio-equipped, the summer season presents a pleasing sales picture.

Last year, *not one local program sponsor took a hiatus.* Among WGH advertisers are the Suttle Motor Corporation, sponsors of newscaster Edward Travis for 13 years; Oakland Dairy; and Carr, Mears and Dawson, one of the finest stores in town. To increase interest among visitor-listeners, WGH broadcasts network feeds of top dance bands from the Surf Club at Virginia Beach. In addition, interviews and audience participation shows from summer hotels arouse interest among local vacationists.

### *WSAI, Cincinnati*

Among this station's summer-selling sponsors are two amusement parks—Coney Island in Cincinnati, and Le Sourdsville Lake in Middletown. Both began air advertising in the summer of 1949. Coney Island promotes its "Land of Oz"—which is for youngsters exclusively. Le Sourdsville Lake buys announcements and a Sunday half hour of light and popular music. The station also schedules special events at the Le Sourdsville Lake park. Continued sponsorship is evidence of the two parks' success.

Wurlitzer's Cincinnati branch is not only a summer but a 52-week advertiser. Their program, the *Wurlitzer Amateur Hour*, sells musical instruments regardless of the season.

### *WORZ, Orlando*

Remotes from vacation points at Daytona and Cocoa Beaches add to the advertiser lure. And, since Florida is becoming a summertime vacation state, summer listening compares favorably with wintertime listening in any section of the country.

Advertiser successes include Plasti-Kote who started with a distribution of two filling stations selling a case of their car polish weekly. Two announcements daily through July and August increased dealer distribution to 92 outlets and 8,000 cases sold weekly.

Community Health Plan started its air campaign in July. Ten announcements daily, expanded in August, made Orange County's "per capita" purchase of health insurance second in the Southwest.

Candy Counter, a local confectionery store, used five announcements daily in late summer. By October, business volume increased to $200 daily. Today, through heavy emphasis on summer advertising, the store is experiencing approximately three times its opening volume.

Eugene D. Hill, WORZ general manager, states emphatically: "We have never had a saturation campaign on the air during the summer that did not pay off handsomely for its backer!"

### *Other Stations Briefly . . .*

WHO, Des Moines, points out that less than 7% of the nation's people are on vacation at any one time. Iowa Radio Audience surveys show a tremendous increase in sets available out-of-home during the summer. Since 1948 portable set ownership has increased by 66,019 and families owning radio-equipped autos showed an increase of

IDAHO'S
MOST POWERFUL
10,000 WATTS
KGEM
BOISE, 185,000 CUSTOMERS

145,462. WNEB, Worcester, carries all Boston Red Sox games home and away.

One of WLAW's (Lawrence, Mass.) famed summer broadcasts are those sponsored by the Allen "A" Resort at Wolfeboro, N. H. The resort features a breakfast program during which guests from all over New England and the nation are interviewed and participate in various games.

Over the years, Mr. Allen has found that listeners to the program are potential guests for his resort, and the programing tends to keep the "Allen A Resort" in their minds when vacation plans are made.

Maine Broadcasting System with more than a million tourists spending an estimated $150,000,000 in the area; and WTVJ with their south Florida coverage, all have strong summer selling potentialities. ★ ★ ★

## OUT-OF-HOME LISTENING

(*Continued from page* 55)

The 7 November 1949 issue of SPONSOR (page 22) stressed that the implications of the initial Pulse study of the New York metropolitan area are true in principle for metropolitan areas anywhere. That assertion has been confirmed by last summer's surveys of eight major cities representing the East, Midwest, and the Pacific Coast. The over-all consistency of the high and low periods, such as the increase of dialers between 8:00 to 9:00 a.m. when many use their car sets while driving to work, is indicative of a national pattern.

In view of this, there is nationwide significance in the 1950 seasonal figures for New York. From slightly under 2,000,000 out-of-home listeners per day in February, the number rose to 3,200,000 in August. The difference compensated to such an extent for the warm-weather decline in at-home listening that the total number of people reporting that they listened daily in August was only 4% lower than in February. That can hardly be called "a summer slump."

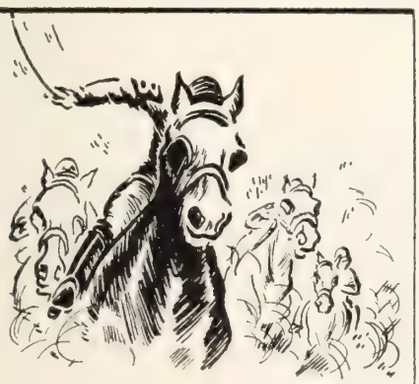
(American Research Bureau figures show that in non-summer months out-of-home listening makes up 5-8% of the total amount of time spent listening to radio. ARB does not measure listening in summer months.)

The Pulse technique involves visiting and interviewing 2,100 families in each city during the week, with the Monday-Friday data based upon 1,500 respondents. Projecting each study's report of the total interviewed, a comparison of the out-of-home listening in the survey areas is shown in terms of percentages of total population.

| | Homes with out-of-home listeners (average weekday, summer) |
|---|---|
| New York | 28.2% |
| Boston | 19.2 |
| Philadelphia | 26.5 |
| Washington | 22.4 |
| Cincinnati | 19.8 |
| Chicago | 19.0 |
| Los Angeles | 28.9 |
| San Francisco | 30.5 |
| **Average** | **24.4** |

An average of one out of every four people in the metropolitan areas of these eight cities listened to the radio away from home on a typical weekday of the period measured. In the New York survey, three out of every four respondents were in the middle or upper income bracket. The size and high potential buying power of this audience justifies more than a little consideration in an advertiser's sales campaign.

More men than women listened outside the home in every measurement. The age brackets were very similar in all eight cities, with the largest group

Same old story in Rochester . . .

**WHEC WAY OUT AHEAD!**

Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . . .

**WHEC**

CBS

ROCHESTER, N.Y.
5,000 WATTS

*Representatives . . .*
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco



*Radio's Finest*

IN

**TRANSCRIBED SHOWS**

**THIS IS THE STORY**
260—15 minute episodes

Sinclair Refining Co.—68 markets! Westinghouse Electric—18 Canada Markets!

Borden Co., dept. stores, banks, insurance companies, auto dealers, beer—all products

**SO THE STORY GOES**
260—15 minute episodes

Dept. stores, banks, insurance companies, beer, etc.—all products

**THE WESTERNERS—**
starring *Curt Massey*
156—15 minute episodes

Coffee, flour, beer, dept. stores, etc. —repeats through 1,400th successive broadcast!

**JOE EMERSON'S HYMN TIME**
156—15 minute episodes

Flour, coffee, undertakers, etc.

**THE HOMETOWNERS**
156—15 minute episodes

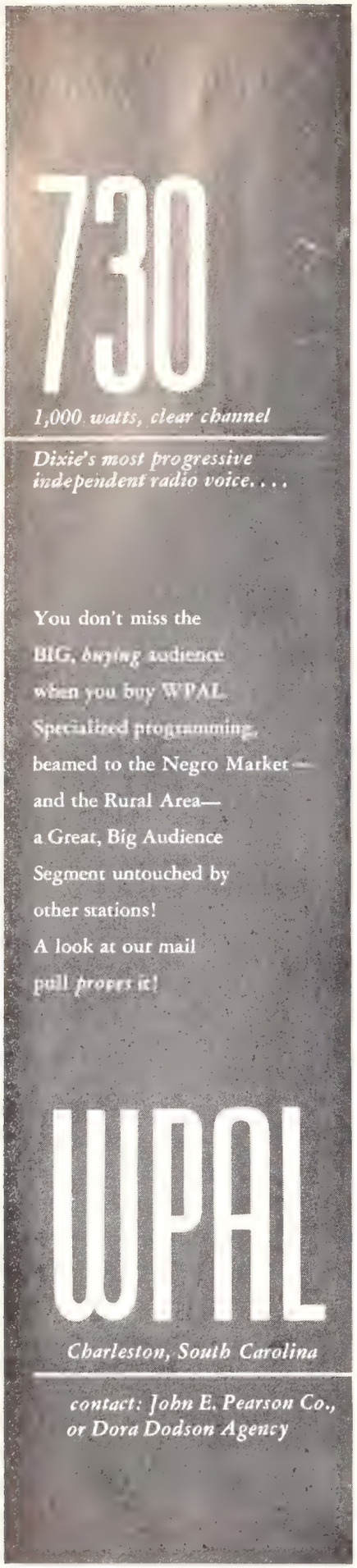
Appliances, dept. stores, paints, tractors—all products

*Also—Newest TV Hit!*

**WHAT'S WRONG WITH THIS PICTURE?**

15 minute TV Quizzer
Prizes—Jackpot!
5-a-week frequency

*Morton*
**RADIO PRODUCTIONS**
360 N. Michigan Avenue
Chicago 1, Illinois
*LAfayette 3-5021*





20-24 year-olds—comprising approximately one out of every three. Automobiles topped each list as the place where the greatest number of sets were in operation.

The use of car radios increased in August 1950 over the same month of the preceding year in New York (the only city surveyed in those two periods). The figures represent percentages of places where people listened away from home.

| Where people listen (New York, Pulse) | 1949 | 1950 |
|---|---|---|
| Automobile | 35.4 | 43.4 |
| At work | 20.8 | 19.7 |
| While visiting others | 21.3 | 21.4 |
| Outdoors (portable radio) | 7.5 | 9.3 |
| Restaurants (bars) | 9.4 | 4.9 |
| Retail stores, service establishments | 4.9 | 5.2 |
| Clubs and schools | .5 | .6 |
| Hospitals | 1.6 | ** |
| Garage | .3 | ** |
| Bus | .3 | ** |
| **Total*** | **102.0** | **104.5** |

*Total over 100% because of multiple mentions.
**Not listed.

Heavy out-of-home listening in autos isn't confined to big cities. The 1950 Iowa Radio Audience Survey, conducted for the past 13 years by Dr. F. L. Whan, of Wichita University, shows that more than 80% of the families of the state own cars, and about six out of every 10 of them are equipped with radios. About half of all automobile riders in Iowa use the car radio each day while driving. Roughly one-third of them switch it on within the first five miles of driving; more than half use it within the first 25 miles; and better than two out of three use it within the first 100 miles of driving on a given day.

The Kansas Radio Audience of 1950, another study by Dr. Whan, reveals that nearly half of all families in Kansas own car radios. Better than six of 10 women and three of four men drive in those cars each weekday. Approximately half of the women and two-thirds of the men riders use the radio each day while driving. The mileage driven before tuning in doesn't differ very much from what happens in Iowa. The number of people using their sets on short drives emphasizes their interest in listening since it can't be merely to break the monotony of the trip.

The Rural Research Institute, Inc., a non-profit organization maintained by representatives from industry, advertising, publishing, and recreation fields, last summer initiated a survey in 37 rural communities (only three had populations over 25,000) in 28 states. The number of interviews in each area was determined by its ratio of the total United States rural population. About half of all families own car radios. The study doesn't furnish information on the daily use of those sets, but it is reasonable to assume that the Iowa-Kansas data is applicable to them.

Radios are in 14.2% of the barns in Iowa and in 7.9% of those in Kansas. They aren't there for decorative purposes: farmers turn them on during milking time.

There are 5,000,000 receiving sets in retail stores and service establishments of this country. They aren't there for decorative purposes, either. A 1949 Johns Hopkins University survey of Baltimore drug stores, independent grocery stores, bars and taverns, barber shops and beauty shops showed that an average of two out of every three with radios were playing them to an average of almost five people when interviewed.

An analysis of the research data collected from August 1949 to the present establishes these facts:

Whether they live in cities, small communities, or on farms, people listen to the radio outside the home.

The out-of-home audience is much larger than had been imagined.

It is larger in the summer than at any other time.

The summer increase makes the total audience almost as big as during its peak reason.

Out-of-home listening has commercial significance beyond even the dreams of those who pioneered in digging out the facts. ★ ★ ★

## 510 MADISON

(*Continued from page* 27)

### STANDARDIZE TV DATA

I read with interest, then chagrin, your article on TV data in the 12 March issue.

You quote me on page 44 as saying ". . . I also wish the rate cards would specify the amount of agency commission allowed on net time charges. . . ."

To say the least, I was misquoted. What I said was, "I also wish the rate cards would specify whether production charges are net or gross." I did say that production costs are confusing. For instance, WENR-TV's rate card No. 4 lists costs of extra cameras and mike booms at gross; make-up, prop service, set design at net; and

then quotes additional monitors, stage hands, floor managers, and production assistants at figures not classified either as net or gross. Similarly, WCAU-TV quotes construction and art work at a per-man-hour figure, not mentioning whether the figure is net or gross.

This misquote could certainly have been avoided since I called SPONSOR, had them read off the proof, and then informed them to make a change to reflect my true opinion.

JOHN MARSICH
*Timebuyer*
*Kudner Agency Inc.*
*New York*

## BMB: RESOLUTION

The following resolution was passed by the Louisiana Association of Broadcasters at its semi-annual meeting in Lafayette, Louisiana, 31 March. Would appreciate if you would run this resolution in the next issue of SPONSOR:

Whereas, many stations in Louisiana feeling that because of change in facilities during the time and since the time that the last BMB survey was made,

And whereas, because of these facility changes of the survey do not necessarily reflect the true picture of listening in the various markets in the state of Louisiana today,

And whereas, many advertising agencies and advertisers base the placing of their schedules on the BMB survey which is not an accurate picture of the listening habits today,

Now, therefore, be it resolved that the Louisiana Association of Broadcasters in session at Lafayette, Louisiana, 30-31 March, 1951, go on record as calling these inaccuracies to the attention of advertisers and advertising agencies, and requesting that they include authentic information furnished by individual stations rather than the BMB in determining the placement of their schedules.

GEORGE P. MARTIN
*Secretary-Treasurer*
*Louisiana Association of Broadcasters*
*Abbeville, La.*

All the recent comment in your great paper regarding the guesswork in measuring radio audiences leads me to just one important observation.

This industry needs now, more than at any time in its history, another Broadcast Measurement Survey.

The greatest mistake our industry ever made was to abandon BMB. Now, every station in the country finds it necessary to spend great amounts of money for independent coverage surveys. We are back at the point where the timebuyer must keep 12 file drawers full of coverage material and must go through the impossible task of evaluating each station's material individually.

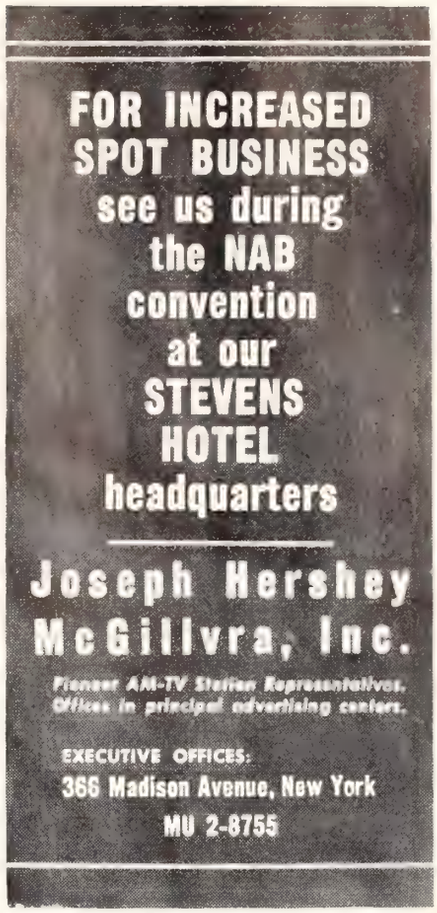
I think enough stations are now beginning to realize the value of the last BMB Survey and the need for a new one so that a BMB Survey for 1953 should be made.

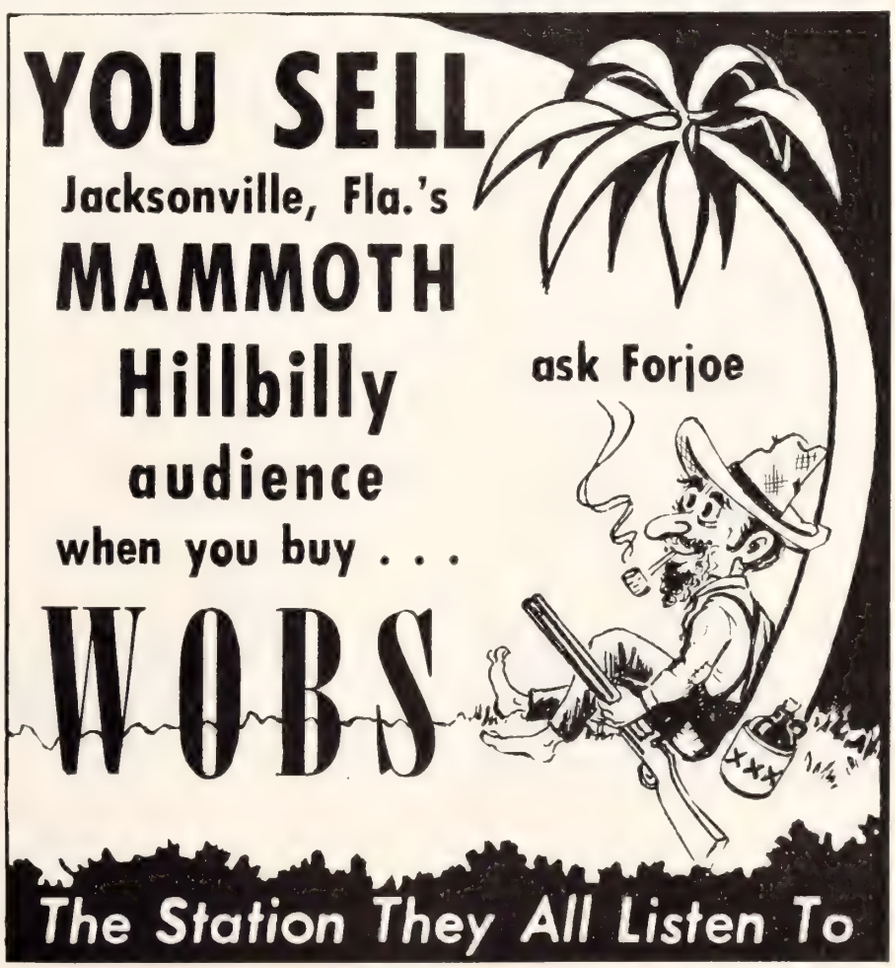
I, for one, will give my wholehearted support to any movement to revive BMB.

BILL WISEMAN
*Promotion Manager*
*WOW*
*Omaha*

## DEPARTMENT STORES ON RADIO

Many thanks for your dandy article in the 26 February issue on the

# FIRST again!

*In Little Rock, says Hooper!*

Little Rock, Arkansas Fall-Winter Report No. 9, October, 1950, through Feburary, 1951, reflects the continuing dominance of KARK in Arkansas' blue chip market.

**Monday through Friday—**
**8:00 A.M.—12:00 Noon . . .**

| KARK | "B" | "C" | "D" | "E" |
|---|---|---|---|---|
| 30.4 | 27.0 | 24.6 | 9.8 | 7.7 |

**Monday through Friday—**
**12:00 Noon—6:00 P.M. . . .**

| KARK | "B" | "C" | "D" | "E" |
|---|---|---|---|---|
| 44.5 | 15.7 | 16.6 | 14.9 | 8.4* |

**Sunday through Saturday Eve—**
**6:00 P.M.—10:30 P.M. . . .**

| KARK | "B" | "C" | "D" | "E" |
|---|---|---|---|---|
| 39.5 | 31.8 | 14.5 | 10.8 | ** |

*Measurements adjusted to compensate for station which signs off at local sunset.
**Daytime station.

*first...*

In coverage, too . . . throughout Arkansas and the main Little Rock trade area. (BMB, 1949.)

Contact us or your nearest Petry man for full details.

# KARK

920 KC • 5,000 WATTS
NBC Affiliate • Little Rock, Ark.
T. K. BARTON, Gen'l Mgr. JULIAN F. HAAS, Comm'l Mgr.
National Representative
EDWARD PETRY AND CO., INC.


use of radio by department stores.

If the article sells one tough department store advertising manager as well as it sold me, WKVA will have a brand new account on the air soon.

ROBERT L. WILSON
*General Manager*
*WKVA*
*Lewistown, Pa.*

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As you may have expected, publishing "The case for use of radio by department stores" would cause a lot of interested comment.

As far as I'm concerned, it would cause more comment if I could have some copies of this excellent piece to distribute to our account executives who are having the devil of a time persuading Toronto department stores that they're missing the boat by not using radio regularly.

GORDON ALLEN
*Radio Director*
*Associated Broadcasting Co.*
*Toronto*

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## NIELSEN CO. ON POCKETPIECES

Thank you for your recognition that "Nielsen is among the most conscious of the fact that most people like to get their research in easy-to-use form" ("Sponsor Speaks" department of 26 March SPONSOR).

Your suggestion that we indicate the number of homes a program *can* reach as well as the number who actually *tune* to it is already carried out with respect to television. The Program Index section of the National TV Ratings Report pocketpiece shows the total number of TV homes in the areas in which each program is broadcast. The Ratings sections of the same Report then shows the percent of these "available" homes that tune to the program and the number of homes that tune to the program.

The reader of the Nielsen pocketpiece can see his potential and his actual audience, each numerically and as a percent of the total U.S.

Whereas a TV station's audience area is easily defined and the number of TV homes in that area easily determined, such is not the case in radio. BMB is the only common yardstick for measuring a radio station's audience area and the BMB figures are so out of date as to be misleading in many instances.

To dilute the accuracy of our radio reports by relating accurate program audience information to obviously inaccurate "available homes" data would be a disservice to the radio and advertising industries, however much we agree with you on the desirability of "available homes" information.

PHIL FRANK
*Director of Public Relations*
*A. C. Nielsen Company*
*New York*

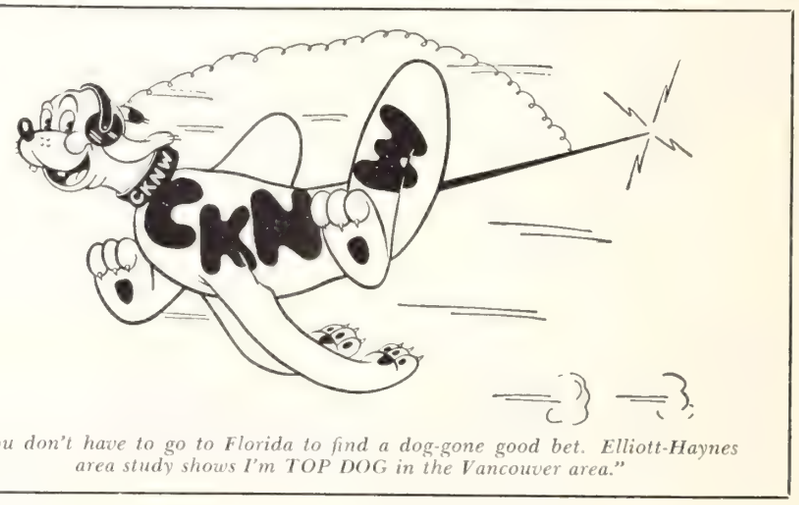
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## ALKA-SELTZER IN CANADA

We have just read with a great deal of interest, your article, "The Alka-Seltzer story," 15 and 29 January SPONSOR.

The writer, who knows Alka-Seltzer history like a book, was in charge of Miles Laboratories advertising from January 1941 until January 1950, as account executive with Cockfield Brown & Co. Ltd.

From the radio viewpoint, the sales promotion of Alka-Seltzer in Canada is almost as full of interest as the promotion in your own country. The pro-


*"You don't have to go to Florida to find a dog-gone good bet. Elliott-Haynes area study shows I'm TOP DOG in the Vancouver area."*

gram, *Did I Say That,* was on the air from the Fall of 1940 until the Spring of 1949.

This quiz show was at first put on in drug stores. Then given as a side feature in neighborhood theatres. When the business in the theatres began to pick up, it became more difficult to persuade them to take the show. I then thought of making the show into an entertainment feature that could be given at social and public functions.

This idea caught on and for year after year we sent *Did I Say That* to hundreds of public gatherings, many of them in connection with churches.

It was broadcast over CFRB, Toronto. Later we used a French version in Montreal, and also used a Winnipeg station for a while.

*Did I Say That* is the original quiz show to be recorded at a public gathering and afterwards broadcast. It always catered to a large audience and enjoyed high ratings. Miles Laboratories decided to take it off the air while it was popular rather than wait until it grew stale, but this was against the recommendation of the agency.

FRANK EDDS
*Metropolitan Broadcast Sales*
*Toronto*

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## MISSED SPONSOR AT WKRT

A short time ago, a sadder but wiser sales department of WKRT resubscribed to your magazine after a lapse of several months.

Let me say that SPONSOR was sorely missed during this time and that it is now, and will continue to be, required reading for every member of our sales staff. Thanks for the good work.

We would also like to take advantage of your offer of free copies of the caricatures by Jaro Hess. Thanks again for providing us with so much good material. SPONSOR has proved invaluable to the sales department.

KEITH W. HORTON
*Commercial Manager*
*WKRT*
*Cortland, New York*

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## WFAS STORY

We were happy to see that the campaign used by Westchester Aquarium, Harrison, New York, over WFAS and WFAS-FM was included in the Roundup section of your 1 January issue.

This is indeed one of our favorite sales success stories because of the unusual nature of the items offered for sale. There is, however, one discrepancy in the story which I would like to call to your attention. The 260 announcements used in the initial campaign were bought at our 260-time rate of $5.30 each, making the total cost of this schedule $1,378, rather than the figure of $278 as mentioned in the story.

JOHN E. ARENS
*Sales Director*
*WFAS-AM-FM*
*White Plains*

# TOOLS *available to sponsors*

*Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.*

**A164** ***"Hire KCKN as Your 'Booster Station',"*** — Capper Publications, Inc., New York — provides this Kansas City, Mo., station's rates on packages of 26 50-word announcements or 26 125-word announcements. Also data on net effective buying income plus area retail sales figures.

**A165** ***"What Happened at 10 Minutes Past Midnight on Dec. 10th in Oklahoma?"*** — Katz Agency, Inc., New York — tells of an advertiser's success with one announcement on WKY-TV, Oklahoma City. Map shows area covered by viewer response.

**A166** ***"Curriculum for WFIL-TV University of the Air,"*** — WFIL-TV, Philadelphia — subjects offered on this station's *University of the Air* shows what can be done educationally on video.

**A167** ***"WBRC AM-TV,"*** — Paul H. Raymer Co., New York — pictorial brochure gives a fine photo-factual presentation on the Birmingham market and WBRC's AM-TV operations. Shown are key personnel, program personalities, and views of the city.

**A168** ***"Where in the World Would You Find Another Place Like This?"*** — Avery-Knodel, Inc., New York — contains statistics on WHBF's four-city market. This Rock Island, Ill., station reaches Moline and East Moline, Ill., and Davenport, Ia., in addition to the Rock Island audience. Figures include retail sales, population and buying power.

**A169** ***"The Station With 4,000,000 Friends,"*** Edward Petry & Co., New York—includes all pertinent information about radio and television in the WGAR, Cleveland, market. Number of families owning TV sets compared to number of families owning radio sets. Cost-per-1,000 on WGAR and how many families $4.99 will buy on TV as compared to WGAR's radio buy.

**A170** ***"23 New Kinds of Research to Help Increase Advertising Effectiveness,"*** Richard Manville Research, New York—speech made by Richard Manville recently before the Creative Group meeting of the American Association of Advertising Agencies; of interest to copy or art men.

**A171** ***"WKRC Stations Key Item Plan,"*** Katz Agency, Inc., New York—these Cincinnati stations offer advertisers a completely coordinated promotion and merchandising plan which includes AM-FM-TV and newspaper promotions plus many other sales helps.

**A172** ***"An Extra Come-On For Customers,"*** CBS Radio Sales — folder shows program promotion "extras" available to advertisers, including audience-building newspaper ads and other long-range promotions.

**A173** ***"Good Housekeeping Consumer Panel—1950,"*** John A. Clements Associates, New York—this report, mailed to subscribers, gives information on ownership of radios, TV sets, among other items. Indicates buying expectancy.

**SPONSOR**
**510 Madison Avenue, New York 22, N. Y.**

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A164 ☐ A169
☐ A165 ☐ A170
☐ A166 ☐ A171
☐ A167 ☐ A172
☐ A168 ☐ A173




### How to chase away summer blues

SPONSOR's third annual issue on *Summer Selling* is, in our opinion, head and shoulders above its predecessors.

Soon after we started work on this big issue (published one full month earlier than its 1949 and 1950 counterparts) we learned that much more was available on the subject than heretofore. Networks were planning earlier; stations and networks were making scientific summer presentations; more agencies were seriously concerned with the problem of how the good old summertime could be harnessed to their clients' advantage.

It was nice to discover that radio's old hot weather bugaboo was giving place to a new state of mind—a will to lick the July and August slowup.

All this made our job easier. We had more to say; what we had to say meant more. We hope you'll find this reflected in your dollars-and-cents use of the contents of this issue.

In 1950 we were able to trace several hundred thousand dollars in radio billings that directly stemmed from advertiser/agency use of the material included in the summer selling issue. An agency radio director who changed the decision of his client to cancel during the 1950 summer on the strength of one "summer selling" fact pointed out that the field has been barren of such material. The information we provided wasn't world-shaking, but it served his purpose to a "t."

There's no logical reason why there should be a summer slump in radio. If in-home listening is down, out-of-home listening is up. And better programing will boost the audience in both categories. In many lines not regarded as seasonal, sales actually go up in the good old summertime. Further, it's been abundantly established that the summer is an excellent period to plant the seed for fall purchases.

When we get around to our fourth "summer selling" issue in 1952 we expect to find the going even easier. The idea that summer is a good season to use the air is catching on. By 1952 the 18% increase in spot billings that one important national representative reported for last July and August over the previous summer should be even higher.

### BAB is building big

Any station manager who immediately expects big things from the Broadcast Advertising Bureau is in for bitter disappointment.

Not that the BAB isn't thinking big.

The BAB is stubbornly keeping its eye on the ball—and to President Bill Ryan and his associates that means building a solid foundation for serving national and local advertisers and their agencies in a way that will result in fullest respect for radio.

More than all else, the revamped and expanding BAB, now separated from the NARTB, wants to win the wholehearted favor of advertisers. The practical radio men who guide BAB destinies are sold on the idea that this can only be achieved by solid service.

We like this thinking; even though it doesn't immediately bring a long radio-delinquent national advertiser into tune with the medium. In the course of time it will pay big dividends; that's why we say that the BAB is building big.

A bird's-eye view of the way the new BAB is being built is featured in this issue (see page 17).

## Applause

### The man who wouldn't say "hiatus"

The awakening interest that national advertisers show in summer use of air advertising is stimulated this year by a barrage of network-prepared presentations; by SPONSOR's third annual *Summer Selling* issue; by aggressive station sales pitches.

But it hasn't been long thus.

There was little to disturb the calm of the summer hiatus in 1948 when Merle Jones, general manager of CBS' Minneapolis station WCCO, went into action.

Nobody, not even SPONSOR, recognized the hot weather revolution in the making when the intrepid Mr. Jones introduced his "Sell 'em while they're hot" campaign in April 1948. It isn't easy to buck the tide, but at summer's end WCCO pointed with pride to a 25% jump in national spot over the previous year; 11% in local business. Year-round advertisers increased from 37 to 48.

Merle Jones didn't slacken pace in 1949. He won over a few recruits, including SPONSOR with its first *Summer Selling* issue. The WCCO theme that season was "Take 13 weeks with pay," and hiked national spot another 10%; local sales 19.6%.

When he moved to Los Angeles for CBS early in 1950 the summer selling momentum was carried on in Minneapolis by Gene Wilkey, Carl Ward, and Tony Moe—all of whom were by now completely sold on the advisability of going fishing in January and selling radio in July. But in Southern California, Merle Jones was quietly marshalling summer facts on KNX, which he now shepherded. Not long ago he sent for promotion expert Moe; requested him to work out a strong 1951 anti-hiatus campaign.

Tony Moe states that KNX's summer story is even stronger than WCCO's. We won't arbitrate that one. But the enthusiasm of KNX's 1951 hot weather sales drive is beyond question. In our opinion, so is its success.

Radio has a positive and powerful summer story. There will be increased evidence of this during the summer to come. This issue catalogues much of it. Hats off to Merle Jones for helping us learn to tell it.

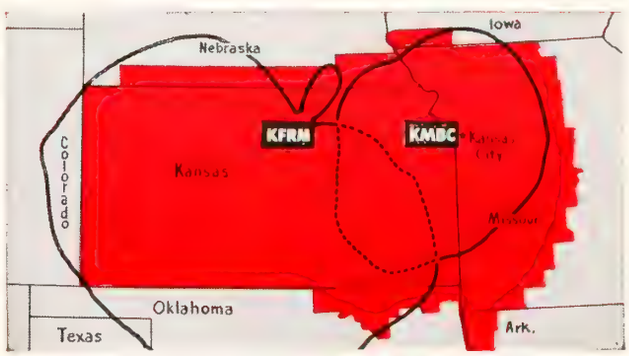
# THE KANSAS CITY MARKET

## *Does Not Run in Circles!*



## *It's a Rectangle...*

**and Only The KMBC-KFRM Team Covers It Effectively and Economically!**




*Daytime half-millivolt contours shown in black.*

During the past year The KMBC-KFRM Team has substantially increased an already comfortable lead audience-wise in the great rectangular Kansas City Primary Trade Area. Proof lies in the result of a late 1950 survey made at the Kansas and Missouri State Fairs and at the American Royal. The KMBC-KFRM Team has built effective and economical coverage of the territory without waste circulation but more important, *the building continues!*

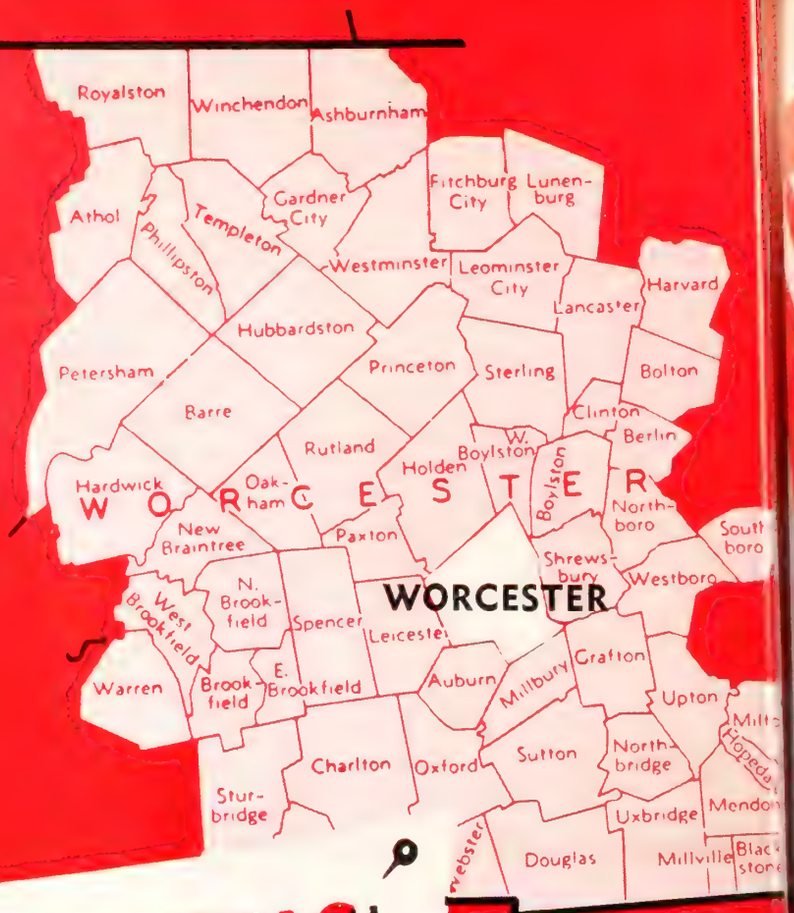
Contact KMBC-KFRM, or any Free & Peters "Colonel" for full details on why The KMBC-KFRM Team is your *best buy* in the Heart of America.



**The KMBC-KFRM Team**

6TH OLDEST CBS AFFILIATE — PROGRAMMED BY KMBC

# By Any measurement, WTAG dominates Worcester County and the *essential* Central New England Market




**Worcester County, with a total area of 1532 square miles, is one and one half times the size of Rhode Island. Within its borders is the prosperous city of Worcester, (population over 200,000), plus 59 cities and towns with a total population one and one half times the population of the city of Worcester.**

## COVERED COMPLETELY BY WTAG!

| | Total Radio Homes | | |
|---|---|---|---|
| Worcester County | 146,420 Families | City of Worcester | 56,450 Families |

| Station | Total Weekly Audience City of Worcester | Total Weekly Audience Worcester County (exclusive of Worcester city) | Total Weekly Audience |
|---|---|---|---|
| **WTAG** | **52,510** | **71,490** | **124,000** |
| Sta. "B" | 40,250 | 17,970 | 58,220 |
| Sta. "C" | 43,760 | 20,320 | 64,080 |
| Sta. "D" | 46,820 | 7,550 | 54,370 |

WTAG has a larger county audience (exclusive of Worcester city) than all other stations combined.
WTAG's combined city and county audience is almost twice that of the next highest station.

**BMB Report No. 2**

**WTAG's BMB coverage also includes additional counties in other states — the essential Central New England Market.**

**WTAG**
**WORCESTER**
WTAG-FM BASIC CBS • 580 KC

**Industrial Capital of New England**

*See Raymer for all details*

APRIL 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

## Should stations have both national, local rate cards?—p. 36

Louis Brockway, New AAAA Board Chairman—see p. 4

SP 10-49 12220
FRANCES SPRAGUE
NATIONAL BROADCASTING
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y



Report to Sponsors page 1
[illegible] and [illegible] page 6
New and Renew page 9
Mr. Sponsor: John [illegible] Taylor page 12
P. S. page 21
Point-of-Sale is the Pay-off page 25
Is Mail Order a Menace? page 28
Beer on the Air page 30
How RKO Stops Box Office Sag page 34
Top Commercials: Spot TV page 38
TV Results page 42
Mr. Sponsor Asks page 44
Roundup page 50
Editorials page 84



# THOMAS JEFFERSON: first architect of Virginia



JEFFERSON'S HOME — MONTICELLO

Thomas Jefferson was more than the architect of freedom; this man of many great talents designed and supervised the building of some of Richmond's (and Virginia's) most famous structures. Richmond's impressive capitol, the classic University of Virginia, Monticello all were examples of his handiwork.

Present day Richmond is the home of WTVR, the South's first television station, which is three years old this month. WTVR, WMBG and WCOD, the First Stations of Virginia, dedicate their services to the people of a great city and state.

**WMBG** AM **WCOD** FM **WTVR** TV

WTVR RICHMOND, VA HAVENS & MARTIN INC the South's first television station

Havens & Martin Stations are the only complete broadcasting institution in Richmond. Pioneer NBC outlets for Virginia's first market. Represented nationally by John Blair & Company

FIRST STATIONS OF VIRGINIA




***WHAT CBS DIDN'T SAY WHEN RATE CUT WAS ANNOUNCED***—At presstime, only CBS had announced cut in network rates, but it was foregone conclusion NBC, ABC would follow. What many advertisers and radio industry veterans were thinking, but what CBS didn't say, was that radio had helped bring situation on itself. "Advertisers might not have clamored for cut," said one radio industry top-ranker, "if radio had spent money to get basic facts on listening to prove its case—instead of dissipating funds on inter-station-network rivalry."

***WHY CBS MADE FIRST RATE-CUTTING MOVE***—With pressure mounting following ANA report on time values and months of sales resistance on part of best prospects for network radio, top brass at networks came to reluctant conclusion cut was inevitable. NBC was stymied in taking action by previous refusal of affiliates to O. K. reduction. CBS had no previous resistance to buck, cleared way for cut by other nets following its move. But action was taken without inter-network agreement.

***NEW SLEEP-INDUCING DRUG TO LAUNCH $125,000 RADIO/TV CAMPAIGN***—Nu-Pax, sleep-inducing drug manufactured by Somnyl Pharmacal Corp., New York, will launch $125,000 radio/TV campaign this May. First participations are on Martin Block and Rayburn & Finch d.j. shows, WNEW, New York, with announcements to follow through rest of U. S. Account executive Charles Rothschild at Emil Mogul says radio/TV expenditure is half product's ad budget.

***SIGNS OF NEWSPRINT PINCH POINT UP RECENT NBC PITCH ON AM WAR STRENGTH***—Recent NBC network radio presentation cited radio's strengths as communication-advertising medium in crisis times. Since then, signs of newsprint shortage have multiplied, helping to prove network's point. (1) Member of Canadian House of Commons, Jack Gibson, suggested that Dominion cut its annual newsprint supply to U. S. publishers by 50%. (2) Grey market is continuing, with paper going to some publishers at $200 per ton. (Market price is about $112 a ton today, compared to pre-war price of $40 per ton.)

***BREWERY AIR ADVERTISING ON INCREASE***—With trend to purchase of beer across grocery counter like any other commodity has come increased use of radio and TV advertising by breweries. Research Company of America survey shows radio got only 4.3% share of beer advertising in 1941. But by 1949 beer firms were putting 22.4% of effort into radio. Indications are trend is continuing through 1951. (See "Beer on the Air," page 30.) Three-quarters of beer is now sold in package form for home use. That makes air media, with their record of effectiveness in influencing housewives, doubly valuable to brewers.

SPONSOR, Volume 5, No. 9, 23 April 1951. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

***EMPLOYMENT AGENCY FOR VIP'S***—Sponsors seeking Very Important celebrities to endorse products for radio and TV commercials are flocking to testimonial department of V.I.P. Service, Inc., 7-year-old Manhattan firm. Dick P. Porter, Jr., vice president, provides the big names free (as long as publicity credit is given) or else at $250 minimum fee. V.I.P.'s accounts have included Motorola (TV announcements), Huyler Candy Co. (radio announcements). Stable of celebrities includes Laraine Day, Benny Goodman, Cornelius Vanderbilt, Elsa Maxwell, Bert Lahr, Imogene Coca, Dale Carnegie.

***PETER PAUL, LONG-TIME NEWS SPONSOR, EXPERIMENTING WITH SATURATION APPROACH***—Peter Paul, Inc., veteran news sponsor, is experimenting over WOR, New York, with other kinds of programing. Intensive saturation campaign began early in April for Mounds; takes in day and night shows every day in week. Objective is to test radio saturation to see "if it will stimulate candy hunger," explains spokesman for Peter Paul agency, Maxon, Inc., New York. Another objective may be to cramp style of new coconut candy bar called Mr. Jones. This direct rival, manufactured by James O. Welch Co., Boston, is currently being advertised heavily (via Bennett, Walther & Menadier, Inc., Boston) over WOR, WNBC, WQXR and WJZ, New York as well as stations in 30 cities on Eastern Seaboard.

***SUMMER SELLING PROMOTION BY STATIONS IN FULL SWING***—U. S. radio stations are busy convincing advertisers of merits of summer advertising. Hard-hitting promotion launched by KSL, 50 kw CBS affiliate in Salt Lake City, is typical of many by stations in resort areas; emphasizes rich possibilities of outlet's summertime market: Utah tourist business of $73,000,000 is fifth largest industry in state; retail sales for June, July, August totaled $254,553,000 or about 29% of year's total, including food sales of $50,035,000.

***140 ADVERTISERS USING NETWORK TV THIS APRIL***—Total of 140 advertisers are sponsoring 204 programs on network TV this April, Weed Television News reports. Weekly Weed & Co. bulletin lists number of shows on for each format type. Variety leads with 43 shows; kids' shows, 38; drama, 37; quiz and audience participation, 17; music programs, 15; forums, 12; news, 11. Bulletin also shows upswing of TV business this year. NBC, CBS, ABC did total volume this January, February of $15,921,656, compared to '50 figure of $3,668,786. Totals for February alone show NBC leading with $3,949,360; CBS second with $2,600,339; ABC, $1,254,851.

***BEAUTY PREPARATION DISCOVERS POWER OF RADIO AND TV***—Liquinet Corp., manufacturers of hair-styling preparation, spending 70% of its $200,000 appropriation in radio and television. Harold Meyer, president, told SPONSOR he's planning to open up West Coast in May and is confident that he can "force enough sales to stores on strength of going on TV (before program even starts) to pay for full cost of TV."

***TV FREEZE LIFT WILL ADD DOZENS OF STATIONS WITHIN YEAR***—Fear that defense effort will put crimp into building of new television stations when freeze is lifted is discounted in many quarters. Curbs on vital materials may delay or

(Please turn to page 48)




# "Whirlaway" In The Derby

# WHEC In Rochester

## LONG TIME RECORD FOR LEADERSHIP!

In 1941 "Whirlaway" ran the Kentucky Derby (1¼ miles) in 2:01-2/5. This Churchill Downs time *has never been topped since.*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

**WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:**

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|---|---|---|---|---|---|---|
| MORNING 8:00-12:00 Noon Monday through Fri. | **46.2** | 16.5 | 9.0 | 6.6 | 16.0 | 3.8 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | **40.0** | 30.0 | 10.8 | 10.5 | 4.9 | 3.0 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | **38.0** | 27.5 | 8.6 | 13.1 | 10.7 | Station Broadcasts till Sunset Only |

DECEMBER 1950—JANUARY 1951
LATEST BEFORE CLOSING TIME

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.
5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

# SPONSOR

VOLUME 5 NUMBER 9

**DIGEST FOR 23 APRIL 1951**


## ARTICLES


***Point-of-sale is the pay-off***

Radio advertising effectiveness is immeasurably increased when coupled with in-store merchandising, experiences of three merchandising plans prove **25**

***Is mail order a menace?***

Riding along on the success of legitimate mail-order operators, many firms are threatening radio's integrity with dishonest practices **28**

***Beer on the air***

Breweries are putting greater stress on radio/TV advertising as brand selling becomes more competitive **30**

***How RKO stops box office sag***

RKO and fellow movie companies are increasing use of broadcast advertising. RKO uses spot radio to tune of $800,000 yearly **34**

***Shall a station have national, local rate cards?***

Unique forum by Southern California Broadcasters Association moots problem of stations which have both national and local rate cards **36**

***Today's top commercials: spot TV***

SPONSOR queried agency execs, TV copywriters, film producers, directors, timebuyers to single out most highly praised spot TV commercials **38**


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***The verbal curtain***

Admen have had difficulty understanding specialized jargon of science-minded researchers, seek suggestions for more effective communication **7 May**

***How many weeks should TV commercial run?***

TV sponsors can glean valuable tips as to how long the same video commercial should be used from experiences of leading advertisers **7 May**

***Spanish language broadcasting***

Why sponsors are missing a good bet by neglecting the millions that comprise the Spanish-speaking market in the United States


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**COVER:** Louis N. Brockway was named chairman of A.A.A.A. Board of Directors at the 33rd Annual Meeting, just concluded at White Sulphur Springs, W. Va. His elevation to the new post comes at time when the Four A's is gearing up to meet special responsibilities of advertising in a mobilized economy. Formerly Four A's vice chairman, Brockway is Young & Rubicam executive vice president, also a director, vice chairman of Advertising Council.


**Editor & President:** Norman R. Glenn

**Secretary-Treasurer:** Elaine Couper Glenn

**Managing Editor:** Miles David

**Senior Editors:** Erik H. Arctander, Al Dann, Frank Rasky

**Assistant Editors:** Fred Birnbaum, Lila Lederman

**Art Director:** Howard Wechsler

**Vice-President—Advertising:** Norman Knight

**Advertising Department:** Kay Brown (Chicago Manager), Edwin D. Cooper (Western Manager), George Weiss (Southern Representative), John A. Kovchok (Production Manager), Edna Yergin, Douglas Graham

**Vice-President—Business Manager:** Bernard Platt

**Circulation Department:** Evelyn Satz (Subscription Manager), Emily Cutillo, Josephine Villanti

**Secretary to Publisher:** Augusta Shearman

**Office Manager:** Olive Sherban



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# *the* TOUR TEST *proves*

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE ....*in the* OREGON MARKET**



lbany, in the heart of the rich Willamette Valley, is one of the nportant markets delivered to KGW advertisers by KGW's COM-REHENSIVE COVERAGE On a recent Tour Test to Albany, onducted in cooperation with the Oregon State Motor Association, lbert M. Epperley, Secretary-Salesmanager of R. Veal & Son, shows liss KGW how birch, Oregon alder and maple are made into fine Early merican and Modern furniture by his firm. A large zirconium plant is recent addition to Albany's fast-growing industry.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

No other Portland radio station, regardless of power, reaches as many radio families or provides a greater coverage area. KGW's efficient 620 frequency is beamed to cover Oregon's Willamette Valley and Southwestern Washington. BMB surveys prove KGW is doing just that!

### TOTAL BMB FAMILIES
**(From 1949 BMB Survey)**




**DAYTIME**

| | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

**NIGHTTIME**

| | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

KGW

30th YEAR

NBC AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




**The Del Courtney Show, recently voted the Bay Area's leading matinee in TV Preview's popularity poll, now holds the longest and most successful record of television hours in Northern California.**

Since his debut on KPIX, over a year ago, the former nationally known bandsman has chalked up 850 hours before the TV cameras—hours which have proven to be not only highly entertaining for KPIX viewers, but highly profitable for KPIX's sales-seeking sponsors, as well.



Del Courtney

**Special features on Courtney's five-day-week program have included: the weekly talent search; numerous public interest campaigns, and most recently "TV Sets for Vets"; and "Salute to the Cities".**

## KSFO AIRS NEW SHOW

To complement its nighttime music programming, which has met with such overwhelming success throughout the years, KSFO has inaugurated a new two hour afternoon musical series—"Parade of Melody"—featuring a cavalcade of the musical favorites of yesterday and today.

## SEEN AND HEARD

**Laura Scudder Food Products are now sponsoring a bi-weekly film feature on KPIX—"Bluebird Theatre" seen on Saturdays at 7:00 PM . . . Baseball season is underway on KSFO, with Don Klein handling the mike for the San Francisco Seals.**

KPIX CHANNEL 5
Represented by The Katz Agency, Inc.
560 KC KSFO
Represented by Wm. G. Rambeau Co.
SAN FRANCISCO


# Men, Money and Motives

*by Robert J. Landry*

Whoever succeeds Wayne Coy as chairman of the Federal Communications Commission, be he he or be he she, will be in for a hard time indeed, on present indications. Cause-why No. 1, of course, is the whole business of the TV "thaw." The glacial pack melts away revealing a terrain picturesquely but crazily gutted, broken, cut off, very highs from ultra highs. In the almost certain confusion, anger and disgust of almost everybody, who, save maybe Zenith with its built-in provision for the ultra-highs, is likely to be pleased?

* * *

As for color TV, nobody knows what the Supreme Court will decide, or what will follow the decision. But an unholy mess is the optimum. That's Cause-why No. 2 for FCC grief.

* * *

Even now the commercial broadcasters and their allies are mustering Congressional support to fight, on straight free enterprise tactics, the fact and the theory of "educational reservation." Educators, who have won a first battle, and who will themselves muster Congressional help will be strained to the utmost to make their channel victory stick. All of which puts the FCC in the middle under bombardment from politicians and business-interests alike. Cause-why No. 3 for our opening remark.

* * *

Finally, Cause-why No. 4. The FCC may have made another whopper blunder, one among many these last years, in ordering the Hollywood film producing companies, by arbitrary fiat, without hearings, to make movies and stars available to TV or forfeit their (Hollywood's) hope of securing TV station licenses. A trifle high-handed, that, and if the FCC doesn't have to back up from this sweeping pronunciamento, then you don't have to back up to get out of a Times Square garage.

* * *

Broadcasters of late have been cheered to learn that not all advertisers want to force a reduction of radio time rates. Some advertisers very definitely agree that radio is sensibly priced, especially since, out of fear of TV, radio has not promulgated down-the-line rate boosts the way newspapers and magazines have. When they are in expansive conversational mood, glass in hand, nobody quoting them by name, these advertisers have confided to broadcasters that radio is at the bottom, not the top, of their circulation questions list. Instead they swing a searching light toward other back yards, such as:

1. Magazine pressure crews, eternally working their way through college, force-draughting circulation to support high ad rates.
2. Dailies, especially the morning papers, which won't allow dealers to cut down orders, and won't allow full returns.

(*Please turn to page 73*)

# What's Louisville Got-

# BESIDE

# Kentucky Bourbon?!?

The 3-county Louisville Metropolitan Area ranks 28th in Retail Sales* — ahead of Metropolitan Memphis, Miami or Omaha.

WAVE's Daytime BMB Area contains only 31.4% as many families as the Kentucky total—*yet produces Food and Drug Sales 65.3% as great as the whole State!*

WAVE-TV, now in its third year, is Louisville's first television station. It is NBC, ABC, Dumont — Channel 5. It is by far the most popular TV station in this area.

Get all the facts about WAVE — AM *and* TV. Write direct, or ask Free & Peters!

**Sales Management Survey of Buying Power, May 10, 1950*

# WAVE AM TV

WAVE* has a Daytime BMB Audience of 238,490 families in Kentucky and Southern Indiana. This area has an Effective Buying Income of $1.67 billion, as against $2.51 billion for the entire State. The Effective Buying Income within WAVE's Daytime BMB counties is 151% of the Income in those Kentucky counties in which WAVE does NOT have a BMB audience!

*The WAVE-TV Coverage Area contains 256,100 families.




# LOUISVILLE



FREE & PETERS, INC.
Exclusive National Representatives

# WLAW

50,000 WATTS
680 KC.

the **BOSTON OUTLET** of the **AMERICAN BROADCASTING COMPANY***

announces the

appointment, May 1st, 1951, of

## WEED AND COMPANY

NEW YORK · BOSTON · CHICAGO · DETROIT · ATLANTA · SAN FRANCISCO · HOLLYWOOD

as national advertising representatives

*effective June 15, 1951

# New and renew

SPONSOR
23 APRIL 1951

## 1. New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Bymart Inc | Cecil & Presbrey | NBC-TV 32 | Somerset Maugham Television Theatre; alt M 9:30-10:30 pm; 2 Apr; 51 wks |
| Carter Products Inc | SSCB | CBS-TV | Unnamed; alt Th 10:30-11 pm; 19 Apr; 52 wks |
| Allen B. DuMont Laboratories Inc | Direct | DuMont 18 | DuMont Royal Playhouse; Th 9:30-10 pm; 12 Apr; 26 wks |
| Emerson Drug Co | BBDO | DuMont 6 | Rocky King, Detective; Sun 9-9:30 pm; 18 Mar; 52 wks |
| Lever Brothers Co | N. W. Ayer | NBC-TV 18 | Hawkins Falls; M, W, F, 5-5:15 pm; 2 Apr; 39 wks |
| Maiden Form Brassiere Co | William Weintraub | ABC-TV | I Cover Times Square; alt Sat 12:30-1 pm; 12 May; 52 wks |
| McKesson & Robbins Inc | J. D. Tarcher; Ellington | ABC-TV 56 | Date With Judy; Sat 11:30 am-12 noon; 2 June; 52 wks |
| Northam Warren Corp | J. M. Mathes | ABC-TV 29 | Laraine Day Show; Sat 1-1:15 pm; 5 May; 52 wks |

## 2. Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Esso Standard Oil Co | Marschalk and Pratt | CBS-TV | Allan Young Show; Th 9-9:30 pm; 5 Apr; 52 wks |
| Ford Motor Co | J. Walter Thompson | NBC-TV 42 | Kukla, Fran & Ollie; W 7-7:30 pm; 4 Apr; 13 wks |
| Ford Motor Co (Ford div) | J. Walter Thompson | NBC-TV 48 | Ford Festival; Th 9-10 pm; 5 Apr; 39 wks |
| Radio Corporation of America | J. Walter Thompson | NBC-TV 56 | Kukla, Fran & Ollie; M 7-7:30 pm; 2 Apr; 13 wks |

## 3. Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| CKOM, Saskatoon, Saskatchewan | Independent | H. N. Stovin & Co, Toronto |
| CKRM, Regina, Saskatchewan | CBC | Radio Representatives Ltd, Toronto |
| KBOL, Boulder, Colo. | Independent | H-R Representatives Inc, N. Y. |
| KJBC, Midland, Tex. | Independent | Bowles & Co, Ft. Worth |
| KLKC, Parsons, Kan. | Independent | Bowles & Co, Ft. Worth |
| WAGE, Syracuse | ABC | O. L. Taylor Co, N. Y. (eff. 1 May) |
| WBEL, Beloit, Wis. | Independent | The Walker Co, N. Y. |
| WCFC-AM-FM, Beckley, W. Va. | Independent | National Time Sales, N. Y. |
| WHIO, Dayton | CBS | The Bolling Co, N. Y. |
| WHLL, Wheeling, W. Va. | Independent | Hil F. Best, Detroit |
| WIOD, Miami | NBC | The Bolling Co, N. Y. |
| WIVI, St. Croix, Virgin Islands | BBC, Canadian Bd. Sys. Caribbean Bd. Net., French Bd. Sys. | Pan American Broadcasting Co, N. Y. |
| WLAW, Lawrence, Mass. | ABC | Weed & Co, N. Y. (eff. 1 May) |
| WTAO, Boston | Independent | Indie Sales Inc, N. Y. |

## 4. New and Renewed Spot Television

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| American Chicle Co | Badger and Browning & Hersey | WCAU-TV, Phila. | 20-sec annemt; 15 Apr; 24 wks (n) |
| American Cigarette & Cigar Co | SSCB | KTSL, Hlywd. | 1-min partic; 2 Apr; 13 wks (n) |
| Beech-Nut Packing Co | Kenyon & Eckhardt | WCAU-TV, Phila. | 8-sec annemt; 4 Apr; 39 wks (n) |
| Bristol-Myers Co | Doherty, Clifford & Shenfield | KTSL, Hlywd. | 20-sec annemt; 5 Apr; 52 wks (n) |
| Bristol-Myers Co | Doherty, Clifford & Shenfield | WBTV, Charlotte | 1-min annemt; 21 Apr; 52 wks (n) |
| Brown & Williamson Tobacco Corp | Ted Bates | WAFM-TV, Birm. | 8-sec annemt; 29 Apr; 52 wks (r) |











Numbers after names refer to category in New and Renew:

Harry A. Berk (5)
Howard Calkins (5)
F. Chipperfield (5)
James Cominos (5)
David E. Diener (5)

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments











Numbers after names refer to category in New and Renew:

Vincent diFonzo (5)
Albert G. Wade (5)
C. E. Staudinger (5)
W. L. Shepardson (5)
Dorothy M. Winn (5)

## 4. New and Renewed Spot Television (continued)

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| [illegible] & Williamson Tobacco Corp | Ted Bates | WTOP-TV, Wash. | 20-sec annemt; 8 Apr; 13 wks (r) |
| Crowles Magazines Inc | McCann-Erickson | KTSL, Hlywd. | 1-min annemt; 10 Apr; 9 wks (n) |
| Hudson Dunaway Corp | J. M. Mathes | WCAU-TV, Phila. | 1-min partic; 4 Apr; 39 wks (n) |
| Charles E. Hires Co | N. W. Ayer | WTOP-TV, Wash. | 1-min partic; 14 Apr; 5 wks (n) |
| Illinois Meat Co | Arthur Meyerhoff | WCBS-TV, N. Y. | 1-min annemt; 4 Apr; 52 wks (n) |
| Industrial Tape Corp | Kenyon & Eckhardt | WCAU-TV, Phila. | 1-min annemt; 16 Apr; 8 wks (n) |
| Lever Brothers Co (John F. Jelke Co div) | BBDO | WNBK, Cleve. | Stn break; 8 Apr; 13 wks (r) |
| Liquinet Corp | A. Martin Rothhardt | WCBS-TV, N. Y. | 1-min partic; 3 Apr; 26 wks (n) |
| Local Chevrolet Dealers Assoc Inc | Campbell-Ewald | WCBS-TV, N. Y. | 1-min, 20-sec annemt; 15 Apr; 14 wks (r) |
| Nedicks Inc | Weiss & Geller | WTOP-TV, Wash. | 20-sec annemt; 7 Apr; 39 wks (n) |
| Philip Morris & Co | Biow | WCAU-TV, Phila. | 1-min partic, 20-sec annemt; 31 Mar; 52 wks (r) |
| Procter & Gamble Co | Dancer-Fitzgerald-Sample | WCBS-TV, N. Y. | 20-sec annemt; 23 Apr; 52 wks (r) |
| Richardson & Robbins Co | Charles W. Hoxt | WCBS-TV, N. Y | 1-min annemt; 19 Apr; 13 wks (n) |

## 5. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Kenneth G. Anderson | Walsh Advertising, Windsor, Ont., mgr | Same, exec vp |
| Robert Bailes | Simmons Co, N. Y., retail adv mgr | Christiansen Advertising, Chi., acct exec |
| Harry A. Berk | Foote, Cone & Belding International Corp, N. Y., pres | Warwick & Legler, N. Y., vp, dir |
| Julia Brown | Compton, N. Y., timebuyer | Same, dir media research |
| Howard W. Calkins | Albert Frank-Guenther Law, N. Y., dir, vp | Same, board chairman |
| Frank L. Chipperfield | Roy S. Durstine, N. Y., media dir | Hewitt, Ogilvy, Benson & Mather, N. Y., media dir |
| A. B. Chusid | Shaw-Shon, N. Y., acct exec | Battistone, Bruce & Doniger, N. Y., acct exec |
| James G. Cominos | LeValley Inc, Chi., vp | Needham, Louis and Brorby Inc, Chi., vp |
| Polly C. Cooper | Merrill Kremer Inc, Memphis, acct exec | C. N. Snead Advertising, Roanoke, assoc. |
| George E. Cross | Walsh Advertising, Toronto, office mgr | Same, vp |
| David E. Diener | Monroe Greenthal Co, N. Y., acct exec | Same, copy chief |
| Vincent A. diFonzo | Pittsburgh Post-Gazette, Pittsb., adv rep | James A. Stewart Co, Pittsb., media dir |
| Arthur D. Duncan | Capitol Records, L. A., adv mgr | Mayers Co Inc, L. A., creative dir |
| Don Ellis | Conti Advertising, Ridgewood, N. J., copy chief | O. S. Tyson, N. Y., acct exec |
| Milton Eigen | American Wine Co., Beverly Hills, adv mgr | Ted H. Ball & Co, L. A., acct exec |
| Don Gibbs | Warwick & Legler, N. Y., vp | Same, L. A., creative supervisor |
| Charles J. Hawkins | Barnes Chase Co, L. A., office mgr | Lee Ringer Advertising, L. A., acctt exec |
| Boyd Innes | Ruthrauff & Ryan, Chi., acct exec | Emil Reinhardtt Advertising, Oakland, acct exec |
| Ruth Jones | Benton & Bowles, N. Y., Tide media supervisor | Same, asst dir of media for P&G |
| Dan Layman | Young & Rubicam, Hlywd., acct exec | Foote, Cone & Belding, L. A., acct exec |
| V. D. Lidyard | Gregory & House, Cleve., exec | Gates-Bourgeois, Cleve., dir radio-tv |
| Prescott T. Lustig | Lee Ringer, L. A. | McCann-Erickson, S. F., acct exec |
| Rod MacDonald | Foote, Cone & Belding, S. F., exec | Guild, Bascom & Bonfigli, S. F., media dir |
| Paul E. Martin | Compton, N. Y. | Philip I. Ross Co, N. Y., acct exec |
| Miles C. McKearney | Foster & Davies, Cleve., acct exec | Same, vp |
| Alberta Moellers | Sample Inc, Buffalo, adv mgr | William A. Melrod, Buffalo, vp |
| Herman Resnick | Hearn Department Stores Inc, N. Y., adv mgr | Greenwood, N. Y., partner |
| James Saks | WDGY, Mnpls., acct exec | Jaffee Advertising, Mnpls., radio dir, acct exec |
| William V. Schwarting | Albert Frank-Guenther Law, N. Y., vp | Same, dir |
| Jeff Seldon | Arnold Cohan Corp, N. Y., copy chief | Same, radio-tv dir |
| Wallace L. Shepardson | James Thomas Chirurg Co, Boston, acct mgr | Same, vp, gen mgr Boston office |
| Howard Shrimpton | Walsh Advertising, Toronto, acct exec | Same, dir of agency |
| S. Seward Spencer | Foote, Cone & Belding, Hlywd., radio-tv dir | Walter McCreery Inc, Beverly Hills, radio-tv dir |
| C. E. Staudinger | Warwick & Legler, N. Y., vp | Same, L. A., head of West Coast office (8th Street & Parkview) |
| Albert G. Wade II | Wade Advertising, Chi., radio dir | Geoffrey Wade Advertising, Chi., pres (new agency at 20 North Wacker Drive) |
| John S. Williams | Fletcher D. Richards, N. Y., copy dir | Same, vp |
| Dorothy Mallinson Winn | BBDO, N. Y. | Compton, N. Y., supervisor, radio-tv copy dept |

## 6. Station Power Increases

| STATION | FORMER WATTAGE | NEW WATTAGE | FREQUENCY |
|---|---|---|---|
| WILK, Wilkes-Barre | 250 (1450 kc) | 5,000 (day); 1,000 (night) | 980 kc |

## 7. New Network Affiliations

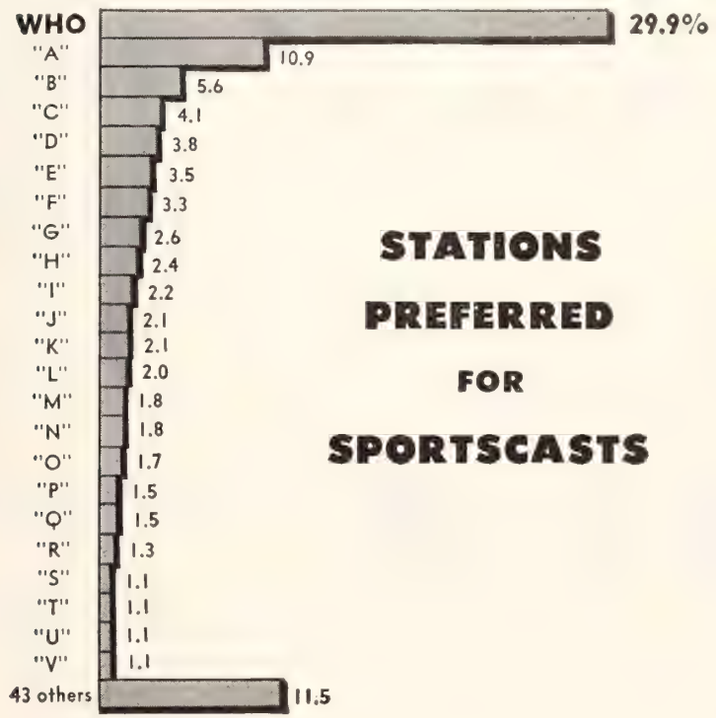
| STATION | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| WCOP, Boston | ABC | Independent (eff 15 Jun) |
| WLAW, Lawrence | ABC | ABC (Boston) (eff 15 Jun) |
| WSLS, Roanoke, Va. | ABC | NBC (eff 1 Apr) |

# No. 2 IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

# Sports

## IN IOWA, WHO IS THE PREFERRED Sports Station

One of the significant trends in Program Popularity in Iowa is the increasing interest in Sports. Since 1946, Iowa women have raised their preference rankings for Sports from eleventh place to seventh; in 1950, 72.7% stated that they "usually listen" to Sports. By the same token, Iowa men have raised their ranking of Sports from fourth place in 1946 to third in 1950, with 80.0% "usually listening".




In Iowa, Sports are one of the *important* elements in any station's ability to build and hold an audience — and *far more Iowa people prefer WHO for Sports than prefer any other station.*

This is Point Two in the Five-Point System of Programming Evaluation, which helps explain WHO's outstanding position as a public facility and as an advertising medium, in Iowa Plus. We suggest your consideration of this and the other four points as vital factors in time-buying.

**WHO**

**+ *for* Iowa PLUS +**

**Des Moines . . . 50,000 Watts**

**Col. B. J. Palmer, President**

**P. A. Loyet, Resident Manager**



**FREE & PETERS, INC.**
**National Representatives**

Mr. Sponsor -

How Much
of your
Product
can be sold
in a market
of More than
**1¼ MILLION**
PEOPLE
with More than
**1 BILLION $$**
to spend ?

TIME WILL TELL...
*if* it's Time on
**WGTM**

5,000 WATTS ★ CBS Affiliated
**WILSON,** NORTH CAROLINA
The World's Greatest Tobacco Market

*Write, Phone or Wire*
**ALLEN WANNAMAKER**
GENERAL MANAGER, for your copy of
"Time Buyer's Market and Coverage" file.



Mr. Sponsor

***John J. Taylor***
Advertising Manager
Jacob Ruppert Brewery, New York

Thirty-seven-year-old John Taylor is that rare being—a "native" New Yorker—born in the city, educated there, living there. And, even today, his campaign on behalf of Ruppert's new "Knickerbocker" brand has a big city theme. (Father Diedrich Knickerbocker is the legendary author of the tales of old New York really written by Washington Irving.)

Taylor's link with the Ruppert Brewery goes back to 1936, only three years after Prohibition's repeal and the reopening of the Ruppert Brewery. After some business experience combined with studies at St. John's Prep and N.Y.U., Taylor started in Ruppert's advertising department. At the time the firm was only experimenting with radio, but thereafter use of the medium steadily increased.

And, while Ruppert was climbing back into popular favor in the toughly-competitive post-prohibition years, Taylor was also moving along. He reached his present post some two and one-half years ago.

Now, as far as Taylor and Ruppert's agency, the Biow Company, are concerned, radio and TV are well past the experimental status. To keep beer fans Ruppert-conscious, some $2,000,000 is marked for 1951 expenditure with a major portion of the budget allotted to broadcast advertising.

With distribution in New York, New England, New Jersey and the northeastern third of Pennsylvania, spot radio and TV do the heavy selling work. And Taylor, an ex semi-pro basketball player, tosses his announcements around where they'll do the most good. (See "Beer on the air" this issue, p. 30).

"Our one-month 'Knickerbocker' campaign on radio and TV proved so successful," says Taylor, "we've extended it for another month. To round out our radio picture we cover distribution areas with announcements on stations scattered throughout Vermont and New Hampshire in addition to stations in Pennsylvania, upstate New York and Massachusetts."

When he's not busy directing Ruppert's ad strategy, Taylor turns to golf for relaxation. "But," says Taylor modestly, "my golf score is something awful."

But, if Taylor's well-directed ad drives are any criterion, it doesn't seem likely his caddy has too difficult a time on the links.

# MR. SPONSOR:

## WJBK-TV—FIRST IN DETROIT!

**9 out of top 11 in March;**
**first 6 nights out of 7**
**in March (Pulse)**

**First 5 out of 7**
**nights (Hooper)**

**6 out of top 10 in Detroit**
**on WJBK-TV (Videodex)**

A FORT INDUSTRY STATION

# WJBK — AM — FM — TV DETROIT

The Station with a Million Friends

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

Represented Nationally by THE KATZ AGENCY, INC.

# *What's Going On In* ALBUQUERQUE



One of the reasons we do not envy you agencies and advertisers is your necessity of keeping abreast of several hundred markets in this nation.

To help you in that big job, F&P offers you an extra radio department of acknowledged specialists who know all the markets at the right as you know your own hometown. Their knowledge can obviously help you find opportunties your competition is missing, avoid pitfalls of inadequate "intelligence", and *get more value for your radio dollars.* That's the basis on which we first earned our place in this industry, and the basis on which we will continue to *grow with you.*

# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

# EAUMONT . . . OR COLUMBIA?

| | | | |
|---|---|---|---|
| **EAST, SOUTHEAST** | | | |
| WBZ-WBZA | Boston-Springfield | NBC | 50,000 |
| WGR | Buffalo | CBS | 5,000 |
| WMCA | New York | IND. | 5,000 |
| KYW | Philadelphia | NBC | 50,000 |
| KDKA | Pittsburgh | NBC | 50,000 |
| WFBL | Syracuse | CBS | 5,000 |
| . . . . . | | | |
| WCSC | Charleston, S. C. | CBS | 5,000 |
| WIS | Columbia, S. C. | NBC | 5,000 |
| WGH | Norfolk | ABC | 5,000 |
| WPTF | Raleigh | NBC | 50,000 |
| WDBJ | Roanoke | CBS | 5,000 |
| **MIDWEST, SOUTHWEST** | | | |
| WHO | Des Moines | NBC | 50,000 |
| WOC | Davenport | NBC | 5,000 |
| WDSM | Duluth-Superior | ABC | 5,000 |
| WDAY | Fargo | NBC | 5,000 |
| WOWO | Fort Wayne | NBC | 10,000 |
| KMBC-KFRM | Kansas City | CBS | 5,000 |
| WAVE | Louisville | NBC | 5,000 |
| WTCN | Minneapolis-St. Paul | ABC | 5,000 |
| KFAB | Omaha | CBS | 50,000 |
| WMBD | Peoria | CBS | 5,000 |
| KSD | St. Louis | NBC | 5,000 |
| . . . . . | | | |
| KFDM | Beaumont | ABC | 5,000 |
| KRIS | Corpus Christi | NBC | 1,000 |
| WBAP | Ft. Worth-Dallas | NBC-ABC | 50,000 |
| KXYZ | Houston | ABC | 5,000 |
| KTSA | San Antonio | CBS | 5,000 |
| **MOUNTAIN AND WEST** | | | |
| KOB | Albuquerque | NBC | 50,000 |
| KDSH | Boise | CBS | 5,000 |
| KVOD | Denver | ABC | 5,000 |
| KGMB-KHBC | Honolulu-Hilo | CBS | 5,000 |
| KEX | Portland, Ore. | ABC | 50,000 |
| KIRO | Seattle | CBS | 50,000 |

KMA Commercial Mail Response

UP 94.8 %

Over 1949

1950 Mail Total Jumps Nearly 1/4-Million!

Ten years time buyers have known KMA is one of the best mail-pull stations in the country, but just take a look at the 1950 record:

**In 1950, KMA pulled 94.8% more commercial mail than in 1949. That's an increase of nearly a *quarter million* pieces of commercial mail!**

This outstanding increase means 1950 was one of the best mail response years in KMA history. It proves that during this highly competitive period KMA is even a better buy than ever before!

**Who Sent Mail . . and Money?**

KMA listeners in rural Iowa, Nebraska, Missouri and Kansas bought the KMA-Advertised products as they have been doing for *more than 25 years.*

**Be sure they're hearing about and *buying your* products. You'll be SALES AHEAD with KMA.**




KMA

SHENANDOAH, IOWA

*Represented by*

Avery-Knodel, Inc.

KMTV-Omaha Serves A LIVE TV Market!

Now there are more than 74,000 TV sets in the KMTV area. That's nearly double the total of Sept., 1950 when network TV reached Omaha. Sell to these 74,000 families who enjoy the best shows from two networks . . . on KMTV-Omaha.

KMTV-OMAHA

CBS-TV ABC-TV

Under Management of

MAY BROADCASTING CO.

Shenandoah, Iowa


# 510 Madison

## BREWERS ON RADIO-TV

Having failed to put my copies of SPONSOR under lock and key, I find that some of them are missing. Of course, they would be the ones which contain articles which I would very much like to have. One is the article on farm radio or was it a series? I remember that it was very comprehensive. Would it be possible to get a reprint?

I would also appreciate any information that you can give me as to when the article "Beer on the air" will appear. It was announced for the 26 March issue, but was not in it.

*Radio and Television Director*
WALLACE H. LANCTON
*Jackson & Co.*
*New York*

● A detailed and up-to-date "Beer on the air" roundup appears in this issue on page 30.

## CARNATION'S PHILOSOPHER

Your Carnation Milk story in the 26 March issue had special interest for me since particular reference was made to this company's sponsorship of *The Jewish Philosopher.*

As C. Irsael Lutsky will tell you, I was the buyer at Erwin, Wasey who discovered Mr. Lutsky and persuaded Carnation to sponsor him.

I believe this 12-year time and talent "buy" is the longest distance purchase for a national advertiser in existence. Does anyone know of a longer one?

TOM CARSON
*Radio Timebuyer*
*Foote, Cone & Belding*
*New York*

## CROSBY'S "DEADLY SINS"

Your open letter to John Crosby was very interesting.

But, if you want to catch on to a hot subject for debate with Crosby and his clan, you'll start taking him to task for writing about *network* radio while using the broad term *radio.*

For example, if you'll check back to, or think back to, John Crosby's "Seven Deadly Sins" article, you'll notice right away most of the sins of which he complains are purely network sins—although no distinction between network and non-network was made or implied.

MURRAY CARPENTER
*Co-owner*
*WABI*
*Bangor, Me.*

## NEWSPAPER PLUGS RADIO




Drug store chain uses news ad to plug show

In Detroit and Michigan, the "zoom" of an airplane has become a trademark for our client, Cunningham's Drug Stores, to identify Cunningham's *News Ace* broadcasts.

To celebrate the 11th anniversary of Cunningham's *News Ace,* we prepared the attached full page advertisement for Cunningham's which appeared in the Detroit *Times,* Sunday, 25 March.

We believe that the use of a full page in one medium to publicize another medium, is really newsworthy.

LAWRENCE J. MICHELSON
*Vice President*
*Simons-Michelson Company*
*Detroit*

## SPONSOR'S FARM FACTS

I noticed an article, "Reply to a farm inquiry," in the 12 March issue.

This article mentioned a Farm Facts Handbook, as well as valuable farm data contained in your 9 October issue in an article titled, "The farm director: what a salesman!"

At your first opportunity, we would appreciate your forwarding to us this material, as we have a client radio station interested in the farm market.

JACK WIEDMER
*Ruthrauff & Ryan, Inc.*
*St. Louis*

# SELL FLORIDA THE JOHN BLAIR WAY




**1951** marks the Eighteenth Anniversary of John Blair & Company, and the fourteenth year of our exclusive national representation of these Florida stations—major outlets that blanket and sell the entire state.

Our long-time association with these stations means this to you: Blair men not only know Florida, they're specialists in the radio and merchandising techniques that move goods in this rapidly expanding market.

WTAL

WJAX

# THESE BLAIR-REPRESENTED STATIONS DOMINATE THE
# TOGETHER THEY BLANKET AMERICA'S FASTEST-GROWIN

WDBO

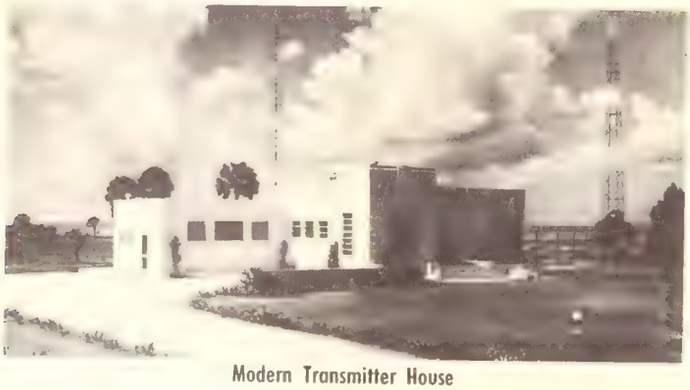
WFLA



WTAL

State Capital in thriving Tallahassee

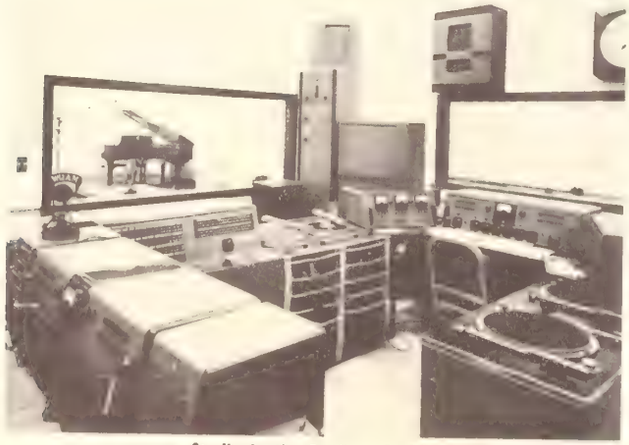
WQAM



WFLA

Modern Transmitter House





WQAM

Studio in the Du Pont Building

# WN MARKETS . . .
# TATE

STATION — FREQUENCY • POWER • AFFILIATION

## WJAX – Jacksonville

930 • 5000 • NBC

WJAX delivers greater coverage than any other Jacksonville station (215,230 radio homes, daytime, B.M.B. March 1949), and has substantially augmented its rural coverage by recently increasing its antenna height. Owned by the City of Jacksonville, WJAX blankets the distribution key to the State—a location so strategic that its buying power has quadrupled in the last ten years.

## WQAM – Miami

560 • 5000-1000 • ABC

WQAM is first in coverage in the Miami radio picture (208,010 radio homes, daytime, B.M.B. March 1949) with 91% penetration in Dade County and full power coverage throughout South Florida. The oldest station in Miami, it is associated in ownership with the Miami Herald. The responsiveness of its audience can be traced in part to its excellent facilities for national and foreign news service, and to its close attention to local programming. (This stress on local personalities has created a most resultful identification for advertisers.) Miami's phenomenal growth has made it one of America's major markets, with 27 incorporated communities within Greater Miami and a 77% increase in population over 1940.



City Owned Headquarters — WJAX

## WFLA – Tampa St. Petersburg

970 • 5000 • NBC

Owned by the Tampa Tribune, WFLA includes 135,317 radio homes in its coverage area (½ mv. measurement). This important NBC affiliate is located in the heart of Florida's most heavily populated trade area, in the biggest city on the West Coast of Florida. Neighboring St. Petersburg is equally vital to advertisers, having just scored its biggest year with new construction and bank deposits at all time highs.

## WDBO – Orlando

580 • 5000 • CBS

Established in 1924, WDBO is Orlando's oldest station and foremost network station. It leads in coverage (141,000 radio homes, daytime, B.M.B. March 1949), and in Orlando proper has 46.5% of the listeners—the three other stations sharing the remaining 53.5% (Hooper, Fall 1949). The influence of this market stems from its position as the distribution gateway to all Central Florida, encompassing the wealthy citrus area where population has soared 75% since 1940.



Studio and Executive Offices — WDBO

## WTAL – Tallahassee

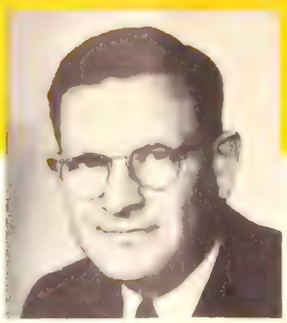
1270 • 5000 • CBS-MBS

With coverage of 52,510 radio homes (daytime, B.M.B. March 1949), WTAL is the leading network station and the oldest station in Tallahassee. It is the primary source of CBS service for the entire Tallahassee area which, as a major entrance to Florida, has become an increasingly important industrial center for a diversity of industries. The population of the city has almost doubled in ten years, and retail sales have quadrupled. These increases are doubly significant in a State Capital which traditionally enjoys a highly stable economy.

# These are the men who produce the results



JOHN T. HOPKINS, III, Manager, WJAX Jacksonville. One of Florida's best known broadcasters, "Jack" Hopkins built WJAX 26 years ago, has since that time managed the broadcasting affairs of the City of Jacksonville, and recently directed substantial improvements in the facilities of this station.



OWEN F. URIDGE, General Manager, WQAM Miami. His advent in radio with WAFD Detroit in 1926, and his subsequent association with WJR Detroit for more than twenty years, brings Mr. Uridge to his twenty-fifth anniversary in radio. He has been General Manager of WQAM since 1948.



CHARLES G. BASKERVILLE, General Manager, WFLA Tampa. Mr. Baskerville is a veteran of twenty-three years in newspaper and radio advertising. Since 1936 he has been with the Tampa Tribune Company, owners and operators of WFLA. During World War II, he was a Lieutenant Commander in the United States Navy.

W. G. McBRIDE, Director of Sales, WDBO Orlando. A veteran in the Florida broadcasting picture, Mr. McBride started his career as an announcer at WDBO in 1930. He was made Program Director and National Sales Manager in 1940, and director of all sales as of January 1951. He is also a past Secretary and President of the Florida Association of Broadcasters.





L. H. GRAVES, General Manager WTAL, Tallahassee. After serving as a bomber pilot in the European theatre in World War II, Mr. Graves was associated with the DuPont Industries. In 1947 he joined the John H. Phipps Radio Stations in the post of General Manager.

# . . . in Florida, one of America's fastest growing markets

No market in all America offers a greater sales potential to advertisers than the State of Florida. Every statistic establishes Florida as a *year-round* sales target of steadily expanding proportions. Its population has increased more than 33% in the past ten years, and its buying power, estimated at close to three billion dollars, jumped 191 million dollars in '49 over '48. Florida topped the entire nation in farm income in '49 with a gain of 19% . . . and in the same year ranked seventh in the incorporation of new businesses. This amazing industrial and agricultural growth has, of course, produced a *permanent* as well as an unusually prosperous population. These are the people that Blair's five Florida stations reach and *sell . . . at surprisingly low cost.*

**John Blair & Company specializes in *radio* representation exclusively. Since we are entirely removed from any other operation or function, we are able to give the stations we represent our full time and our full efforts . . . as *specialists* in selling via spot radio.**

| | |
|---|---|
| **CHICAGO** | 520 North Michigan Avenue, Chicago 11, Illinois<br>Superior 7-8659 |
| **NEW YORK** | 22 East 40th Street, New York 16, New York<br>Murray Hill 9-6084 |
| **ST. LOUIS** | 1148 Paul Brown Building, St. Louis 1, Missouri<br>Chestnut 5688 |
| **DETROIT** | 1114 Book Building, Detroit 26, Michigan<br>Woodward 5-3230 |
| **SAN FRANCISCO** | 608 Russ Building, San Francisco 4, California<br>Douglas 2-3188 |
| **LOS ANGELES** | 6331 Hollywood Blvd., Los Angeles 28, California<br>Granite 6103 |
| **DALLAS** | Rio Grande National Building<br>Randolph 7955 |

**JOHN BLAIR & COMPANY**

REPRESENTING LEADING RADIO STATIO

## *New developments on SPONSOR stories*



Cuban survey results are shown to U. S. press and radio visitors by CMQ's Mestre

P.S.

**See:** "Is there a way out of the rating muddle?"

**Issue:** 12 March 1951, p. 32

**Subject:** Industry committee offers advertisers hope for research standardization

U. S. radio advertisers rely on numerous research organizations and their four basic techniques to keep them up to date on listening tastes. And these four methods—meter, phone coincidental, diary, or aided recall interview—all have their adherents.

In Cuba, since 1944, a group of advertisers have taken research into their own hands. This group, the Association of Advertisers of Cuba, checks radio station audiences by means of a mass coincidental home interview technique. Telephone distribution in Cuba is not nearly as extensive as in the United States, so that the coincidental home interview technique on a grand scale is a necessity. At the same time it provides a type of data usually unavailable in the United States and which many agency research directors would like to have.

Cuban homes are classified as "A," "B," "C," and "D" and one out of every three homes in each classification is polled. In some years, the poll is monthly; in others as few as three annual checks have been made. A national survey made last November included 35 cities, with 160,000 visits to homes over a period of three weeks during the hours of 9:00 a.m. to 10:30 p.m.

A recent Havana survey covered 47,378 homes. (At 11,076 homes no one was at home.) Interviewers asked: Is your radio on? What station are you listening to? What program? Who sponsors it?

Other association data includes: homes with radios; homes without radios; listening; family racial types (white, Negro, or mulatto).

Some basic faults include, says A. M. Martinez, vice president of the Melchor Guzman Company (which operates station CMQ): failure of interviewers to define what actually constitutes an "A," "B," "C," or "D" type home; number or percentage of homes in this category; and the custom of interviewers to poll people only on the *main floor* of each building.

Despite these defects, the association helps advertisers glean valuable data about the Island market. Martinez points out that, oddly enough, association research shows all Cuban broadcasts get more women than men listeners day or night. That includes baseball play-by-plays, children's shows, and other fare which usually attracts a majority of male listeners in the United States.




# Record Catch!

... and Mister PLUS can explain the one that got away



EACH FISH on this string represents half a month in 1950 (day or night) when Mutual landed a *larger share* of the total U.S. radio audience than it had in 1949.

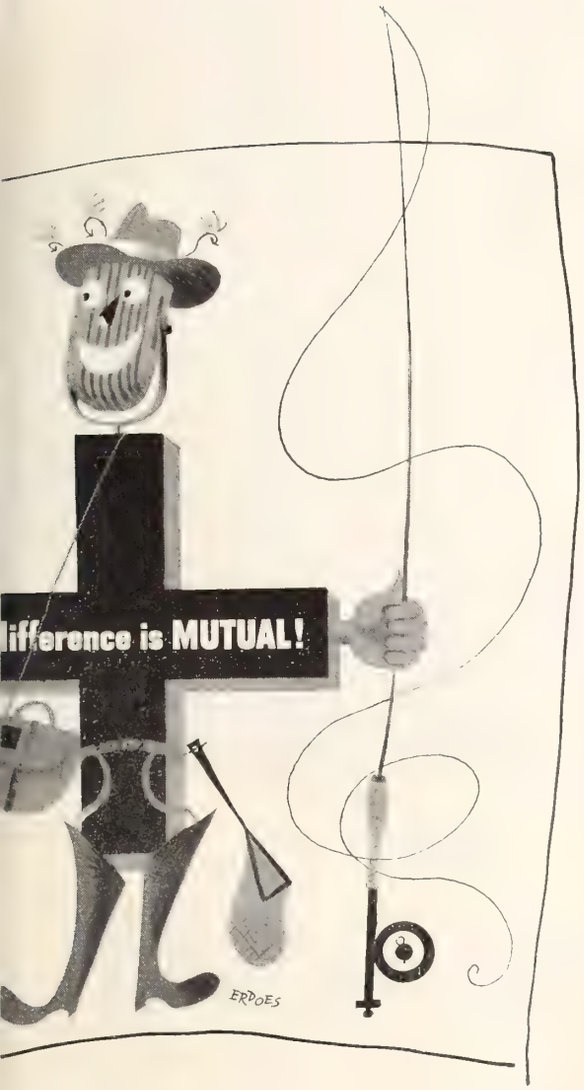
Nielsen credits our Mister Izaak W. PLUS with 23 out of a possible 24—far more than anybody else brought home—but one did get away.+

As for total gains in *actual listening* during 1950, our creel is full to the brim. Day *and* night, all year round, Mutual alone has built larger audiences, '50 over '49.

In fact, this gain amounts to 397,485,000 *more* family-hours of listening to Mutual in 1950 than in 1949.

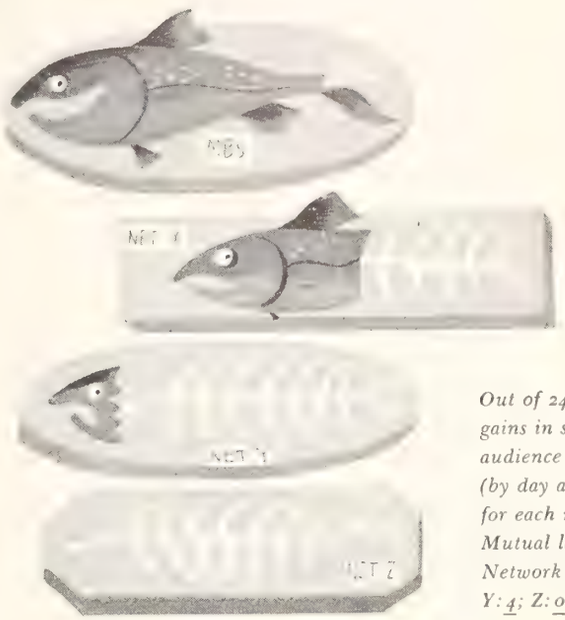
And 1950 was the year of television's greatest growth.

Care to use our tackle?




+*Daytime, October, is the one that got away. Tune-in to the World Series, MBS exclusive, was less for the 4-day Yankee-Phils in '50 than for the 5-day Yankee-Dodgers in '49*

PISCATORIAL PIN-UP




*Out of 24 possible gains in share of audience during 1950 (by day and by night for each month), Mutual landed 23; Network X: 16; Y: 4; Z: 0.*

the difference is –

# The MUTUAL Broadcasting System

1440 BROADWAY, NEW YORK 18, N.Y



1.

The King's whole array feared the sword of Goliath,
When up spoke young David, "The bum or I dieth!"



2.

He passed up a sword for his favorite appliance.
"Stones, schmones," cried the men.
"Now with stones we fight giants?"



3.

But were their faces red? Like the old story said,
Goliath lost out because Dave used his head.

4.

MORAL: Knock over your Dayton sales with the sales tool built for the Dayton market—WHIO-TV, first and still champion!

## To Get Ahead in Dayton* Saleswise

# THE SHOW MUST GO ON

# WHIO-TV

*What a market to get ahead in! 720,000 head of viewers, complete with normal wants and extra buying power—concentrated on 180,000 TV receivers as of today! And those receivers, you should remember, are nicely tuned to Channel 13—late morning, afternoon and night.* That's us! Get data and information today from National Representative George P. Hollingbery Company.

CHANNEL 13
whio-tv -AM -FM
DAYTON, OHIO

* *Pulse February report shows that 8 out of 10 top televised shows were aired via WHIO-TV.*




PROGRAM TALENT, LIKE MARJORIE MILLS ABOVE, OFTEN MAKES STORE APPEARANCES AS PART OF MERCHANDISING SUPPORT

# Point-of-sale is the pay-off

**Advertising is just part of successful selling; merchandising "follow-through" in retail stores converts it into cash sales**

The batter steps up to home-plate and swings mightily. There's a sharp *crack* as he connects. But what happens? Maybe the ball hops a few feet; maybe it sails over the fence.

What makes the difference between a dribbling grounder and a home run? "Follow-through," according to baseball pros—continuing the swing all the way.

A manufacturer may let fly an advertising campaign that has all the appearances of a home-run, yet turns out to be a "bunt." Copy is arresting, media carefully chosen, market conditions are in tune with the campaign—but the pay-off at the cash register fails to live up to expectations. Reason: the "follow-through" was missing.

Merchandising, the art of converting advertising impressions into buying at point-of-sale, is the indispensable follow-through to advertising. And the

To fill this need for hard-hitting, yet reasonably priced, merchandising, enterprising men with radio experience and merchandising savvy have developed "packages" that provide both the selling vehicle and the follow-through. Although there are others, sponsor herewith describes the activities of only three such successful organizations. Two, Feature Radio, Inc. (Chicago) and Henry Lee Advertising, Inc. (Boston), use AM radio programs as their advertising aids. The third, Stuyvesant Corporation of America (New York), beams its advertising directly to the customer in the store—via FM radio.

All have a highly developed sense of the importance of point-of-sale. They know that a strong advertising impression can be negated at the very threshold of a sale. In talking with the men who head these merchandising-minded firms, and several others, sponsor observed an amazing degre of unanimity on these basics: (1) Point-of-sale know-how is still a little understood and poorly practiced art by a surprising percentage of otherwise brilliant advertisers, especially those with modest budgets. As is the case with the art of public relations, American business is just becoming aware of its importance; (2) You need skilled crews to do the hard store-to-store work that guarantees distribution of goods; (3) Even the hardest-to-crack chains can't withstand customer demand — many agree to stock a product as soon as they're told that radio or television is in the works.

The point-of-sale services rendered by Feature Foods, *Marjorie Mills Hour*, and *Yankee Kitchen* aren't new. They've been developing over many years. Some of the crews fashioned by J. E. Murley, owner of *Yankee Kitchen* and *Marjorie Mills Hour*, have been functioning with few changes for 10 years or more. Sponsors will profit by a close analysis of the techniques used by the three firms which form the basis for this article.

Feature Radio, Inc. operates its "Feature Foods" plans on four stations—WLS, Chicago, KYW, Philadelphia, WOW, Omaha, and WHO, Des Moines. Introduced over WLS more than 15 years ago, the plan gives sponsors a participation in a top-rated woman's service program plus merchandising push with its own staff of experts.

*Martha and Helen* are the two con-

***Merchandising "package" plans start with programing congenial to women . . .***



genial homemakers who chat over the air from WLS for a half-hour, six days a week. Anything that interests women is grist for their broadcasts—hairdo's, selecting a dog, overcoming fire hazards, making corn meal waffles, whipping up a tasty cherry angel pie, interviews with people like Mrs. Edward G. Robinson or foreign correspondent Helen Kirkpatrick.

Woven into their entertaining talks are sincere sales pitches for the products of participating sponsors. But this is actually just the beginning of a Feature Foods promotion.

From experience, the Chicago division of Feature Foods has discovered that 12 to 15 demands for an item (about 2½% of a store's customers) will cause the grocer to stock it. Demand from 5% of the customers will encourage a grocer to push a product and anything over 15% is terrific. This distribution-getting demand is one thing the *Martha and Helen* program seeks to stimulate for newly introduced products.

With the air promotion underway for a given participating sponsor, Feature Foods' staff of merchandising experts gets to work in the stores. Five women under director Mae Watkins call on some 1,250 metropolitan Chicago independent and chain groceries. These are the things they do for each participating sponsor:

1. Persuade grocers to stock the product, if not stocked already.
2. Get advantageous shelf locations.
3. Report on sales of the product and its competitors.
4. Arrange display material.
5. Discover trade reactions to the product and its distributors.

In addition to these daily efforts, special promotions are arranged with leading chains, cooperatives, voluntary chains, and supermarkets. Promotions get a build-up over the air, while the stores reciprocate by featuring the participating products in their regular advertising. Special displays, free recipe booklets — every proven technique to heighten interest and boost sales is used.

(*Please turn to page 81*)

### *Where services described in article operate*

**Feature Radio, Inc.**, Chicago outfit, sells "Feature Food" packages of radio show plus merchandising staff on WLS, Chicago; KYW, Philadelphia; WOW, Omaha; WHO, Des Moines.

**Broadcast Advertising, Inc.**, Boston, provides merchandising service for participants on Marjorie Mills, Yankee Kitchen programs carried over two New England regional radio nets.

**Storecast Corp. of America**, New York, beams music, news, product announcements via FM to stores and homes in New England, New Jersey, Philadelphia, Chicago, Pittsburgh.

### *. . . follow through with store visits by trained crews, in-store promotions*







(1) Ken & Carolyn's Yankee Kitchen typifies homemaker-type show, puts sales pressure behind products. Part of Broadcast Advertising package

(2) Product displays, store posters, shelf strips are regular part of merchandising service that comes with integrated plans like Feature Foods

(3) Contests, like this Storecast tie-in with Acme Markets in New Jersey, are a proven traffic builder, also boost participating sponsors' products



CHOOSING RIGHT PRODUCT IN RADIO MAIL ORDER TAKES SKILL. MARFREE'S FRIEDENBERG (CENTER), STAFF SHOW BEST SELLERS

# Is mail order a menace?

**Marfree and Hoge make legitimate operations pay, but many unsavory outfits clutch for quick profits**

spot

Is mail-order advertising becoming the No. 1 skeleton in broadcasting's closet?

Reputable mail-order agencies are still shuddering from numerous shoddy deals sharp operators put over last Christmas. Radio and TV listeners who were duped flooded stations and Better Business Bureau offices with angry complaints. Now the Federal Communications Commission is asking Congress to tighten criminal laws against swindlers who advertise on the air. Many stations have already taken action by laying down rigid restrictions (see mail-order policies description at right) to safeguard their reputations — and to keep from being

gypped themselves by fly-by-nighters.

Despite the attention that the unsavory operators have attracted, the mail-order business does have a legitimate place in broadcasting when properly handled. A SPONSOR survey found that such firms as Huber Hoge & Sons, Marfree Advertising Corporation, and Thwing & Altman (book specialists), among others, have established good records in the field. There is no menace to radio here. The Better Business Bureau has no fat files of complaints on activities of these firms as it does for some other organizations. These advertising agencies have found that legitimate mail order can bring consistent, high-profit sales volume. At this date all indications are that the shady operators will be more and more restricted while the reputable firms go ahead to one of their biggest years in the radio mail order business. (TV, on the other hand, is currently declining as a mail-order medium.)

Here, then, is a close-up of how Marfree, a business-like, established mail-order agency, works. Marfree's president, Harry Friedenberg, can cite such worthwhile achievements in mail order as building D-Con rat exterminator to a $100,000 weekly volume through radio (SPONSOR, 1 January 1951); sale of 120,000 plastic food bags with deodorizers per week; 14,000 sets per week of six popular records; 6,000 to 10,000 monthly inquiries for the White Cross Hospitalization Plan.

This is the step-by-step technique that Marfree uses to make mail order pull such responses. Mail order is a tricky operation. You can lose your shirt easily—and quickly. The key to Marfree's success is careful analysis before taking on a new product. Items are checked for:

1. Profit potential.
2. Value of the merchandise.
3. Need for the product.
4. Finances and credit of the firm making the article.
5. Actual test sales performance on about a dozen proven mail order stations, including WCKY and WLW, both Cincinanti; WWVA, Wheeling; WIBW, Topeka; WIBC, Indianapolis; KMOX, St. Louis; KFGO, Fargo, N. D.; KTHT, Houston; WVNJ, Newark; WPAT, Paterson, N. J.

The tests run two weeks, with a frequency of one to three times daily on 10 or 15-minute shows. If the mail

(*Please turn to page* 77)

***Marfree's list of some of top mail order stations***

| | | |
|---|---|---|
| WCKY, Cincinnati | WIBC, Indianapolis | WWVA, Wheeling, W. Va. |
| WIBW, Topeka, Kan. | KTHT, Houston | KMOX, St. Louis |
| KFGO, Fargo, N. D. | WTAM, Cleveland | WVNJ, Newark |
| WPAT, Paterson, N. J. | WCFL, Chicago | WGAR, Cleveland |
| WGN, Chicago | KOB, Albuquerque, N. M. | WLS, Chicago |
| WOAI, San Antonio | WCAO, Baltimore | KGNC, Amarillo, Tex. |
| WBAL, Baltimore | WCHS, Charleston, S.C. | WBZ, Boston |
| WEEI, Boston | WOWO, Fort Wayne, Ind. | WBT, Charlotte, N. C. |
| KVOO, Tulsa, Okla. | KBYE, Oklahoma City | WOW, Omaha |
| WMC, Memphis | KHMO, Hannibal, Mo. | WOR, New York |
| KWKH, Shreveport, La. | WHKC, Columbus, O. | KTRH, Houston |
| KXXX, Colby, Kan. | WJR, Detroit | KWBU, Corpus Christi, Tex. |
| KOA, Denver | KNX, Los Angeles | CKLW, Detroit |
| KFI, Los Angeles | | KCOH, Houston |
| WNOX, Knoxville, Tenn. | | |
| WLW, Cincinnati | | |

## HOW INDUSTRY IS POLICING MAIL ORDER

Let's pass a law.

That's the refrain which always follows a scandal where many are victimized. Thousands of radio and TV mail-order customers encountered pitchmen on the air last Christmas who lived up to their street-corner reputations. That's why stations are working to sift out the chiselers from the legitimate outfits described in the article at the left.

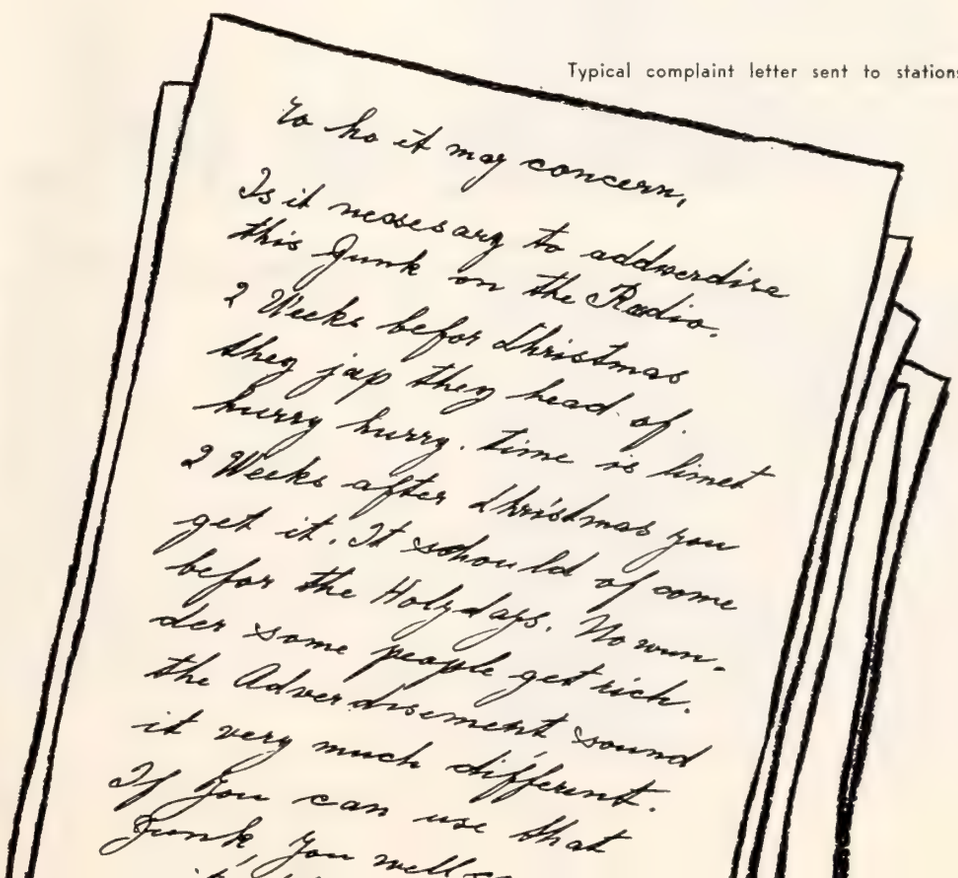
But it's going to take a lot more than the writing of regulations. "You can pass all the laws and codes you want," one veteran broadcaster remarks, "but if the agencies and stations do not enforce those rules, the menace of the fly-by-night operators will continue. In no time at all, they can wipe out all confidence in reputable mail-order offers. From that point, it is not far from jeopardizing faith in all radio advertising."

Here is a rundown on the drive to clean up mail order.

Even Congress is being brought into the picture. The national lawmakers

(*Please turn to page* 79)

Typical complaint letter sent to stations


To who it may concern,
Is it neaseary to addverdize
this Junk on the Radio.
2 Weeks befor Christmas
they jap they head of.
hurry hurry. time is limet
2 Weeks after Christmas you
get it. It sohould of come
befor the Holydays. No wun-
der some people get sick.
the Adverdisement sound
it very much different.
If you can use that
Junk, You mell




REGIONAL BREWERIES ARE TURNING TO AIR TO SPUR SALES. MINNEAPOLIS BREWING SAW DEMAND FOR GRAIN BELT BEER SHOOT WAY

***A SPONSOR roundup***

# Beer on the air

**Slice of brewery budget going to radio/TV rose from 4.3% on average to 22.4% in eight years**

over-all "What'll you have? . . . Pabst Blue Ribbon . . ." Millions of boxing fans have come to recognize this compelling Pabst slogan as part of the colorful ring atmosphere coming to them every Wednesday night over radio and TV. It's a slogan that boosts the take of the Pabst Sales Corporation throughout the country. At the same time the question, "What'll you have?" points up an upheaval going on throughout the brewing industry.

Brand selling is taking over in the beer business as it has in the cigarette field. No smoker steps up to the tobacco counter and says "cigarettes, please." He always specifies a brand. The beer market is fast reaching this point. That means the big fellows who have the resources to conduct strong, well-planned advertising campaigns are expanding while the smaller firms are dropping out. At the end of prohibition there were some 750 breweries in the U. S. This year the number has shrunk to about 400.

You can't slacken promotion in this field—one of the most competitive in American business. In every city, local, regional and/or national producers are battling for a bigger share of the market. Despite a recent sales de-



ANKTON, S. D., REGION AFTER USING RADIO

cline of about 2%, brewers increased advertising per barrel from $1.07 in 1949 to $1.09 in 1950, a *Modern Brewery Age* survey reported. The 2% decline, many in the industry believe, would probably have been considerably greater without the influence of heavy air advertising and other beer promotion — considering the factors tending to force beer sales down.

Many firms are boosting budgets even higher in 1951. Beer advertisers are not only adding to their artillery, but they are putting more stress on radio and TV as potent weapons to acquire new customers. They have to keep up with a significant shift in beer drinking. For three-quarters of the beer consumed is now sold in package form for home use. The corner tavern no longer holds the importance it had before prohibition when you could buy a pail of foaming brew for a dime.

The way this industry has been flocking into radio and TV has been clocked by the Research Company of America. It found that in 1941 only 4.3% of beer advertising went into radio. By 1949, the proportion going into radio and TV had grown to 22.4%. Thus, air advertising in 1949 was second only to outdoor media which took 23.0% of the total promotion expenditure. In the eight-year-period, newspapers had fallen from 28.5% of the budget to 19.5%.

As recently as August, 1947, a SPONSOR survey of beer advertising on the air noted that Pabst was the only brewery on the networks. Eddie Cantor was their star, having succeeded the Old Maestro, Ben Bernie, who had sold Blue Ribbon Malt.

A few firms tried network radio in the early Thirties, with the return of legal beer, but they didn't stay long. Even Pabst, which has been the most conspicuous user of the networks, took a long hiatus after sponsoring Ben Bernie for five years.

This season you can scarcely turn a dial (radio or TV) without bumping into a beer sponsor, large or small.

Here's a quick rundown on some of the major network air efforts this season. Pabst is top spender with the *Life of Riley* on radio and the *Blue Ribbon Matches* on both AM and TV. Joseph Schlitz Brewing Company sponsors the standout *Halls of Ivy* on radio; *Pulitzer Playhouse* on TV. Miller Brewing Company features *Miller High Life Revue* on radio. Horse race broadcasts every Saturday afternoon over MBS are sponsored by the Brewing Corporation of America for its Carling's Red Cap Ale. Falstaff Brewing Corporation is using about 150 stations over the Liberty Broadcasting System for baseball. Anheuser-Busch, Inc., sponsors the expensive *Ken Murray Show* on TV. Blatz Brewing Company has the *Roller Derby* on video and will be bringing *Amos 'n' Andy* to the new medium in June.

The late evening TV show on *Broadway Open House* which brought fame to comedian Jerry Lester and the curvaceous Dagmar is co-sponsored by the Anchor-Hocking Glass Corporation and seven beer firms, including such major producers as Blatz Brewing Company, the Jacob Ruppert Brewery, Pfeiffer Brewing Company, Red Top Brewing Company, and Gunther Brewing Company.

Turning now to trends, these are the highlights of present beer activity on the air.

(*Text continued top of next page*)



Schlitz stays at top with "Pulitzer Playhouse" on TV and "Halls of Ivy," AM. Prestige shows use stars like H. Hayes




Pabst, long-time web sponsor, balances boxing fare on radio and TV with domestic comedy of Wm. Bendix' antics



Both TV and AM announcements used to plug annual Miss Rheingold contest. Video helps customers choose winner



"Broadway Open House," co-op show, enables regional beer firms to tie in with Anchor-Hocking in own markets

**For chart showing how 40 beer sponsors use air, turn page**

1. Expanded efforts on radio and TV. The largest firms last year, according to *Modern Brewery Age* stepped up their TV allotments from one cent a barrel in 1949 to 12 cents in 1950.

2. More emphasis on daytime radio to reach housewives who buy beer in grocery stores—the most important beer outlet.

3. Sports broadcasts continue strong, with many companies sponsoring baseball during the peak warm weather sales period. Sports are usually tuned in at bars, restaurants, and grocery stores. This means a point-of-sale impact that few other advertisers can enjoy with any other type of show.

4. In scheduling announcements, many firms prefer sports or news adjacencies to reach male audiences.

5. The strategy shift by one major firm, Falstaff Brewing, a heavy user of the air media. Falstaff is shifting from an emphasis on evening shows over high-powered, dominant stations to a hookup of about 150 smaller stations, mostly part of the Liberty Broadcasting System. They sponsor the outstanding major league game of the day and the regular games of the St. Louis Browns. The Browns are carried on a separate regional network. The St. Louis brewery is testing the effectiveness of this network designed to match distribution right down to the smallest communities.

6. Sales problems are not the only headache in this business. Beer advertising is hampered by legal restrictions in a number of areas. The powerful KGW station in Portland, for example, can only handle a limited amount of beer advertising, it reports. A state law forbids the mention of beer or wine before 8 p.m.

The dominant role of sports in the beer activity, although the Mrs. does the buying, leads you right into an old family argument "Who's boss?" The answer, say some experts, is that it's papa who stipulates the choice of beers. But brewers are no male chauvinists. They point to the growing fe-

***Cross-section of beer radio TV advertising, including 10 national and local sponsors***

| ADVERTISER | AGENCY | PROGRAMS (data on announcements included where available) |
|---|---|---|
| **ACME,** San Francisco | Foote, Cone & Belding | "Ben Alexander," KNBC d.j. show; "Watch and Win," KPIX (TV); Heavy radio campaign during April. Over 400 announcements per week used. |
| **AMERICAN,** New Orleans | Walker-Saussy | "Road to Yesterday," WWL, New Orleans. Ziv's "Bold Venture" in five cities. Strong radio schedules for special drives. |
| **ALTES,** Detroit | Austen Croom-Johnson (AM) McCann-Erickson (TV) | No programs. Extensive AM and TV announcement schedules. |
| **ANHEUSER-BUSCH,** St. Louis | D'Arcy Advertising | "Ken Murray Show," CBS-TV. |
| **P. BALLANTINE,** New York | J. Walter Thompson | N. Y. Yankees, Boston Braves, Philadelphia Phillies and Athletics games carried on radio and TV, mostly on co-sponsorship basis with other firms. |
| **BLATZ,** Milwaukee | William Weintraub | "Roller Derby," ABC-TV; "Amos 'n' Andy," CBS-TV, starting in June; half-hour musicals Fridays on WTMJ-TV, Milwaukee. |
| **BREW. CORP. OF AMER.,** Cleveland | Benton & Bowles (Red Cap Ale) | Horse races, Mutual, Saturdays. |
| | Lang, Fisher & Stashower (Carling's Black Label Beer) | Five, 10, 15-minute news, sport, and musical shows in 13 cities. Announcement schedules on 54 AM stations and 10 TV stations. |
| **BURGER,** Cleveland | Midland | Cincinnati Reds games over WCPO, Cincinnati. |
| **ADOLPH COORS,** Golden, Colo. | W. W. MacGruder | Minor league baseball in Denver and Colorado Springs. |
| **FALSTAFF,** St. Louis | Dancer-Fitzgerald-Sample | Liberty Broadcasting System major league ball games over 150 stations. St. Louis Browns over KWK, St. Louis, partial sponsorship on Brown network of 30 stations. |
| **FALLS CITY,** Louisville | Prater Advertising Agency | "Magic Music," d.j. show nightly over WIRE, Indianapolis. |
| **FESENMEIER,** Huntington, W. Va. | Robert Porter King | "Sports Almanac," WSAZ-TV; Jack Bradley sport shows nightly, WSAZ (AM); "Korn Kobblers," WCHS, Charleston, WWNR, Beckley, WMON, Montgomery. |
| **FORT PITT,** Sharpsburg, Pa. | BBDO | Ziv's "Bold Venture" over KDKA, Pittsburgh; TV show being planned. |
| **FRANKENMUTH,** Frankenmuth, Mich. | Ruthrauff & Ryan | 15-minute music shows, three times weekly over WWJ-TV, Detroit, and outlets in three other cities. Ten stations used to carry 98 radio announcements per week. |
| **GENESEE,** Rochester, N. Y. | Rogers & Porter | "Broadway Open House" (TV) on WHAM-TV, Rochester, WNBF-TV, Binghamton, and WSYR-TV, Syracuse. Ziv's "Bold Venture" in nine cities; baseball and basketball broadcasts over WRNY, Rochester. |
| **GLOBE,** Baltimore | Joseph Katz | Ziv's "Bold Venture," five cities; Bill Dyer, sports show, WWIN, Baltimore. |
| **GLUEK,** Minneapolis | Vance Pidgeon & Assoc. | "Let's Get Together," quiz show WCCO nightly; programs over five stations. |
| **GOEBEL,** Detroit | Brooke, Smith, French & Dorrance | Detroit Tigers, WJBK and 45 AM stations, plus WWJ-TV. |
| | Russell, Harris & Wood | "Jerry Colonna Show," KGO-TV, San Francisco, and KECA-TV, Los Angeles. |
| **GRIESEDIECK,** St. Louis | Ruthrauff & Ryan | St. Louis Cardinal games over WIL and 30 station network. |

male audience they are attracting with athletic contests as a real market too.

At the other extreme is the belief that women should be an important target for beer promotion. And here's where you get into daytime radio for brewers. One man on the firing line, Harold F. Walker of WDIA, Memphis, puts it this way:

"The most significant thing that has developed out of the last two years is the complete change in attitude of breweries toward daytime hours for radio advertising. Prior to two years ago, morning, noon, and afternoon time couldn't be given away to a brewery. Today breweries and their agencies are buying daytime radio advertising without the slightest hesitation. The factor responsible is the rather sudden realization that it is Mrs. Housewife who is the real volume buyer of beer, as with any other grocery commodity."

Walker gets support in this daytime thinking from one survey showing that 57% of all women said they bought a specific brand because they preferred it themselves.

Although the sports broadcasting picture is dominated in almost every area by such brewers as P. Ballantine & Sons, F.&M. Schaefer Brewing Company, the Griesedieck Bros. Brewing Company, Goebel Brewing Com-

(*Please turn to page 74*)







Most beer advertisers merchandise programs at point-of-sale

| ADVERTISER | AGENCY | PROGRAMS (data on announcements included where available) |
|---|---|---|
| **THEO. HAMM,** St. Paul | Campbell-Mithun | Ziv's "Bold Venture," in nine cities; Edward R. Murrow newscast over 34 stations; games in six minor league cities over radio, and telecasts of games in Minneapolis. |
| **PETER HAND,** Chicago | BBDO | "Pantomime Quiz," WENR-TV. |
| **CHRISTIAN HEURICH,** Washington | Henry J. Kaufman | Washington Senators ball games over WWDC and WTTG (TV). |
| **KRUEGER,** Newark | Geyer, Newell & Ganger | Mutual co-op "Fulton Lewis"; local news shows; Laraine Day in pre-Giant-game series over WPIX (TV). |
| **LEISY,** Cleveland | McCann-Erickson | Cleveland Indian games over WXEL (TV). |
| **LOS ANGELES BREW.,** Los Angeles | Lockwood-Shackelford | "East Side Theater," nightly film show, five times weekly over KFI-TV. |
| **LIEBMANN,** New York | Foote, Cone & Belding | 175 announcements per week on seven radio stations and TV announcements nightly on N. Y. stations. Air campaign stepped up during Miss Rheingold contest. Tex & Jinx, WNBC, twice a week. |
| **LUCKY LAGER,** San Francisco | McCann-Erickson | "Dance Time," seven nights per week, KGO, San Francisco. |
| **MILLER,** Milwaukee | Mathisson and Associates | "High Life Revue," ABC; Milwaukee Brewer baseball, WEMP; Green Bay Packer games over 35 to 40 stations; N. Y. Giant football over WMGM, N. Y., and 35 stations; musical-variety show Sunday nights, WTMJ-TV, Milwaukee. |
| **NATIONAL,** Baltimore | Owen & Chappell | Bailey Goss' "National Sports Parade," WBAL; wrestling over WTOP-TV, Washington, and WMAR-TV, Baltimore; wrestling match film carried in four other cities. |
| **NARRAGANSETT,** Providence | Standish | Boston Red Sox games over WHDH and a network of stations. |
| **PABST,** Chicago | Warwick & Legler | "Life of Riley," NBC; boxing matches, CBS and CBS-TV weekly. |
| **PFEIFFER,** Detroit | Maxon | Ziv's "Bold Venture" in 32 cities; "Broadway Open House" (TV) six cities. |
| **PIEL BROS.,** New York | Kenyon & Eckhardt | Announcements on radio carried in 29 Eastern markets running from six to 38 times a week. TV schedule also used. |
| **REGAL AMBER,** San Francisco | Abbott & Kimball | San Francisco Seals ball games over KSFO. |
| **JACOB RUPPERT,** New York | Biow | "Broadway Open House" (TV) three cities, "Zeke Manners," WJZ-TV, and "Kitchen Kapers," WJZ-TV; 150 announcements per week on 10 radio stations. |
| **SCHAEFER,** New York | BBDO | Brooklyn Dodger games on WMGM and WOR-TV; sports shows over: WRGB, Schenectady; WSYR, Syracuse; WNHC-TV, New Haven; WBZ-TV, Boston. |
| **ADAM SCHEIDT,** Norristown, Pa. | Ward Wheelock | "Cafe Prior," WFIL-TV, Philadelphia; nightly d.j. program over WFIL; wrestling, WFIL-TV, weekly; George Walsh, sports, WFIL-TV; weekly boxing, WTTG, Washington. |
| **SCHLITZ,** Milwaukee | Young & Rubicam | "Halls of Ivy," NBC, and "Pulitzer Prize Playhouse," ABC-TV. |
| **STANDARD,** Scranton | Hart-Conway | Cleveland Indian games over WERE, plus local network. |
| **STEGMAIER,** Wilkes-Barre, Pa. | Crolly Advertising | Ziv's "Bold Venture," 25 cities. |

## The Markets

**RKO chooses major centers of population like those shown below**



## The Stations

**WCBS**, New York
**WCFL**, Chicago
**KNX**, Chicago
**WJBK**, Detroit
**KNBC**, San Francisco
**WBZ**, Boston
**WHIO**, Dayton
**WGAR**, Cleveland
**WWDC**, Washington, D
**WFBR**, Baltimore
**WRNL**, Richmond
**WBT**, Charlotte
**WGST**, Atlanta

# How RKO stops box-office sag

### $600,000 spot radio co-op budget of RKO and local theatres drives fans back to movie palaces



Action scenes snipped from RKO movie trailers serve as TV commercials

spot At first blush, the idea of a movie company advertising its films on radio and TV sounds like a bizarre twist on the dog licking the hand that bites it. Yet the notion isn't as strange as it seems.

True, the motion picture industry has always regarded radio coolly as a rival entertainment medium, and, more recently, TV as a threat to its very existence. But Hollywood is first and foremost a business institution. It has not allowed its competitive resentment to blind its recognition of broadcasting as a potent advertising medium.

Consequently, while radio and TV programs are keeping their customers *in* the home, Hollywood's top movie companies will spend increased cash this year on spot radio/TV commercials to draw those same customers *out* of the home. An ironical situation, perhaps; but certainly an intriguing one.

**e are typical outlets in first-run cities**

**VZ**, New Haven
**K**, St. Louis
**AM**, Rochester
**YR**, Syracuse
**IL**, Philadelphia
**AG**, Worcester, Mass.
**CO**, Minneapolis
**W**, Portland, Ore.
**O**, Des Moines
**W**, Omaha
**PA**, Spartanburg, S. C.
**/**, Pittsburgh
**TL**, Houston
**L**, Denver

## The Pitch

**Spot radio commercials place stress on adjectives, horror, sex**

MAN: (VOICE LIKE WALTER WINCHELL)
It's Raw Meat! Edge of Doom is Raw Meat!
1ST ANNOUNCER:
Yes, that's what Walter Winchell says about the new Samuel Goldwyn motion picture, Edge of Doom —which opens at the Astor Theatre August 3rd!
2ND ANNOUNCER:
You will be shaken, stirred, shocked, stunned, staggered, startled by ...(ECHO MIKE)...Edge of Doom!
1ST ANNOUNCER:
No wonder Walter Winchell says:
2ND ANNOUNCER:
Edge of Doom is Raw Meat!
1ST ANNOUNCER:
And Tex and Jinx—radio's most famous husband-and-wife team—say: Samuel Goldwyn deserves cheers for showing the naked truth...



As a case history, let us consider RKO Radio Pictures, Inc. It is a medium-sized movie company, ranking about fifth in the multi-million-dollar movie hierarchy. (It is superseded in size by Metro-Goldwyn-Mayer, Paramount, 20th-Century Fox, and Warner Brothers.) This year, RKO will cooperate with first-run movie houses in spending about $600,000 for announcements and participations in over 50 cities—about 95% of the budget devoted to radio, 5% to TV. Quite apart from this sum, which is used to ballyhoo premieres in the well known Hollywood razzamatazz style, some 500 exhibitors of RKO pictures will use radio and TV exploitation at their own expense, without participation by the releasing company. This individual advertising would probably bring the total broadcast expenditure to about $800,000.

RKO's broadcast advertising compares handsomely with that being used currently by other film companies. Here's the line-up on a random handful of its competitors:

MGM (via Donahue & Coe, Inc.) will spend an estimated $800,000 for a 52-week schedule of radio announcements over 100 stations in 50 cities. The use of spot TV will be "spasmodic." Unlike other movie companies, MGM foots the entire bill and also maintains the broadcast advertising on a regular, year 'round basis. Exhibitors, however, also advertise on their own, and currently are promoting over the air *Royal Wedding*, *Father's Little Dividend*, and *Go For Broke*.

Paramount (via Buchanan & Company) will cooperate with its exhibitors in spending over $200,000 for radio announcements in 30 cities over 50 stations. The exhibitors themselves only use TV, and currently they are trumpeting on radio and TV the films *Mating Season*, *The Lemon Drop Kid*, and *At War With the Army*.

United Artists (via J. Walter Thompson, Buchanan & Company) will cooperate with exhibitors in spending over $600,000 to promote some 30 films over 100 stations, largely on radio announcements. United Artists believes in broadcast tie-ins: its *Queen For A Day* was hooplaed over the Mutual show by the same name, and it credits Kirk Douglas' personal appearances over TV programs with being responsible for his initial success in *Champion*. Currently, it is promoting *Cyrano De Bergerac* over the air.

Columbia (via Weiss & Geller, Inc.) will cooperate with exhibitors in spending an estimated $400,000 for announcements in about 50 cities, the bulk of it on radio. Exhibitors, too, will promote films on their own expense, and the current films advertised are *Born Yesterday* and *Valentino*.

The reason major film companies are using broadcast advertising heavily these days is fairly obvious. They hope their messages over the air will stimulate sagging box-office returns. According to the Department of Commerce, the American movie industry's gross of $1,386,000,000 in 1948 dropped to $1,342,000,000 in 1949. The 1950 figures are not yet available; but with the infiltration of TV and the rocketing of consumer prices, there is no doubt that the Hollywood tycoons have every right recently to moan the box-office blues. More than that (as we shall see later), they are taking organized steps to pry Americans out of the parlor and drive them back into movie houses.

Unlike other film companies, RKO has long recognized the value of radio advertising as a magnetizer of the movie audience. In fact, as its name, RKO Radio Pictures, suggests, it was the first movie company to use radio as an advertising medium. Its broadcast story dates back to 1929, when the Radio Corporation of America bought control of the Film Booking Office of America, Inc.—a film company that had got its start by shipping movies to mining camps and plantations in Africa. RCA then merged this film production firm with the huge Keith-

(*Please turn to page* 52)

Southern California Broadcasters Association
FORUM *(arranged in cooperation with SPONSOR)*



Moderator Kevin Sweeney

# Q: Shall a station have both nation

Ray Gage, Ad Agency



**Unique Southern California Broadcasters forum debates question, agrees single station rate is best for all concerned**



SPONSOR commends the Southern California Broadcasters Association, Inc., and its alert managing director, Robert J. McAndrews (above) for initiating forums on timely radio/TV problems. It is hoped that other regional associations within the industry will adopt similar round-table discussions. SPONSOR would like to hear from such service-minded groups and expects to reprint those discussions that are of interest to broadcast advertisers.

over-all Why should radio stations offer local advertisers lower rates than those demanded of national advertisers?

Is not the double-rate-card system equivalent to slashing prices, and therefore a bargain-basement practice harmful to the broadcast industry at large?

These questions have been raised frequently in the past by national advertisers. But only recently, with talk of price wars between the networks and their adopttion of reduced rates, has the controversy taken on fresh significance.

In general, the industry has opposed the double rate standard. The Sales Managers Committee of the National Association of Radio and Television Broadcasters has filed a resolution condemning the use of special rates for local advertisers. And the same stand has been taken by Frederic R. Gamble, president of the American Association of Advertising Agencies. In a recent speech before British admen in London, Gamble likened the station operator who offers a cheap, non-commissionable rate to local advertisers with the automobile manufacturer who sells a consumer a car at a wholesale price minus the retail dealer's profit. Such a system, charged Gamble, is harmful to the whole broadcast structure.

The entire matter of national-versus-local station rates was threshed out recently in a unique round-table forum conducted by the alert, active Southern California Broadcasters Association, Inc. The Association, which has 55 radio and TV station members in the region, held its panel discussion at one of its regular luncheons.

In the words of Robert J. McAndrews, the Association's managing director: "Executives visiting our meetings have said time and again that they wish there were more such groups—meeting in a friendly social atmosphere to discuss the many problems which are always in the lap of the industry."

SPONSOR adds "amen" to McAndrews' suggestion, and hopes that other broadcast associations will duplicate



arl Tester, Ad Agency Head



Graham Moore, KCBQ Manager

# ıd local rate cards?



Harry Butcher, President KIST

ıhn Vrba, KTTV Promotion Man



Robert Myers, Legal Counsel



Southern California's forums.

Moreover, SPONSOR feels that the Association's panel on the national-local rate question is so timely and pertinent to broadcast advertisers, that the group's discussion is herewith reproduced.

Acting as moderator was Kevin Sweeney, general sales manager of KFI and KFI-TV, Los Angeles. Other participants in the discussion included advertising agency executives, radio and TV station operators, station sales representatives, and a legal counselor.

*Sweeney*: "I know it's always a temptation for a station to institute a lower local rate. The station operator thus hopes to woo local retailers who have been accustomed to that discount through long-established newspaper practice. Yet it isn't as simple as it sounds. A recent mail survey of typical two-rate stations indicates that they have even more complex problems after installing the two-rate system. Now, let's first hear from an ad agency man. Mr. Tester—"

*Carl K. Tester*, president, Philip J. Meany Agency, and vice chairman, Pacific Council of the 4A's: "As you know, local station rates are generally non-commissionable to advertising agencies. As a result, this practice tends to undermine the whole agency structure which, over many years, has been built to give all media not only more advertising, but better advertising, at no creative effort to themselves.

"I firmly believe that stations should offer all advertisers one rate. Why? If for no other reason than to preserve advertising agencies, who, after all, function as station salesmen. It's for this identical reason that an automobile manufacturer charges one rate, even to a factory purchaser, in order to preserve his dealer system."

*Sweeney*: "I'm pleased to say that my own station, KFI, like all Los Angeles Metropolitan Area radio stations, has but one rate. But let's hear from a station that has adopted the two-rate system. Mr. Moore, why did your station enter the two-rate field?"

*Graham Moore*, commercial manager, KCBQ, San Diego: "Actually, KCBQ believes in one rate and started life that way in 1946. But two years later, we had to give it up, because of competitive pressure from all other stations in town, who used two rates."

*Sweeney*: "Mr. Newkirk, do you think competitive pressure compels most stations to go on the double-rate standard?"

*Van Newkirk*, co-owner, KRNO, San Bernardino: "Yes, I do. Most two-rate stations are in competitive markets. KVOE and KCMJ are the only non-Los Angeles members of our Association that report a single rate. And they're both in non-competitive communities."

*Sweeney*: "Thank you, Mr. Newkirk.

(*Please turn to page* 60)




COMEDIANS MARTIN & LEWIS TRADED BENRUS COMMERCIALS TALENT FEE FOR FREE PLUG OF MOVIE "AT WAR WITH THE ARMY"

# Today's top commercials: spot TV

**Techniques range from use of live endorsements to animated "strip-teasing" cigars, singing bears**

**PART FOUR**
OF A FOUR-PART SERIES

TV Television is responsible for one of the most promising partnerships ever formed in the history of salesmanship—that of the film expert and the advertising man.

Some of the results are already apparent in enthusiastic viewer acceptance and rising sales curves. So much so that few national spot TV advertisers who can afford it fail to put their sales messages on film. Besides having the advantage of permanence, a film commercial can use every carefully learned device of movie technicians—for selling impact rather than entertainment alone.

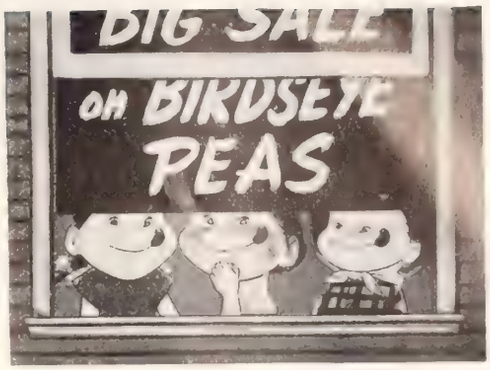
In this last article of a four-part series, SPONSOR reveals the results of its informal survey to discover spot TV's outstanding commercials. The selections of its panel are a tribute equally to the sales savvy of advertising men and the movie know-how of film producers. Each is an indispensable half of the partnership in producing commercials which have entertainment appeal as well as all-important sale impact.

A randomly-selected panel of agency account executives, TV copywriters, agency film producers, TV directors,

(*Please turn to page 66*)

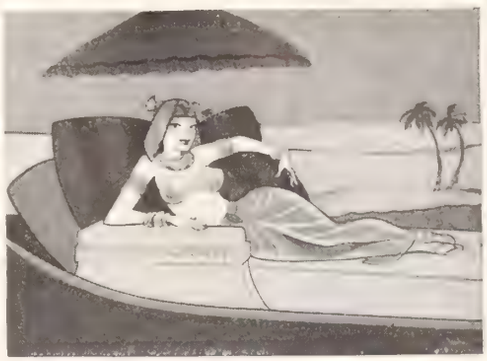
## Birds Eye Frosted Foods — Young & Rubicam

Series of 15 film commercials were made by Audio Productions, under Young & Rubicam supervision, for General Foods. Engaging trio of animated moppets are trademark for Birds Eye in 10 markets, also spark billboard, magazine, newspaper promotions. Window shade gimmick has been changed in a new series made by Ted Nemeth Studios, released 1 March. Series also appears as a hitchhike on network TV's The Goldberg's. "Better Buy Birds Eye," is key refrain.




## Ballantine Beer & Ale — J. Walter Thompson

J. Walter Thompson's copywriters delve into history and legend for their clever jingles around which a dozen animated commercials are built. Yankee Doodle, Old King Cole, Robinson Crusoe, Cleopatra, and others romp across TV screen between innings at baseball games and at wrestling matches. Ballantine sponsors New York Yankee games daytime and some night games of the Boston Braves, and half the Phillies and Athletics games. Car cards use same theme.



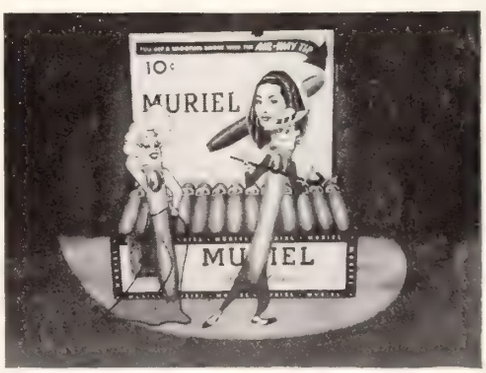
## Oldsmobile Cars — D. P. Brother

The Jerry Fairbanks organization turned out most of the 26 commercials scheduled on spot TV for Oldsmobile by their agency, D. P. Brother & Co. in Detroit. Oldsmobile's ambitious 38-station spot lineup was dropped to a modest 10, after their network show with Sam Levenson got rolling. Key ingredients in the Olds 50-second spot commercials are the famous "Merrie Oldsmobile" tune and rocket gimmick. With dropping of Levenson, spot TV may get big use again.



## Muriel Cigars — Lennen & Mitchell

Agency Lennen & Mitchell and film studio Shamus Culhane collaborated on a pair of animated commercials for this P. Lorillard Co. product. Expensive (the first cost over $5,000), they were made by photographing photostats in the first film, still pictures in the second. Over 800 photostats had to be cut up and matched for the first, 1,800 for the second. Ray VirDen, Lennen & Mitchell president, supplied the strip-tease idea. Clever lyrics help complete effect.




## Tender Leaf Tea — Compton

Entertaining polar bears do a tasteful, yet strong-selling job for Tender Leaf Tea. Shamus Culhane Studios made film for Compton Advertising for only $1,600. A 20-second commercial, it's especially designed to promote iced tea. Notable for the leisurely pace of its dialogue, the film manages to get in all its sales points. Appetite-appeal ending shows iced tea glass and Tender Leaf package surrounded by icicles. Humor is heightened *(right)* by tray-bearing fish.



**"Our AP newscasts sold out consistently."**

"Over the past few years we've repeatedly expanded our newscast schedule to make room for advertisers who would sign for nothing but newscasts. We feel that every station can use AP news to make its cash register jingle. Our AP service has always been a gold mine!"

**FRANK C. McINTYRE,** General Manager
**KLIX,** Twin Falls, Idaho

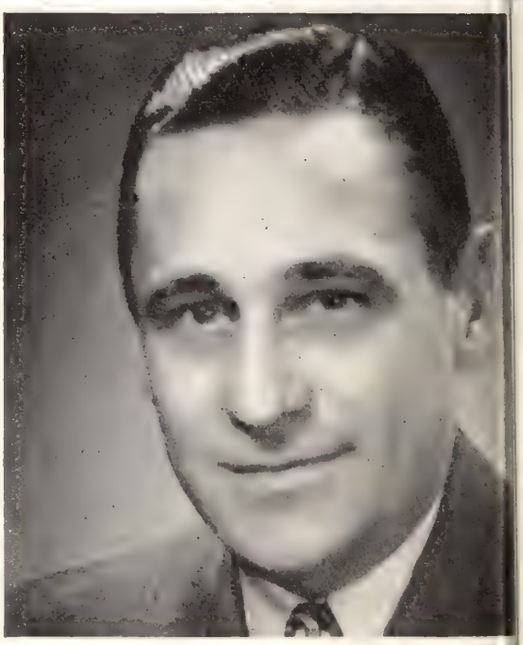


# AP NEWS...*"always a gold*

**"Sponsors depend on AP newscasts to keep their sales volume up."**

"Changes seem to be coming a mile a minute these days, but there's one thing we here at WRAK have learned to count on. There is no question of any change in the sales picture as far as AP news is concerned. For sure-fire sales and constant audience retention, you have to hand it to AP news!"

**GEORGE E. JOY,** General Manager
**WRAK,** Williamsport, Pa.



**Hundreds of the country's finest stations announce with pride... *"THIS STATION IS A MEMBER O***

hine!"




ASSOCIATED PRESS."

**Associated Press**... constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in U.S. alone!
- exclusive state-by-state news circuits!
- 100 news bureaus in the U.S.!
- offices throughout the world!
- staff of 7200 augmented by member stations and newspapers... more than 100,000 men and women contributing daily!

Yes! AP news means "pay-off-prospecting" for Broadcasters . . . Sponsors . . . Advertising Agencies. The largest service of its kind, AP builds peak listenership for you through dependable, speedy coverage of the news. Faithful audiences rely on AP... BUY the products linked with its stamp of repute.

Station Managers... for more case histories and information on how you can join The Associated Press, WRITE

RADIO DIVISION
**THE ASSOCIATED PRESS**
50 Rockefeller Plaza, New York 20, N.Y.

# TV results

## PACKAGED FLOWERS

SPONSOR: Berthold Grigsby, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: [illegible] Reed Show, *approximate cost* $160, *marked this wholesale florist's first TV venture. The result was their best business in one and one half years of packaging operations. On St. Valentine's Day, the firm packed and sold* 2,000 *boxes of roses and carnations. And, the sponsor adds, thanks to their video musical presentation, they could have sold* 5,000 *boxes if the supply of flowers were available.*

WNBK, Cleveland PROGRAM: The Bob Reed Show

## WOMEN'S SHOES

SPONSOR: Ansonia DeLuxe Shops, Inc. AGENCY: Lane

CAPSULE CASE HISTORY: *These New York shoe shops offered a pair of bedroom slippers in exchange for a sales slip from one of their stores. The offer was made twice on the* Jack Eigen Show, *Ansonia's* 15-*minute gossip, guest, and d.j. program. The show, costing about* $800, *brought in* 793 *individual requests,* 157 *of them in a single day. The returns represented retail sales of approximately* $10,000, *or about* $12 *for each sale.*

WABD, New York PROGRAM: Jack Eigen Show

## CIGARETTES

SPONSOR: Taylor Drug Stores AGENCY: Direct

CAPSULE CASE HISTORY: *As a test, Taylor Drug Stores made a premium offer twice on their* Pee Wee King Show. *The offer: a "Willie and Millie" Kool penguin salt and pepper shaker for* 25¢ *and two Kool wrappers. The two mentions on the Thursday night half-hour show* ($180) *brought* 2,533 *requests. The sponsor and Brown & Williamson were delighted. The casual offer pulled* 5,066 *wrappers from viewers and* $633.25.

WAVE-TV, Louisville PROGRAM: Pee Wee King Show

## PLASTIC HARMONICAS

SPONSOR: Radio Offer Co. AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *The Jay Turner Company started selling harmonicas on the Sunday edition of* Junior Frolics. *Live announcements for a* $1.00 *plastic harmonica complete with an instruction book were alternated on the* Frolics *and the WATV* Afternoon Western Feature. *Within four weeks, after an expenditure of* $1,680, *the Jay Turner Company received* 9,800 *orders for a sales gross of* $9,800.

WATV, Newark PROGRAM: Junior Frolics; Afternoon Western Feature

## CLEANING SERVICE

SPONSOR: Arrow Cleaners, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *This advertiser, offering a dry cleaning service, advertises only on TV, using WTVJ in Miami. The president of the concern says: "Our fondest hope upon entering TV was to fill our plant to near capacity within a year." Using participations on an afternoon and evening show, Arrow has filled their plant to overflowing capacity in less than four months at a cost of slightly over* $100 *weekly.*

WTVJ, Miami PROGRAM: Alec Gibson Show; Shopper's Guide

## DRIED MILK PRODUCT

SPONSOR: Jarrell's AGENCY: Direct

CAPSULE CASE HISTORY: *Before TV, the sponsor's non-fattening dry milk product enjoyed good distribution and a healthy volume of business in North Georgia. Now, Jarrell's participates, Monday to Friday, on a cooking show with their product used in the preparation of various recipes. Within the past month, on an approximate* $30 *per participation, sales have been multiplied* 10 *times over pre-TV volume.*

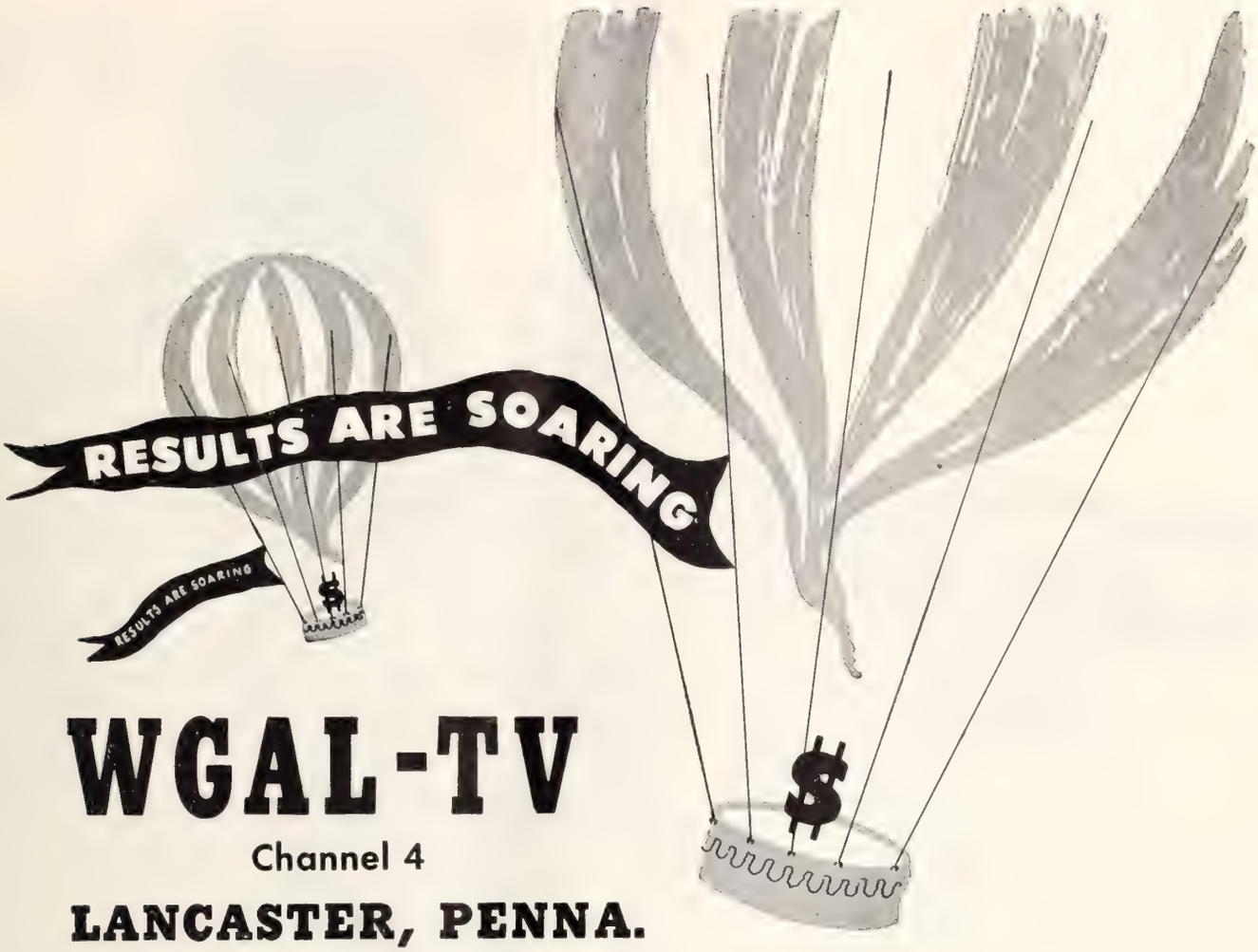
[illegible] PROGRAM: Martha Lemming's [illegible]

## HELP WANTED

SPONSOR: Cadillac Tank Plant AGENCY: Direct

CAPSULE CASE HISTORY: *Cleveland Cadillac Tank Plant sponsors a news and help-wanted program three times weekly at* $180 *per show. Cadillac felt the show would serve as an important adjunct to their plant's expansion program. The first evening's show resulted in* 68 *calls from job candidates within a half hour after the telecast, and succeeding programs have had similar results. Due to the program's success in attracting the kind of personnel needed, several firms now have similar shows.*

WXEL, Cleveland PROGRAM: Bob Rowley with the News




# WGAL-TV

## Channel 4

## LANCASTER, PENNA.

**WGAL-TV** is the *only* television station located in this thriving market. Its coverage area includes the following counties: Lancaster, York, Lebanon, Dauphin (Harrisburg), Berks (Reading), Cumberland and adjacent areas.

**WGAL-TV**, for sales results, is getting better all the time.

***HERE'S PROOF***

In January, Bulova Watch Co. offered a Jeweler's Polishing Cloth on its WGAL-TV "Weatherman" program. After only four announcements, over 2,000 requests were received! Cost per inquiry—$.09 One of the reasons why result-minded sponsors choose WGAL-TV!

**The WGAL-TV coverage area is becoming more productive all the time.**

***HERE'S PROOF***

**Retail Sales Receipts** increased an average of 198%, 1948 compared with 1940.

**Population** increased an average of 12%, 1950 compared with 1940. (U. S. Census figures)

Show your product, tell your sales story in a BUYING MARKET. Let WGAL-TV put climb in your sales curve.

A Steinman Station

NBC TV-Affiliate

Clair R. McCollough, Pres.

***Represented by***

**ROBERT MEEKER ASSOCIATES** • **Chicago** • **San Francisco** • **New York** • **Los Angeles**

# Thesaurus your ke



**THE BIGGEST NEWS OF ALL IS THIS:** THESAURUS is your *key* to time charges plus talent fees! You will profit from this library service innovation, newly developed by the "new era" in THESAURUS.

**SELL TO SPONSORS with**

. . . YOUR big-name show
. . . YOUR hard-hitting, sponsor-selling brochure
. . . YOUR complete audience-building promotion kit
. . . YOUR convincing sales-clinching audition disc

**SELL FOR SPONSORS**

. . . YOUR SPONSOR gets product identification at beginning and end of every program: voice tracks open and close each show and introduce featured artists.

. . . YOUR SPONSOR's three full-length commercials are more effective because featured artists introduce the local announcer on each broadcast.

. . . YOUR SPONSOR's show and product are promoted with pre-broadcast and "on-the-air" station breaks by the stars of THE HOUR OF CHARM.

RCA recorded program services

RADIO CORPORATION OF AMERICA RCA VICTOR DIVISION
630 Fifth Avenue, New York 20, N. Y. JUdson 2-5011
Chicago Hollywood Atlanta Dallas

# ) time charges *plus* talent fees...



...with

## *The Hour of Charm*

**PHIL SPITALNY'S**
**All-Girl Orchestra and Choir**
**featuring *Evelyn* and her magic violin**

**A time-tested half-hour prestige show!**

That's right . . . one of America's top-notch radio shows is now available for immediate sponsorship. Another big-name feature of the audience-building, money-making "new era" in THESAURUS. THE HOUR OF CHARM is an all-time musical favorite, because its brand of entertainment appeals to every member of the family. You and your sponsors can each cash in on this sales-producing program today!

**Among the many sales-producing, money-making "New Era" THESAURUS shows:**

The Wayne King Serenade
Music By Roth
Fran Warren Sings
The Tex Beneke Show
The Singing Americans
Here's June Christy



# Mr. Sponsor asks...

***What influences are creating the tendency to buy radio regularly?***

A. B. Rosenfield — Advertising director, The Welch Grape Juice Company, New York

## The picked panel answers Mr. Rosenfield



Mr. Venard

The trend to buying radio by regional spot is radio's reflection of the trend to local and regional merchandising by the manufacturers or packagers. In times of stress, the seller of goods, and therefore, the advertising department, must look to the profitable regions for a concentration of selling efforts.

Spot and regional network, which is concentration of effort, helps solve the problem. Large national advertisers for years have built their sales organizations regionally. Today these regional and district sales managers report to the home office what radio they want—and when they are producers, the national office sees that the request is granted. America has grown too big for push button operation—witness the increasing number of regional offices in all national corporations. These regional sales managers, with local beliefs and local roots, exert great authority, and influence on advertising selections. If they are pleased, they pass the enthusiasm on to the men in their regional jurisdiction.

Thus the top level of the client's home office has become "regional" and "local" conscious. The intensified attention by the client to regions and certain markets directs the advertising that way.

National networks themselves stress regions—such as the West Coast, Don Lee, or the Yankee network, or the Texas Lone Star chain, or New England regional network, merely compete with sections of larger groups. However, because in many instances the regional network combines affiliates of ALL the major networks they have distinct advantages.

Regional and spot radio users have localized merchandising support in every market used. Sixteen stations will deliver sixteen local merchandising strengths. A national program cannot deliver this important local prop—and lacks local authority.

Few national advertisers market all their products in all sections. Regional spot enables them to support one brand in one area, others in other territory—with no weakness in any sections.

National networks, in selling against each other, frequently point out that there are weak spots in the competitive network coverage. Regional and spot placements correct these weaknesses.

National advertisers also pay increasing attention to regional and spot placements because of the dominance of local brands built that way. Regional sales managers keenly feel this competition—and demand sales tools equally as convincing. Anyone who has heard a stoical food chain store buyer ask a general magazine merchandising man, "But how many subscribers do you have in MY town?" knows this. The local merchandise outlets know that local radio sells.

All consumer selling is local in the final analysis, and AM radio is the lowest cost regional or local medium. A 15-minute daytime program on 16 or more outlets costs much less than a 500-line display advertisement in 16 newspapers.

Many other factors stress regional spot radio buys. Not the least of these is the growth of TV, with its concentration in relatively few markets and sections. Radio is used to supplement TV in the great non-TV areas. This is particularly true of advertisers who leave print for the first time.

To summarize, the buying of spot radio regionally follows a trend of today's competitive merchandising structure; spot radio enables any advertiser to meet special problems in special areas; and where other media either cannot reach the consumer, or do reach the consumer but at higher cost, provides local "sell" profitably.

LLOYD GEORGE VENARD
*Vice President*
*The O. L. Taylor Company*
*New York*



Mr. Case

There can be two explanations for this. One, companies with national distribution are using radio to fill in where they cannot buy television coverage for their products. With TV covering only 63 markets with 107 stations there are big gaps in air coverage that must be filled by other media including radio.

The second possibility, in my opinion, may be that radio timebuyers are beginning to feel TV has cut into radio time values so heavily that readjustments in radio time rates are called for. This regional buying may be test-

ing to ascertain whether or not radio is still pulling in areas covered by TV. The new study by the Association of National Advertisers purporting to show that television has cut evening radio time values up to 60% in some cities would tend to confirm this latter view.

WINSLOW H. CASE
*Senior Vice President*
*Campbell-Ewald Company*
*New York*



Mr. DePierro

Advertisers now with five post-war years behind them have had ample opportunity to carefully analyze their distribution and sales. Many products which seemingly appear to enjoy completely national distribution, often possess individual distribution and sales patterns. These distribution and sales problems, together with varying conditions existing between markets, strong local competition often evident in one region but lacking in another, sometimes make it difficult to prescribe a national radio formula which can meet all the varying market situations in all regions successfully. Radio advertisers have also found that listener program preferences vary regionally.

The progress of television, with its prime emphasis on major markets, is also, in my estimation, causing advertisers to take a new viewpoint on network radio. With 55.2% of the homes in New York; 50.3% in Chicago; 54.3% in Los Angeles; 46.2% in Detroit; 58.7% in Philadelphia, etc., possessing TV sets, and with evening radio listenership in TV homes reported to be dropping as much as 55%, it is understandable why advertisers are prompted to take a fresh look at national network radio.

The present TV station pattern, with its strong concentration along the Atlantic seaboard and East North Central states, and its limited coverage in some primary and secondary markets of the East South Central, West North Central, West South Central, and Mountain states can also prompt a TV advertiser and his agency to seek regional radio assistance today.

(*Please turn to page 73*)





PROMOTION ANNOUNCEMENTS

* Announcements Scheduled On A Regular Basis To Promote Your Program

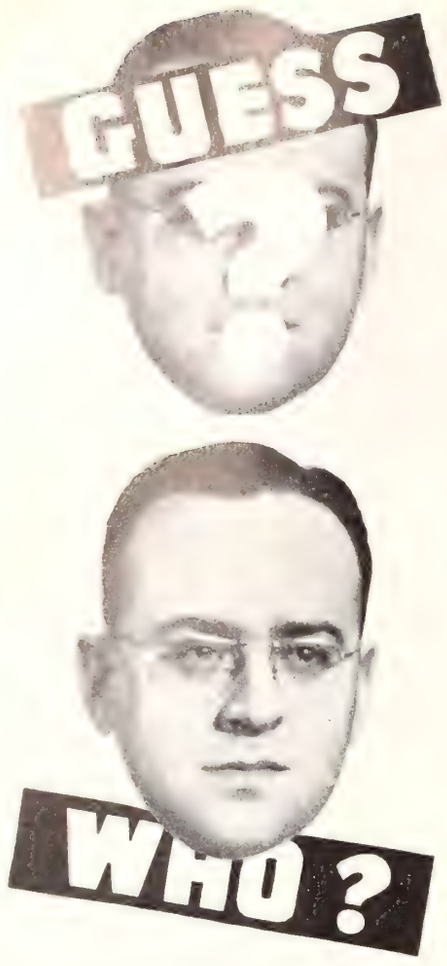



● During every broadcast day, WDSU schedules promotion announcements to increase the audience of its sponsored programs. Many spots fall within the hours when WDSU's listening audience is greatest. Another powerful Promotion "Plus" for our sponsors!

NO OTHER NEW ORLEANS STATION OFFERS SO MUCH PROMOTION "PLUS" TO SPONSORS!

● Write, Wire or Phone Your JOHN BLAIR Man!

AM TV FM
WDSU
NEW ORLEANS




Martin Beck of the NY Katz office proudly points to the newest Hooper that again gives WGBS undisputed leadership in the Miami market, day and night. "And WGBS has gained more audience than any other major station," says Martin.

*From the desk of MARTIN BECK:*
Don Butler, WGBS morning man, holds the all-time record as top personality in Miami radio. I've heard him and he can sell anything. Don's popularity is another reason why WGBS leads all the rest. Start him selling your product, too.

WGBS
50,000 WATTS CBS
A FORT INDUSTRY STATION
MIAMI FLORIDA

**REPORT TO SPONSORS for 23 April 1951**

(Continued from page 2)

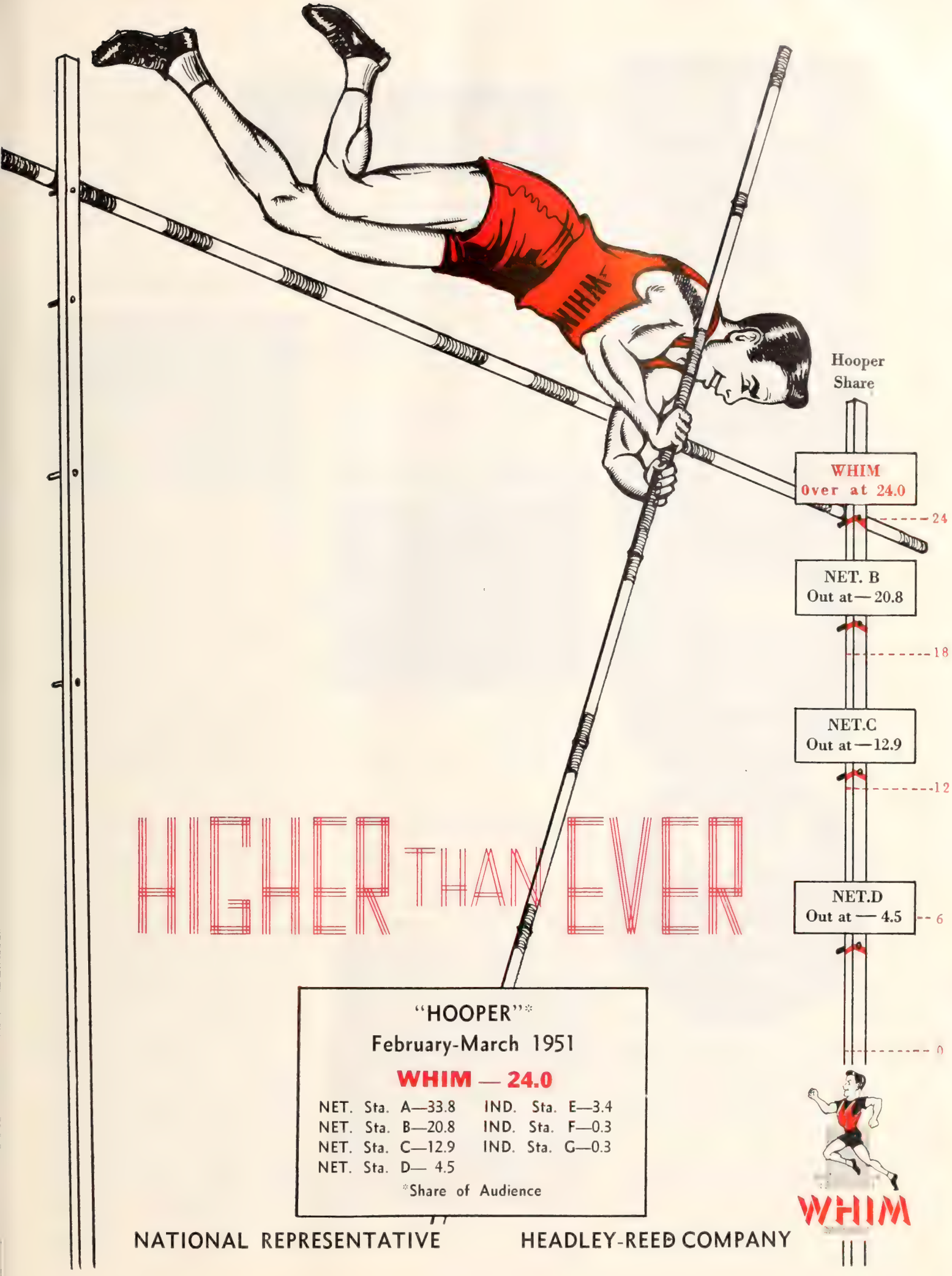
postpone mushrooming of hundreds of stations, but will still make it possible for several dozen stations to take to air within year following FCC decision.

***UNION BIG LOSER IN FM DEBACLE***—International Ladies Garment Workers Union's entry into radio is about to suffer another severe jolt with closing of KFMV, Hollywood. WVUN, Chattanooga, folded last month, leaving only WFDR, New York, to carry on. Total losses are said to add up to $1,000,000.

***MOVIES WILL UP RADIO/TV ADVERTISING***—Despite FCC's recent slap at Hollywood moguls (urging them to give TV their films and stars, or else) major movie makers are turning the other cheek, in effect. You can expect increases in radio/TV advertising by Hollywood this year. RKO, MGM, United Artists are among firms which will hpyo TV advertising before 1951 is over. (See story page 34.) FCC Chairman Wayne Coy made an about-face apology recently when he told Theatre Owners of America FCC would not discriminate against Hollywoodites applying for TV stations.

***THAT DEPT. STORE TREND TO RADIO***—J. L. Hudson Co., leading Detroit department store, added second program on WWJ, Detroit, last week, only short time after NRDGA's Howard Abrahams stressed value of radio for retail selling in two widely quoted speeches. But Hudson's is no Johnny-come-lately to radio. Firm has sponsored "Minute Parade," 6-day musical clock, for 18 years. It is oldest department store show in radio, WWJ staff believes.

***AD COUNCIL EFFORTS HITTING WWII PACE***—With rising tempo of mobilization have come quick succession of requests for help from Advertising Council. Breaking currently via sponsored programs and network announcements is campaign to alert citizens on how to meet dangers of atomic attack. Council, under chairmanship of Fairfax M. Cone, chairman of board of Foote, Cone & Belding, is preparing other campaigns to fight inflation; recruit nurses; build huge blood bank for nation; stimulate first aid programs.


WHIM
Hooper
Share
WHIM
Over at 24.0
24
NET. B
Out at — 20.8
18
NET.C
Out at — 12.9
12
NET.D
Out at — 4.5
6
0
HIGHER THAN EVER
"HOOPER"*
February-March 1951
WHIM — 24.0
NET. Sta. A—33.8
NET. Sta. B—20.8
NET. Sta. C—12.9
NET. Sta. D— 4.5
IND. Sta. E—3.4
IND. Sta. F—0.3
IND. Sta. G—0.3
*Share of Audience
NATIONAL REPRESENTATIVE
HEADLEY-REED COMPANY
WHIM

TWO TOP
CBS STATIONS
TWO BIG
SOUTHWEST
MARKETS
ONE LOW
COMBINATION
RATE

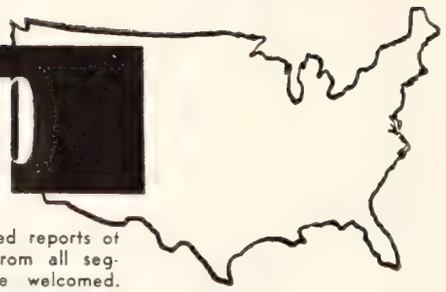
KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Washington State radiomen spur airing of legal notices*

A new bill signed into law recently by Washington's Governor Arthur B. Langlie proves how well aware government officials are of radio's effectiveness.

Sponsored by the Washington State Association of Broadcasters, the law permits local and state officials to use radio to bring legal notices before the attention of the public. Previously, only publication of such notices in newspapers and magazines was permitted. However, the measure contains a restriction that no official may mention his name on such announcements when he is a candidate for public office. Announcements may be made only by "duly employed personnel of the station from which such broadcast emanates."



KGY's Olsen (r) sees Gov. Langlie sign bill

The bill also provides that announcements need only contain the time, place, and nature of the notice, eliminating the necessity for reading the entire legal notice. And, under terms of the measure, announcements will be retained in station files for a period of six months so that interested parties may see both the announcement and the full legal notice.

Spearheading the Washington State Association of Broadcasters legislative effort to introduce this legislation were Tom Olsen, owner-manager of KGY, Olympia; Fred F. Chitty, KVAN, Vancouver; Roger Jones, KVOS, Bellingham; Elroy McCaw, KELA, Centralia; H. J. Quilliam, KTBI, Tacoma; and Bruce Bartley, KBRO, Bremerton. ★★★

## *Advertisers sponsor Indiana basketball on 48 stations*

Indiana is a hotbed of basketball enthusiasm. Knowing this, some 57 advertisers participated recently to bring the finals of the Indiana High School Basketball Tournament to thousands of Hoosiers. With only 15,000 seats available, Indiana hoop fans depend upon radio to give them the play-by-play making the games an ideal sales vehicle for advertisers.

A total of 32 stations originated the broadcast from Butler Fieldhouse, Indianapolis, with an additional 16 feed stations. Wayne Coy, FCC chairman, who witnessed preparation for the radio coverage, remarked that "to his knowledge it was the largest and most complete saturation by radio of any event of its kind. I know of no other state that has a single event which is covered by anywhere near 32 stations originating to say nothing of a coverage like 48 stations in the state."

The 32 originating stations (in Indiana unless otherwise specified) were WCBC and WHBU (Anderson); WBIW (Bedford); WTOM and WTTS (Bloomington); WCSI (Columbus); WTRC (Elkhart); WEOA, WGBF, and WJPS (Evansville); WKJG and WOWO (Ft. Wayne); WWCA (Gary); WIND (Chicago, Ill.); WJOB Hammond); WFBM, WXLW, WIBC, WIRE and WISH (Indianapolis); WIOU (Kokomo); WASK and WBAA (Lafayette); WSAL (Logansport); WLBC (Muncie); WKBV (Richmond); WHOT and WSBT (South Bend); WBOW and WTHI (Terre Haute); WGRC (Louisville, Ky.); and WCTW (New Castle). ★★★

### *KWJJ interview-d.j. show uses sponsor's equipment*

Every other Friday afternoon crowds jam up in front of and inside a Portland, Ore., phonograph and record store to watch a remote broadcast. The program, with its d.j.-interview format, is not unusual but it does have a novel selling idea. Sponsored by Webster-Chicago Corporation, phonograph and recorder equipment firm, by their Portland distributor, and by local dealers, the show features Webster-Chicago equipment in actual use on the air.



In-store shows help sell for Webster-Chicago

Before each three-and-a-half hour show banners and large signs in the store window plus advance advertising and sandwich board promotion attract the audience.

The remote, staffed and transmitted by KWJJ, 10,000-watt Portland independent, features d.j. Frank Cooley. Format includes interviews with spectators and store personnel. While Cooley plays his records on Webster-Chicago equipment, he casually points out the merits of the sponsor's equipment. Singing commercials add to sales pitch.

Despite the success of the show, Webster-Chicago and United Radio Supply, the Portland distributor, are reluctant to air the show more than once every two weeks. United sales manager Pat Reid says: "The effectiveness of the show is based on its curiosity value which a weekly presentation would kill."

Dealers who have already participated are eager to participate again, but the waiting list is long. ★ ★ ★

### *Insurance announcements on WPTR are too successful!*

Roland Van Loan is an agent for the Federal Life and Casualty Company of Troy, N. Y., who decided to put some money out of his own pocket into broadcast advertising.

In an effort to secure insurance leads, Van Loan bought two announcements daily on the Dave Denney *Bar None Corral* over WPTR, Albany. And the 10:00 a.m. to 12 noon show has brought quick results.

In the past two months, Van Loan has averaged 35 leads daily and he currently has more business than he can handle. Van Loan now uses his air time to advertise for the job applicants who can help him handle his increased business volume. ★ ★ ★

### *Briefly . . .*

The 100,000th member of Kathi Norris' viewing audience (WNBT's *Kathi Norris Show*) recently placed an order for a non-sponsored product through Miss Norris. This public service feature of the program is conducted at the TV star's expense. James M. Gaines, NBC vp, and Mrs. Vincent Impelliteri are shown congratulating Kathi.


NBC's Gaines, Kathi Norris, N.Y. mayor's wife

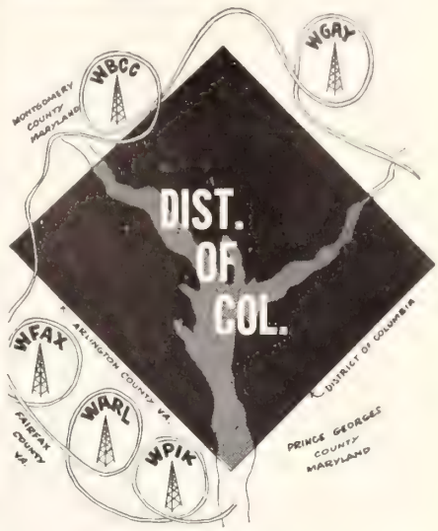
* * *

WLAW, Lawrence, Mass., will be represented by Weed & Company effective 1 May. And, this 50,000 watt ABC affiliate will also serve as that network's outlet in Boston effective 15 June replacing WCOP in Boston which will become an independent station.


WLAW's Pres. Rogers signs as Weed looks on


*Effective NEW WAY to buy Daytime Radio Coverage:*

**WASHINGTON, D. C. METROPOLITAN NETWORK**




**For the first time in the history of radio advertising, five stations within one market offer their combined audience—the second largest in Metropolitan Washington—as a unit buy . . .**

***At Lowest Cost Per Listener****

**Met Net Advantages:**

**1.** Complete daytime coverage of central *and* suburban areas.

**2.** Second highest average daytime audience in Metropolitan Washington.

**3.** Simplified buying—5-station coverage with one order, one transcription, one invoice.

**4.** Spots may be bought for the same time on each station, or staggered.

**5.** Low rates: ½-min. or time signals, $18.24; 1-min., $22.80; 5-min. $36.48 (26-time). Complete card on request.

| | |
|---|---|
| **WARL** | AM & FM. Arlington, Va. 780 KC, 1000 W. |
| **WBCC** | AM & FM. Bethesda, Md. 1120 KC, 250 W. |
| **WFAX** | Falls Church, Va. 1220 KC, 250 W. |
| **WGAY** | Silver Spring, Md. 1050 KC, 1000 W. |
| **WPIK** | Alexandria, Va. 730 KC, 1000 W. |

**For proof, or complete details, write or phone Jack Koste, Indie Sales, Inc., national reps, 60 E. 42nd St., NYC—MUrray Hill 2-4813; or J. Douglas Freeman, Commercial Manager, Munsey Bldg., 1329 E St. N.W., Washington, D. C. —STerling 1772.*

## RADIO PLUGS MOVIES

(*Continued from page 35*)

Albee and Orpheum vaudeville house empire. The resultant blend—with RCA's "talking picture" technique thrown in—was named Radio Keith Orpheum Corporation.

To celebrate this momentous liaison, of motion pictures and radio, RKO initiated the *Tom Kennedy Show*, a half-hour program on NBC. Oldtimers at RKO still recall the show's theme song, which may well have been one of the first singing commercials: Kennedy used to greet the radio audience cheerily:

*Hello! Hello! The RKO!*
*Is greeting you this morning*
*To let the whole world know*
*From Maine to California and up to Montreal*
*Down to dear old New Orleans . . .*
*We'll hear this slogan call—*
*Hello! Hello! The RKO!*

Although this experimental radio show promoted RKO's early talking pictures, like *Street Girl* (starring Betty Compton), *Rio Rita*, and others, its chief function was to serve as an institutional advertisement of the name RKO. The program was soon dropped and it was only in 1940 that RKO began using radio extensively once more. In that year, says S. Barret McCormick, RKO's national advertising director, who has been with the company 19 years, "we recognized radio as a widely penetrating ballyhoo medium."

The occasion for this 1940 radio renaissance was the exploitation of RKO's film, *Hitler's Children*. The movie was based on the book, "Education for Death," by Gregor Zeimer, who was a news commentator on WLW, Cincinnati. So, naturally, RKO premiered the film in Cincinnati and more than 30 cities in the WLW listening area. They bought day-and-night announcements on WLW, with Zeimer himself delivering the sales messages. The results, according to McCormick, were so terrifically successful," that RKO used the same formula throughout the country. A saturation radio commercial campaign was employed over the Yankee Network in New England, over a regional network in Texas, the Don Lee Pacific Coast Network and other nets and powerful stations. Altogether, the radio campaign lasted three months, and the film did record business at the box offices.

Just as *Hitler's Children* was a documentary against Naziism, so RKO's *Behind The Rising Sun* was a documentary against Japanese tyranny. Consequently, RKO used the same broadcast ballyhoo technique to promote it. James Young, the Tokyo correspondent who had written the original book, conducted a 15-week tour, and both he and the film were extolled on radio over the various regional networks.

Since then, RKO has used spot radio consistently, and, as McCormick says, "other film companies also took up area promotion over radio following our success." Radio, he says, helped bolster the box-office sales of such RKO films as *Mighty Joe Young*, the gorilla picture, and *Snow White*, which RKO distributed for Walt Disney.

In 1946, as an experiment, reminiscent of its *Tom Kennedy Show*, RKO sponsored a 15-minute, five-day-a-week daytime program, *Hollywood Star Time*, on ABC. The show originated from RKO's commissary in Hollywood, complete with an orchestra, m.c., and singers, and the stars were inter-


**It's**
**"TELEWAYS"**
**for**
**SUCCESSFUL**
**Transcribed**
**Shows**

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M .C.

TOM, DICK & HARRY
156 15-minute programs of music and chatter

MOON DREAMS
158 15-minute romantic musical programs

CHUCKWAGON JAMBOREE
131 15-minute programs of good western music

STRANGE WILLS
26 half-hour dramatic programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

BARNYARD JAMBOREE
52 half-hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

**OR**

**Custom-built Transcribed Shows, Spot Announcements and Singing Jingles**

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.
8949 Sunset Boulevard, Hollywood 46, Calif.
CRestview 67238 • BRadshaw 21447

# KPRC

## leads by 35%*

## over Houston's

## second station



## FIRST in Mornings

## FIRST in Afternoons

## FIRST in Evenings

* In Total Rated Periods
Hooper Radio Index
January-February, 1951

KPRC
HOUSTON

950 KILOCYCLES • 5000 WATTS
NBC and TQN on the Gulf Coast
JACK HARRIS, General Manager
Represented Nationally by
EDWARD PETRY & CO.

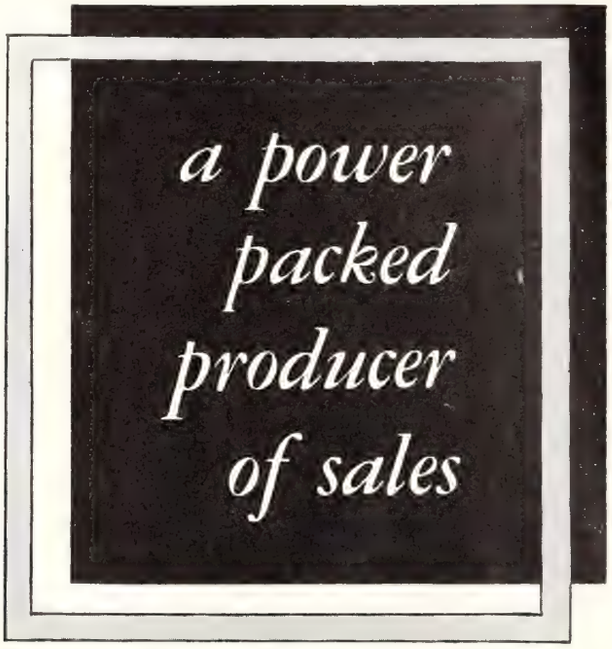


A-2-51




23 years of service and smart programming have made and kept WMMN in number 1 position in the rich north-central West Virginia area.

WMMN is the only station programmed and powered to serve both day and night the 18 counties that comprise a healthy portion of the state of West Virginia.




A FORT INDUSTRY STATION

WMMN

5000 watts Represented by KATZ CBS

A FORT INDUSTRY STATION
Mailing Address, Fairmont, W. Va.


WINS and WMGM.

3. Time availability—since an RKO premiere is heralded in a city by continuous announcements seven days before the opening, he must work well in advance to get the time availabilities demanded. "Actually," Holt says, "we're selling a perishable product. True, the second-and-third-run houses get advantage of the pre-premiere radio advertising. But the first-run exhibitor, who usually pays his 50% costs, wants to draw the crowds during that important first or second week."

How RKO's timebuying formula operates is reflected in this listing of stations used during a three-day period last January for the premiere of *Vendetta* in four different regions:

In Denver, Colo., five announcements, KFEL; three, KLZ; nine, KMYR; three, KOA; nine, KTLN; six, KVOD; in New Haven, Conn., seven on WAVZ; six, WELI; 18, WNHC; in Washington, D. C., four on WMAL; 10, WOL; five, WRC; five, WTOP; nine, WWDC; and in Houston, Texas, five on KATL; five, KLEE; three, KPRC; five, KTHT; four, KXZY.

Occasionally, RKO Theatres will use an elongated schedule, as in the case of its current 13-week broadcast schedule over WNBC and WNBT, New York, on behalf of the local RKO theatre chain. It is using the *Skitch Henderson Show* on WNBC five days a week, plus extra radio announcements on Saturday; in TV, it participates on *Date in Manhattan* two days a week, on the *Kate Smith Show* five days a week, plus additional TV announcements Saturday and Sunday when Kate Smith is not on the air.

Precisely what radio and TV advertising accomplishes for RKO in terms of box-office results cannot be determined. McCormick points out, "since we use so many media, we can't tell which exactly is responsible for ticket sales. The idea is to use as much promotion as possible, and broadcast advertising is used as part of our general promotion campaign."

Like most other movie companies, RKO is approaching TV warily and somewhat unsurely. "It's a difficult medium for us to use," says McCormick. "Being movie people, we're not sure if we've found the proper formula to exploit it best. We're also aware that it's quite expensive."

As of now, RKO's TV one-minute commercials are mostly composed of



*Come Summer . . .*

# go where the money goes



This summer, check in at 50,000-watt KSL. Discover for yourself the four-state summer wonderland KSL puts at your feet. There's money everywhere. It's in the billion-dollar Intermountain industrial empire that's booming all year long . . . in Wasatch National Forest (most-visited in the U. S.), the Rockies and ***all*** the natural wonders that attract Intermountain America's horde of free-spending summer vacationists.

***And every year is bigger than the last.***
In 1950, far more visitors than in '49 spent 12% more dollars June through August — helped ring up a soaring $254,553,000 in retail sales!

At KSL, you're in for a wonderful time. Because KSL last summer registered 41% more listeners than the second station during the day . . . 38% more at night! And because KSL ***this*** summer will be out for an even greater share of audience with an unprecedented promotion campaign. (Tie-in displays, billboards, stunts, newspapers and on-the-air ads—***the works!)***

Make ***your*** reservations now. Call KSL or Radio Sales today!

**KSL**
**50,000 WATTS**
**CBS IN SALT LAKE CITY**
**Represented by Radio Sales**

***All sources on request***

[illegible] versions of popular movie trailers. Scenes are lifted right out of the movies, with the operation usually being done in RKO's Hollywood theatre.

Holt adds significantly: "RKO is aware that the TV audience is a cross-section of the American public. Thus, [illegible] all the American moviegoing public as well. Since TV's audience is expanding, RKO will increase its use of TV before 1951 is out."

The future use of TV by RKO as well as other film companies is suggested by several current straws in the wind. Here they are:

1. RKO and its competitors are now sending trailers to a group of 17 third-run theatre houses in Detroit, who recently have banded together to sponsor *Hollywood Previews* on WXYZ-TV. To conform with the Petrillo ban on televising soundtrack music, the trailer soundtracks have been eliminated, and a commentary with recorded music is used as a substitute. A singing commercial, titled "Let's See a Movie Tonight," serves as sales message. Harold Sandelman, of Allied Advertising Agency, Detroit, who handles the deal, expects to duplicate the experiment with movie exhibitors elsewhere, depending on how successfully the Detroit project draws crowds into theatres.

2. RKO, like the other movie companies, was at first reluctant to allow its films to be used on the Phonevision experiment in Chicago. (Zenith Radio, operators of the system, charge viewers $1 each time they call the phone company to have a Phonevision show fed into their set.) By now, though, in its 13th week, Phonevision has displayed such major studio products as Samuel Goldwyn's *Pride of the Yankees*, Walt Disney's *Bambi*, and MGM's *It Happened in Brooklyn*. The FCC and the film companies are now examining results of the system, to see whether the technique should be developed on an extended, commercial basis.

3. On the theory that, "if you can't fight 'em, jine 'em," an increasing number of movie tycoons are trying to acquire TV power. Paramount (which already owns KTLA in Los Angeles and an interest in DuMont Television Network) has applied for a TV station in San Francisco. The Schine Theatres (which own WPTR in Albany) has applied also for a TV station in Albany. Too, the Chicago theatre-owing firm, Balaban & Katz (owners of WBKB, Chicago, and WBIK-FM, Chicago) is reported to be seeking applications for TV stations.

4. On the opposing theory that "you got to fight 'em with all the ammunition you got," RKO and all the other major movie companies have recently joined the Council of Motion Picture Organizations, Inc., with the idea of sweeping audiences out of the home, into movie houses. Banding together with bowling alleys, hotels, restaurants and other businesses, COMPO is trying to lure citizens downtown with such advertising slogans as "Don't Mope in the House—Go to the Movies and Enjoy Yourself," and "Come Downtown Tonight—There's Plenty to See, Do, and Enjoy." Candy manufacturers (whose products are sold in movie lobbies) are encouraged to plug the movies on their radio/TV shows. Typical is Nestle's Chocolate Company, Inc., which exhorted kiddies to go to the movies on *Mr. I. Magination* on CBS-TV.

What effect the recent FCC blast at Hollywood will have on the movie industry's TV advertising is hard to de-


SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*What Station, please?*

*HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950 JANUARY, 1951

SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

| TIME | RADIO SETS IN USE | WDBJ | B | C | Other |
|---|---|---|---|---|---|
| Monday thru Friday 8:00 AM-12:00 Noon | 22.4 | 49.6 | 24.0 | 26.3 | 0.1 |
| Monday thru Friday 12:00 Noon-6:00 PM | 22.9 | 65.7 | 18.5 | 15.3 | 0.5 |
| Sunday thru Friday 6:00 PM - 8:00 PM | 36.6 | 73.6 | 12.5 | 13.2 | 0.6 |
| Sunday thru Saturday 8:00 PM - 10:00 PM | 39.8 | 67.0 | 9.3 | 19.8 | 3.9 |

*C. E. HOOPER, Inc.

*Get the entire story from* FREE & PETERS

WDBJ CBS • 5000 WATTS • 960 KC

*Owned and Operated by the TIMES-WORLD CORPORATION*

ROANOKE, VA.

FREE & PETERS, INC., *National Representatives*

**HELP WANTED**

Busy industrial Cleveland is on the job! A new high in employment was reached recently with 606,500 on Greater Cleveland's industrial pay roll. With industry at work, more help is needed and WGAR serves by recruiting employees. More people at work means more dollars put to work buying your products and services. When it's help wanted . . . personnel or sales-wise . . . let WGAR do a job for you!





**CIVIC ADVISORY COUNCIL**

WGAR has formed a Civic Advisory Council consisting of citizens from the fields of business, labor, government, religion and education. This group meets regularly with WGAR department heads to exchange views on how WGAR can best serve the broadcasting needs of its area. This enables WGAR to better support worthy projects with its time and talents.

*in Northern Ohio..* **WGAR**

*the SPOT for SPOT RADIO*





**A WGAR ADVERTISER**

Northern Ohio's largest appliance dealer, Strong, Carlisle & Hammond Co., advertises on Northern Ohio's Most Listened To Station! General Manager of the Philco Division, Mr. Homer G. Frank (center), has been with the firm for 20 years. Mr. Paul W. Buchholz (right) is advertising manager. Mr. Samuel Abrams (left) is president of Ohio Advertising Agency, Inc.

**AWARD WINNER**

Americans who make outstanding contributions to a better understanding of freedom by what they write, do or say, receive the Annual Freedom Foundation's awards. Ralph Worden (right), an award winner for his "Hometown, Ohio" series, interviews Mr. E. T. Broderick (left), editor of the Lake County News Herald of Willoughby, Ohio. "Hometown, Ohio" highlights unusual features and interesting personalities of communities in Northern Ohio. It is available for sponsorship.

**WGAR** *Cleveland*
50,000 WATTS . . . **CBS**

*RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM*

*Represented Nationally by*
Edward Petry & Company

## SO YOU WANT TO TALK . . .

Sure you do unf . . .
You want to talk to people with SPENDABLE INCOME!

You can do that when you talk to them in the Tulsa Market Area and over KVOO, Oklahoma's Greatest Station which blankets this richest Oklahoma market plus bonus counties in Kansas, Missouri, and Arkansas.

When you count homes with phones you count homes with spendable income. Here are official figures:

| | % Cent of Families Enjoying Telephone Service* |
|---|---|
| Tulsa | 86% |
| Oklahoma City | 81% |
| Wichita | 74% |
| Kansas City, Mo. | 79% |
| Little Rock | 68% |
| Dallas | 79% |
| Fort Worth | 71% |
| Houston | 74% |
| Shreveport | 66% |

*Reports for cities by Southwestern Bell Telephone Co., Tulsa

Markets Are People With Spendable Income . . . In Oklahoma, The No. 1 Market Is Blanketed By KVOO With Rich Bonus County Coverage In Kansas, Missouri, And Arkansas.

Call, wire or write KVOO today, or contact your nearest Edward Petry & Company Office for latest KVOO availabilities.

KVOO

Oklahoma's Greatest Station

50,000 WATTS 1170 KC NBC AFFILIATE



*Mr. George A. Hormel*
*Austin, Minn.*

*Dear George:*

*I heerd by th' grapevine thet MUSIC WITH TH' GIRLS will be in Charleston, West Virginny, next munt. Waal, I shore am glad ter hear hit, an' th' boys here at WCHS'll do ever'thin' in their power ter make th' visit a glad one. Incidentally, George, didya know thet WCHS has 43.4 percent uv th' lissening audience in th' Charleston area even tho' they's five radio stations in town? Yessir, ole WCHS is definitely West Virginny's Number One Station, an' MUSIC WITH TH' GIRLS is in th' best spot ter do a job fer Hormel!*




*Yrs.*
*Algy*

WCHS
Charleston, W. Va.



Over 95,000 Sales*
IN ONLY 8 WEEKS

*A 15c Item In 43 Retail Outlets

For the complete story Contact any

BRANHAM COMPANY
• OFFICE •

OR

WABB
MOBILE, ALABAMA


termine at this stage. The FCC, it will be recalled, served notice that the eligibility of a motion picture company for a broadcast license will hinge on whether the particular studio makes available its films, stars, and stories to TV. The immediate effect is that the motion picture industry is more fearful than ever that video is trying to swallow it up. Hotly irate and burning with anguish, most movie companies agree with the New York *Times*' recent editorial that "the FCC evidently aspires to be the Pooh-Bah of the electronic age" and that it doesn't care whether "Hollywood goes broke in serving as the involuntary sugar daddy of television."

RKO has reason to fret and worry about the encroachment of TV on its preserves. The movie company's 1949 annual statement (the most recent one issued) showed a yearly net profit of $1,710,000. Yet its picture company operations also revealed a loss of $5,288,750 in 1948 and a loss of $3,721,415 in 1949. (RKO's movie production and theatre chain distribution are separate operations.) Ned E. Depinet, RKO's president, reported mournfully in June, 1950: "The continued decline of box-office receipts and the dollar famine abroad, with the resulting monetary restrictions, had a serious effect upon the earnings of the company."

Yet McCormick adds: "Still, 60,000,000 or more people a week buy tickets at some 15,000 movie box-offices so we are a livelier corpse than a lot of people think."

At this date, the future of RKO and other film companies as mass entertainment media can certainly not be forecast by any crystal ball analyst. But one thing remains clear and sure: RKO and its other businessmen in celluloid will use every device within reason to woo the time and the dollars of what Gilbert Seldes calls "the great American audience." ★ ★ ★

## NATIONAL, LOCAL RATES

(*Continued from page* 37)

Now, Mr. Moore, can you tell us of some of the problems that crop up when a station uses local rates?

*Moore*: "Here are two examples of the dangers of the two-rate method. First of all, let's say an auto manufacturer buys time on a San Diego station through an agency at the national rate, charging a pro-rata cost to the local

# Salesmaker to the Central South

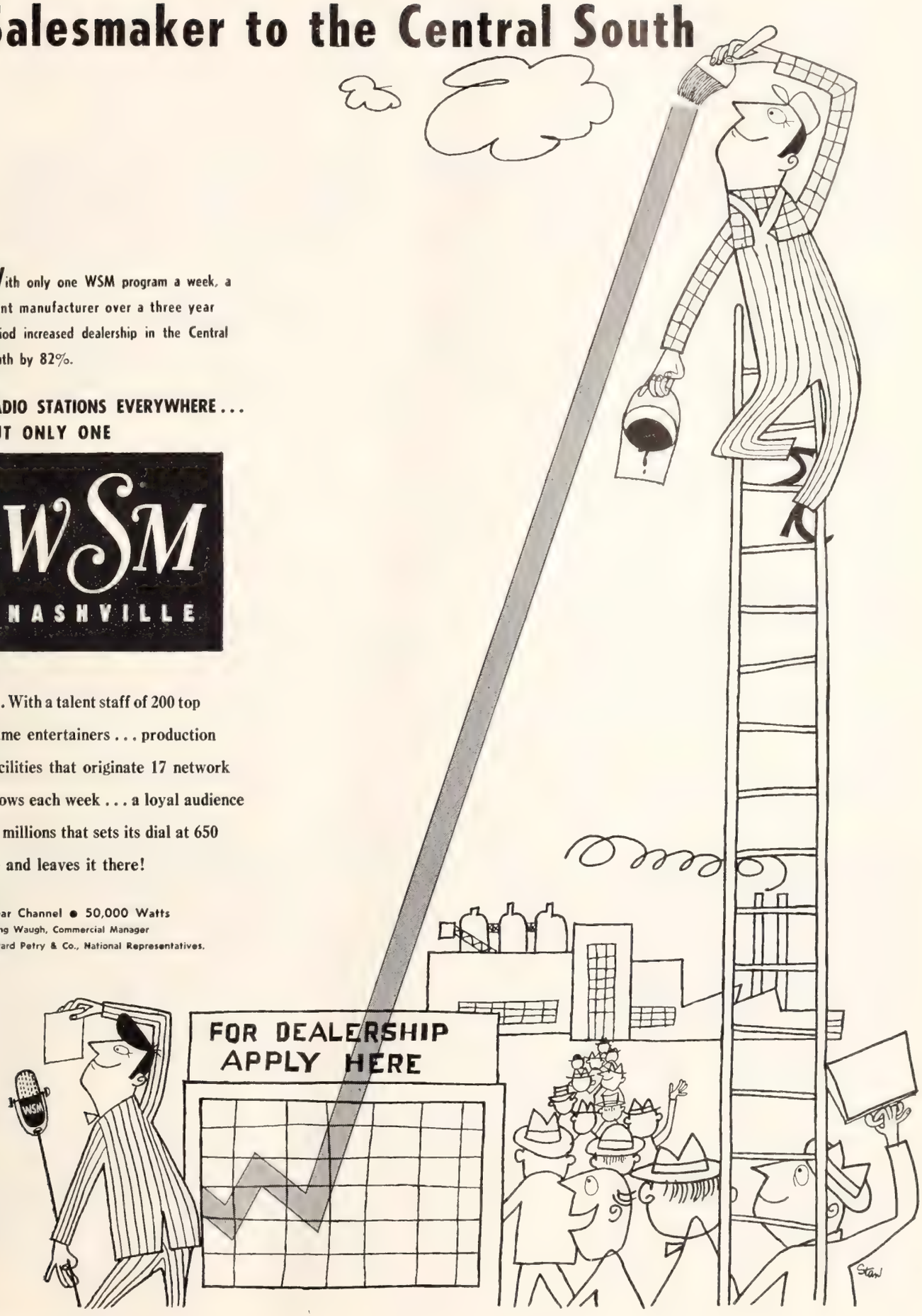
With only one WSM program a week, a paint manufacturer over a three year period increased dealership in the Central South by 82%.

**RADIO STATIONS EVERYWHERE...**
**BUT ONLY ONE**

**WSM**
**NASHVILLE**

...With a talent staff of 200 top name entertainers... production facilities that originate 17 network shows each week... a loyal audience of millions that sets its dial at 650 — and leaves it there!

Clear Channel • 50,000 Watts
Irving Waugh, Commercial Manager
Edward Petry & Co., National Representatives.



# Listeners ACT* when They hear Your Sales Message On




*A recent test pulled 225 replies from only 4 spots. We'd like to give you the details. Call our nat'l rep or write direct for facts about the rich, responsive KVLC audience.


dealer. What happens?

"Other stations immediately solicit the dealer at a local rate. As a result, the dealer refuses the original deal. Furthermore, the manufacturer and his agency are 'sold off' radio, and are tempted to switch to other media.

"Or, take the case of a Buyers' Co-operative that bought 13 weeks on a station at the national rate, heard about the local rate and demanded it. When it was refused, the Co-op cancelled its broadcast order."

*Sweeney*: "Did the two-rate system affect KCBQ's costs at all?"

*Moore*: "Probably contrary to the usual trend, our sales costs went down after we instituted two rates."

*Sweeney*: "What about the ad agency commission? Do you pay it on local accounts?"

*Moore*: "Yes, we will pay an agency on local business—but only if it earns its commission."

*Sweeney*: "Thank you. Now, Mr. Butcher, how does your station handle the commission problem? You are a two-rate station, aren't you?"

*Harry C. Butcher*, president, KIST, Santa Barbara: "Yes. We have two rates but don't like it. We pay commission on local business, if the one agency in town actually handles it—in which case, we add 15% to the local rate. On co-op, at the local rate, we do all the writing for Philco. But on the Canada Dry account, we have complete copy service out of the D'Arcy Agency in New York, although we pay them no commission. . . ."

*Ray Gage*, president, Southern California Advertising Agency Association, and of the Clarence B. Juneau Agency: "That's probably regarded by D'Arcy as legitimate servicing of a sizable account."

*Butcher*: "Yes. Incidentally, KIST and KDB are swimming against the tide by raising their rates currently. My objective is to increase the local rate gradually, until it reaches the national rate. The difference now is simply the 15% agency and 15% sales rep commissions. But the national business is less expensive for us to handle than are our local sales. . . ."

*Sweeney*: "Why is that?"

*Butcher*: "Well, in a market of this size without advertising agencies, we have to maintain a staff that performs the copy-writing and servicing functions of the agency. In some cases, we even plan campaigns for the advertisers. Certainly, we have to develop ideas for them in order to sell our time."

*Sweeney*: "Thank you, Mr. Butcher. Now perhaps Mr. Gage can tell us of some of the problems that the two-rate system provides to agency timebuyers. Mr. Gage?"

*Gage*: "First of all, let me say that the SCAAA, representing 75 members in Southern California, heartily recommends one rate card. It makes life easier on the timebuyer. Hence, he can channel more business into broadcasting because of ease of operation. Timebuyers on a two-rate-card system must spend more time and trouble in lining up a budget that includes one-rate and two-rate stations — especially since *Standard Rate and Data* does not list double rates."

*Sweeney*: "Can you give us an example?"

*Gage*: "Certainly. Take the case of one certain large national retail chain. In their Southern Division, they take one rate in Los Angeles County. But they take the local rate in San Diego.

"One rate card pays off for the stations, because then, the agency does the creative and mechanical work which otherwise would require a larger station staff. In the Los Angeles area —because of its great growth and the large area served—a typical newspaper which has one or two rates needs 26 salesmen to service all their retail accounts. But they require only four in their national department, because their national department men are contacting agencies.

"In a city that has two stations—one with one rate and the other with a two-rate-card structure—ad agencies, all


IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERY

The Federal Communications Commission

Has Announced Plans for

# 1,807* NEW TV STATIONS

## *-The Majority in the new Ultra-High Frequency Channels*

---

**Zenith**—and Zenith® alone guarantees that every TV Set it has ever built and sold to the public has built-in provision to receive these new stations without the use of any converter or adapter.




You can demonstrate and sell Zenith TV with confidence—and you'll build customer good-will along with extra sales and profits. Tell and Sell the Zenith story—use this guarantee certificate.

*1,807 Stations in Continental U.S. Plus 51 Stations in U.S. Territories as announced by the FCC

Zenith Radio Corporation, Chicago 39, Illinois • Over 30 Years of "Know-How" in Radionics® Exclusively • Also Makers of Fine Hearing Aids

**ZENITH RADIO CORPORATION**

**6001 West Dickens Avenue • Chicago 39, Illinois**

© 1951



things being equal, would prefer to do business with the station that has the one rate card commissionable."

*Sweeney*: "Can you tell us a little of the history of the 15% agency commission structure, Mr. Gage?"

*Gage*: "Well, according to research conducted by Frederic R. Gamble, president of 4A's, American newspapers as early as 1880 were allowing 15% commission to ad agencies. And when radio began to develop as an important advertising medium in the 1920's, the custom of allowing 15% was well established with the then-major media—newspapers and magazines. The first networks decided to allow the customary 15%. Individual stations and other networks soon followed suit, until today, according to Mr. Gamble, all the networks and more than 98% of the independent stations allow 15% commission to ad agencies. TV, being owned and operated by many of the same companies as radio and newspapers, has generally adopted 15% commission to agencies from the start.

"McGraw-Hill, the business papers; Foster and Kleiser; and Barron Collier, the outdoor advertising magnate, are typical examples of media who tried systems of avoiding ad agency commission. They dealt directly with the advertiser, but eventually instituted the commission system. Many foreign countries—like Britain and Australia—have not uniformly established the 15% system. It varies, depending upon the media desire for the business."

*Sweeney*: "And you certainly feel, of course, that stations ought to pay agencies 15% on all accounts transacted?"

*Gage*: "I feel that many agencies contribute a great deal to radio stations. They carry much of the burden that a station would have on its hands, if it were to hire enough salesmen to contact all of the clients that are handled by agencies, plus the additional staff it would need for preparing copy and/or transcriptions. In any case, I feel the whole trend in media today is toward simplification—particularly in Los Angeles."

*Sweeney*: "Suppose we hear now the viewpoint of a station representative. Mr. Hasbrook?"

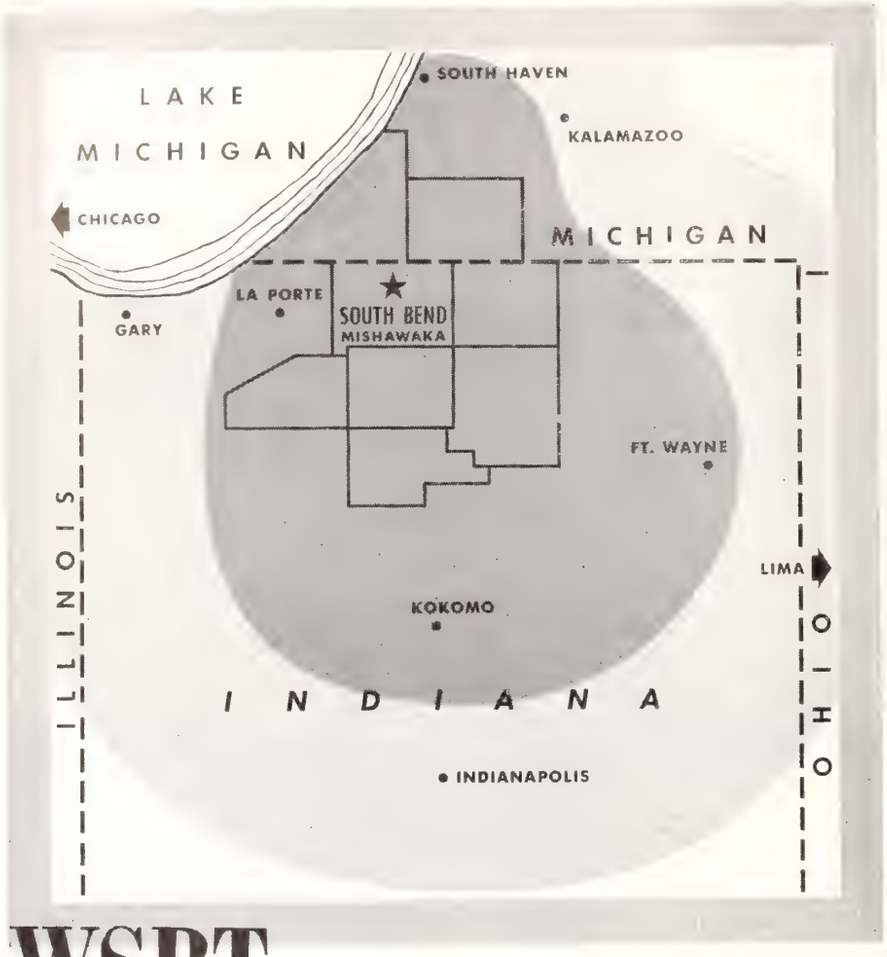
*Dick Hasbrook*, president, Los Angeles Association of Radio Representatives, and Los Angeles manager, Avery-Knodel, Inc.: "One rate is ideal from everyone's standpoint—agency, station, and representative. Most station managers will tell you they would institute a single rate, if it weren't for the heavy competition in their market. Agencies like one rate because it simplifies their problem in making up estimates for clients, and, too, as we've heard, stations usually do not pay agency commissions on local rates.

"As for the representatives, they naturally would favor one rate card, since so many times accounts which should be on the national card are channeled to the retail card because of competition. Possibly the biggest abuse is in cooperative advertising."

*Sweeney*: "Since the double-rate system creates so many problems, Mr. Hasbrook, what do you think was responsible for its growth in the first place?"

*Hasbrook*: "The two-rate situation was not a planned procedure, but just grew. It probably stems from the early days of radio, when there weren't a great number of stations on the air, and retailers protested that they should not be penalized for regional coverage outside their own trading area.

"Certainly, 250-watt stations which can't claim to offer big outside circulation, unusable to retailers, have no


# WSBT FOR A BILLION DOLLAR BONUS

In reaching the South Bend-Mishawaka trading area nothing equals WSBT. This station is a great buy on any schedule, delivering a half-billion dollar market all by itself. BEYOND THIS, WSBT is the outstanding station throughout its primary area, *adding another billion dollars* to the WSBT market. Check it for yourself—from Sales Management figures and Hooperratings. (Every CBS show on WSBT enjoys a higher Hooper than the network average.) For a tremendous bonus buy, buy WSBT.

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE




some time buyers travel to get information like this

## But not when it's at their fingertips in RARD*

An important agency time buyer says, "The markets to be developed by radio advertising are selected jointly by agency and client. Say we start in Minnesota and the only information we have is from a small station up there. *Then I have to go up there personally and talk with the stations and people to find out which are good and which are not good for us.*"

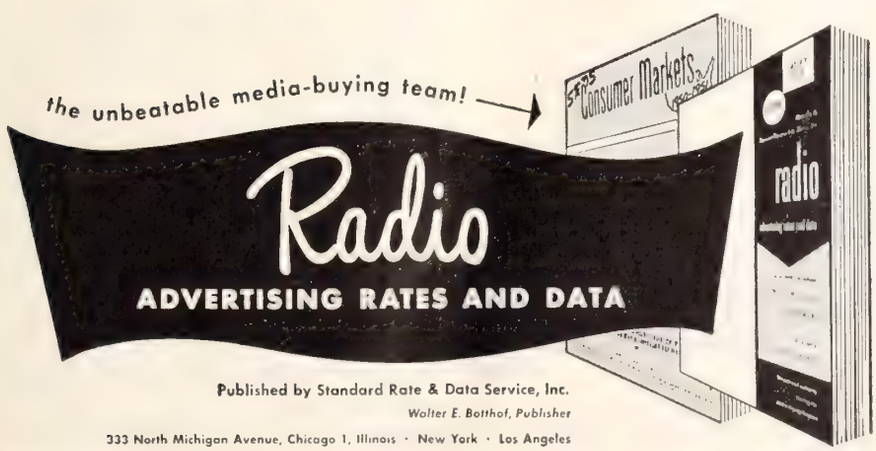
Such first-hand field surveys take time and cost money. Only a few buyers of time find it possible to work that way.

So it's a boon to buyers everywhere when stations, like WGY, make the information they need available in the SRDS radio and television publications and in CONSUMER MARKETS. Market information. Coverage information. Audience information. Program information.

When you're comparing stations and their markets, it pays to check the Service-Ads as well as the listings in RADIO ADVERTISING RATES & DATA,* in TELEVISION ADVERTISING RATES & DATA** and in CONSUMER MARKETS. They may save you much further searching for the information you want.

*Radio Advertising Rates & Data—formerly the Radio Section of SRDS
**Formerly the Television Section of SRDS.

the unbeatable media-buying team!




Radio
ADVERTISING RATES AND DATA

Published by Standard Rate & Data Service, Inc.
*Walter E. Botthof, Publisher*
333 North Michigan Avenue, Chicago 1, Illinois · New York · Los Angeles

Note to Broadcasters: In the 64-page SPOT RADIO PROMOTION HANDBOOK buyers of time tell what they want to know about stations. Here's a wealth of time-selling and promotion ideas. $1.00

# YOU MIGHT CAST A TROUT FLY 183 FEET*—



## BUT . . . YOU NEED THE FETZER STATIONS TO LAND KALAMAZOO-GRAND RAPIDS!

Whether you use radio or television—or both—here's proof that the Fetzer stations are Western Michigan's best advertising value.

WKZO-WJEF are a topnotch CBS combination. Month after month, each gets top Hoopers in its home city, and BMB figures prove outstanding coverage of adjacent rural areas. (WKZO-WJEF's unduplicated BMB Audience is up 46.7% over 1946 in the daytime—up 52.8% at night!) *Yet WKZO-WJEF cost 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!*

WKZO-TV is Channel 3, official Basic CBS Outlet for Kalamazoo-Grand Rapids. The WKZO-TV picture comes in bright and clear on more than 100,000 receivers within the .1 MV line. This multiple-market area includes *five* Western Michigan and Northern Indiana cities, representing *a buying income of more than one and a half billion dollars!*

Write direct or ask Avery-Knodel for all the facts!

**Dick Miller of Huntington Beach, California, holds this world's record.*

WJEF — Top 4 in GRAND RAPIDS and KENT COUNTY (CBS)

WKZO-TV — Top 4 in WESTERN MICHIGAN and NORTHERN INDIANA

WKZO — Top 4 in KALAMAZOO and GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives


reasons to operate on two-rate cards."

*Sweeney*: "As a TV station man, what is your attitude on this matter, Mr. Vrba?"

*John Vrba*, promotion manager, KTTV, Los Angeles: "I feel that, though some TV stations have local and national rates — for example, KTLA—the real rate problem in television is the disparity between station and network rates."

*Sweeney*: "Please give us some examples of what you mean."

*Vrba*: "KTTV charges $1,000, class A; but if bought on CBS net, the charge for it is $1,600. Stations in one-station towns — like KPHO-TV, Phoenix, and KING-TV, Seattle—are on several networks, each of which charges a different rate for the station.

"The consequent trend is to drive national advertisers into national spot. Skippy Peanut Butter, for example, just bought kinescopes of a KTTV show for 22 markets. It's true that newspapers have varying rates for different classes of advertisers and different pages of the paper; but so has radio varying rates for different times of the day and different types of talent."

*Sweeney*: "Finally, let's hear the legal viewpoint on the local-national rate problem. Mr. Myers, please?"

*Robert Myers*, counsel for ABC and the Southern California Broadcasters Association: "While an educational discussion of this kind is highly instructive, stations should remember to take all rate actions strictly on their own. They should refrain from any agreements relating to prices or rate structures, which might possibly be construed as price-fixing under the anti-trust law."

*Sweeney*: "Thank you all very much, gentlemen. This discussion has indeed proved highly informative." ★ ★ ★

## SPOT TV COMMERCIALS

(*Continued from page* 38)

timebuyers, and television station representatives singled out these film commercials for their highest praise: *Birds Eye Frosted Foods* (General Foods Corporation, agency Young & Rubicam); *Ballantine Beer* (P. Ballantine & Sons, agency J. Walter Thompson); *Oldsmobile* (General Motors Corporation, agency D. P. Brother, Detroit); *Muriel Cigars* (P. Lorillard Company, agency Lennen & Mitchell); *Tender Leaf Tea* (Standard Brands,

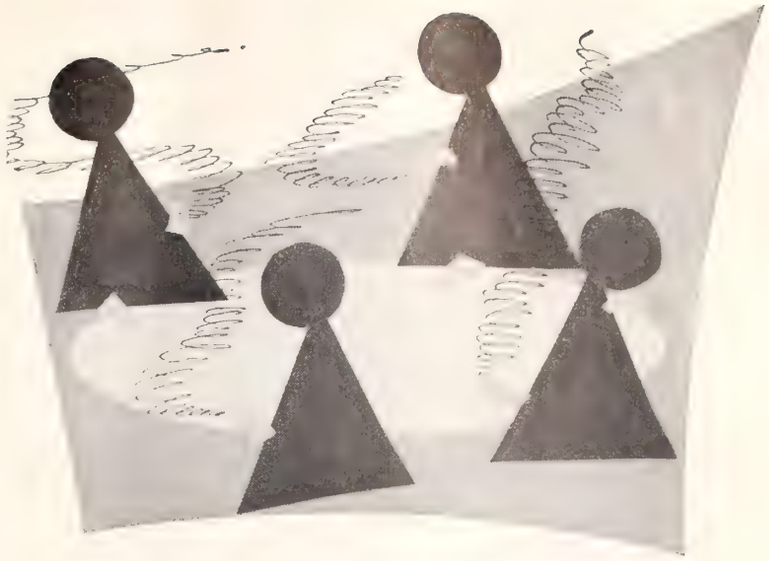
Inc., agency Compton Advertising); *Benrus Watches* (Benrus Watch Company, Inc., agency J. D. Tarcher).

Commercials of three other products were frequently mentioned; in fact, they came at or near the top of SPONSOR's poll. However, since all follow lines similar to radio commercials for the products which were described in previous issues SPONSOR's description of them will be brief. They are: *Lucky Strike Cigarettes* (American Tobacco Company, agency BBDO); *Pall Mall Cigarettes* (American Cigarette & Cigar Company, agency Sullivan, Stauffer, Colwell & Bayles); *Tide* (Procter & Gamble Company, agency Benton & Bowles).

Mentioned less frequently, but also considered deserving of praise were the following: *Mott's Apple Juice* (Duffy-Mott Company, Inc., agency Young & Rubicam); *Chevrolet Cars* (General Motors Corporation, agency Campbell-Ewald); *Philip Morris Cigarettes* (Philip Morris & Company, Ltd., agency The Biow Company); *Ford Cars* (Ford Motor Company, agency J. Walter Thompson); *Crisco Shortening* (Procter & Gamble Company, agency Compton Advertising; *Kleenex Tissues* (International Cellucotton Products Company, agency Foote, Cone & Belding).

This is the question SPONSOR asked the members of its informal panel: "Which national spot TV commercials do you consider most effective at the present time?" In making their selections, SPONSOR's respondents indicated a variety of reasons for their choices. One commercial was described simply as "just darling" by a woman copywriter, while an account executive remarked of another that "the production on this was terrific." Often specific commercials in a series were singled out, where not all the films were considered deserving.

Before detailing the six top commercials, it's worthy of note that four are animated. In a recent Chicago survey of 136 families, John Meck Industries, the TV set manufacturer, found animated "cartoon" commercials least disliked. Turned around the other way, that means they were the most liked of various types of pitches used on television. (See "The inside story of an animated commercial" SPONSOR 9 October 1950 for production techniques and costs of animated film commercials).

**To 4 guys around a conference table with a fifth in the background**

● Gentlemen, relax a moment and refuel. As XYZ Company's Account Executive, you, sir, are concerned about a sales slump. Perhaps it's only seasonal. *In Iowa, seasons do not slump, because the state's $4 billion income is produced by agriculture* and *industry. While one business slackens, another speeds up; or rich harvests swell the farmers' income.*

● You, Mr. Research Director, may utilize unemployment figures to analyze markets. *More than 350 new industries have located in Iowa since World War II, creating 23,000 new jobs. Iowa ranks among the* lowest *trio of states in insured unemployment—2% against 5 to 7% for the nation—a statistic where it's a pleasure to come in last.*

● And what about radio, Mr. Radio Director? You've been saying all along that you don't *have* to spend a million dollars. *Especially in Iowa, where t-l-v-s-n is just a poltergeist on the horizon, and radio starts its information-and-entertainment job at sunrise.*

● Which brings us to you, Mr. Timebuyer. When you study coverage maps, please notice WMTland—the heart of the richest agricultural-and-industrial region in the nation. It's a market worth reaching—19,100 square miles (within the WMT 2.5 mv line) and over 1.1 million people. *A one-minute Class A commercial (52-time rate) budgets at $27.00, which should be mighty interesting to both you and the fifth in the background*—the sponsor.

● The Katz Agency man will provide full data upon request.

600 KC
5000 WATTS
DAY & NIGHT

WMT CEDAR RAPIDS

**BASIC COLUMBIA NETWORK**

HITCH YOUR PRODUCT TO A K-NUZ RADIO RANCH STAR



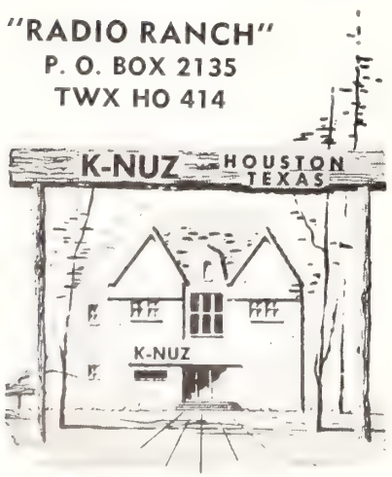
TOMMY CUTRER
"K-NUZ Corral",
11:00 a.m. to 1:00 p.m.
National and Regional Company you keep on K-NUZ Corral:

Alaga Syrup
Arrow Drugs
B. C. Headache Powder
Blue Ribbon Rice
Dentyne
Griffin Shoe Polish
Ipana
Ivory Snow
Kam Dog Food
Kools
Ladies Home Journal
Life Magazine
Nabisco
O.J. Beauty Lotion
Pepsi-Cola
Pepto-Bismol
Robert Hall Clothes
Shampoo-Curl

*(Plus a choice list of local advertisers)*

For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581

"RADIO RANCH"
P. O. BOX 2135
TWX HO 414




### 1. *Birds Eye Frosted Foods*

Birds Eye's engaging trio of animated half-pints has become a trademark in their advertising. Billboards, magazines, newspapers—and especially television—have made them almost as well known as the kid next door.

The original series of 15 film commercials took the air last October, have only recently been replaced by a new set on 1 March 1951. Birds Eye, a General Foods division, uses 10 major markets on spot TV, also runs the film commercials as a hitch-hike on *The Goldbergs*. Audio Productions in New York did the set of films which won much praise—the Birds Eye kids and their window shade.

A typical commercial opens with the three small-fry framed in a window. One kind attracts viewer attention with a shrill fingers-in-mouth whistle. Then each in turn sounds off with "Better buy;" they finish together with "Birds Eye!" Announcer Dan Seymour reads the sales pitch as it is written on the window shade over the kids' heads: "Big sale on Birds Eye peas—young peas—double checked for tenderness. Way up in flavor . . . way down in price! For the BIG BUY . . . better buy Birds Eye—you just can't beat Birds Eye quality!"

### 2. *Ballantine Beer*

It was the chief copywriter at a medium-sized agency who said of the Ballantine commercials, "They're just darling; the best I've seen." J. Walter Thompson, agency for the beer company, has assembled a formidable collection of historical characters, both real and legendary, to drive home the Ballantine jingle. Engaging animations of Yankee Doodle, Old King Cole, Robinson Crusoe, Jesse James, Daniel Boone, Aladdin, Ali Baba, Cleopatra, Annie Oakley and a few others alternate in 45-second commercials.

Summer is, of course, a big beer season. And since summer, baseball, and beer-drinkers seem to have an affinity for one another, Ballantine socks a healthy portion of its advertising money into telecasts of major league ball. They sponsor all daytime games of the New York Yankees, all daytime and some night games of the Boston Braves, and split the daytime games of Philadelphia Phillies and Athletics 50-50 with another advertiser.

Wrestling from Columbia Park is also carried, over New York's WABD, and a small TV announcement cam-

*Available!*

Rhymaline Time, featuring emcee David Andrews, pianist Harry Jenks and KMBC-KFRM's celebrated Tune Chasers, is one of the Heart of America's favorite



morning broadcasts. Heard each weekday morning from 7:30 to 8:15, Rhymaline Time is a musical-comedy program that pulls more mail than any other current "Team" feature.

Satisfied sponsors have included, among others, Katz Drug Company, Land-Sharp Motors, Jones Store, and Continental Pharmaceutical Corp.

Contact us, or any Free & Peters "Colonel" for availabilities!

KMBC
of Kansas City
KFRM
for Rural Kansas

BMI

SIMPLE ARITHMETIC
IN
MUSIC LICENSING

BMI LICENSEES

| | |
|---|---|
| Networks | 24 |
| AM | 2,192 |
| FM | 362 |
| TV | 101 |
| Short-Wave | 4 |
| Canada | 150 |

TOTAL BMI LICENSEES . . 2833*

You are assured of complete coverage when you program BMI-licensed music

**As of April 13, 1951*

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

paign is run with a short 20-second series of film commercials. These also contain the jingles, but in abbreviated form.

Ballantine's commercials, which took the air in 1949 with the Yankee baseball telecasts, are animated and also use some stop-motion. Their production cost is estimated at between $1,750 and $4,000 each. It was the success of these jingles on TV that led to their use on car cards and in newspapers.

A group of four different commercials is shown during each baseball game; one after the second inning, another after the fifth, another after the eighth, and a final one at the game's end. A variety of product endings are spliced onto each animated jingle. In Boston, Ballantine Ale is plugged, while New Yorkers see the "Steinie" and Ale endings, and Philadelphians view the Ale and "Tall Export" product tags. Each product ending, done in stop motion, runs for 7 of the 45 seconds.

### 3. *Oldsmobile Cars*

Until Oldsmobile picked up the *Sam Levenson Show* recently, it had an ambitious spot TV schedule running as high as 38 stations. That figure has now dropped to 10, but the Oldsmobile commercials remain consistently entertaining and effective. D. P. Brother & Company, Oldsmobile's Detroit ad agency, has worked with several film outfits in the course of turning out 26 different commercials. Jerry Fairbanks filmed the majority of them, with Wilding Picture Productions, Inc., and Archer Productions (both in New York) shooting the balance.

Key ingredients of all 50-second commercials (10 seconds is left open at the end for the local dealer) are the Merry Oldsmobile tune and a scene showing two people "shooting through space on a belching rocket."

One of the 14 films made by the Jerry Fairbanks organization, and still appearing on spot TV, opens with a shot of movie star Eddie Bracken. He's trotting along the road in a baseball outfit. Two friends overtake him in an Oldsmobile convertible, offer him a lift. While they drive along, some sales points are made conversationally.

This particular group of commercials cost between $1,500 and $4,500.

### 4. *Muriel Cigars*

An agency film producer praised the Muriel Cigar commercial for "its ef-


KEEPIN' MEMPHIS MARKET MINDED

with

Eddie Hill






Sponsored by the Philco dealers of the Mid-South on WMC-WMCF since September 1950, 11:30 to 12:00 Noon, Monday through Friday.



Featured as a disc jockey on WMC-WMCF for Jerrell's Dry Skim Milk.



On Television Station WMCT, Monday through Friday, from 5:00 to 5:15 p. m. for Perel & Lowenstein, "The Diamond Store of the South".

To know your market, it's necessary to know the people who make up that market.

Eddie Hill is a sample of the type shows that WMC is constantly programming to the more than 800,000 radio homes in the Memphis market area. Today, Eddie Hill is a triple-threat star, who has proved his ability to move merchandise in the Memphis market area.

**and here's what the sponsor thinks of Eddie**



"We think Eddie Hill is one of the truly great personalities to be developed on WMC-WMCF in the past twenty years. We see tangible results of his endorsement for Philco products in the form of increased sales. We like him."

*(signed)* Cy Shobe
Shobe, Inc.
Memphis, Tennessee

WMC
MEMPHIS
WMCF
WMCT

NBC—5000
WATTS—790

260 KW Simultaneously Duplicating AM Schedule

First TV Station in Memphis and the Mid-South

National Representatives, The Branham Company

Owned and Operated by The Commercial Appeal

fective integration of a jingle. Less analytical reaction characterized the film as "engaging," "imaginative."

Actually, there are now two Muriel commercials. The first, ready in September 1950, is the fully animated performance of a sexy-voiced cigar. (It could happen only on film.) She [illegible] up from the top layer of a box of Muriels [illegible] wrapper, and transparent skirt. Her little song, done with Mae West inflections, goes:

*I'm today's new Muriel, the fine cigar.*
*The pleasure that I give is really better by far.*
*I'm today's new Muriel, only a dime,*
*Why don't you pick me up and smoke me sometime!*
*Everybody likes my wrapper, really they do . . .*
*It's luxury-light . . . and it's pleasant for you.*
*I'm today's new Muriel . . . mellow and ripe,*
*You're gonna like me, friend . . . I'm just your type!*
*Everywhere I go they seem to like my shape,*
*Firm and trim and handsome . . . so easy to take.*
*I'm today's new Muriel, only a dime,*
*Why don't you pick me up and smoke me sometime.*
*Muriel, I'm Muriel Cigar!*

A group from Lennen & Mitchell—Pete Keveson (copy chief), Clark Agnew (TV art director), and Ray VirDen (president of the agency)—hammered out these lyrics around a piano at New York's Players Club one afternoon. It was Ray VirDen's idea to use a strip tease, Clark Agnew drew up the story board, and a receptionist in the radio department sang the jingle for an agency recording.

The second Muriel set (a one-minute and a 20-second version were made for each set) is more involved. In this one, aired for the first time this March, Muriel has a male friend who does a modified "buck and wing" dance routine with her while they sing the jingle. A third set is in production.

Technically, the Muriel cigar commercial is unusual because of the method. Shamus Culhane, boss of the film outfit which bears his name, explains how it was made: "I call this the 'animated still' method. We made about 800 photostats of the box and the cigar from 18 different views. Then we cut them up and matched them for each sequence; the artist inked each one over for the final picture."

This first commercial, which Culhane label "educational," cost well over $5,000 (and at that did not give him a profit). The fact that lip-synchronization is extensively used and that this "animated still" technique requires a tremendous amount of labor accounts for the high price. Muriel's second commercial, also made by Shamus Culhane Studios, required 1,800 actual photographs. Quality and light characteristics of the photostats was not considered quite good enough to be repeated a second time.

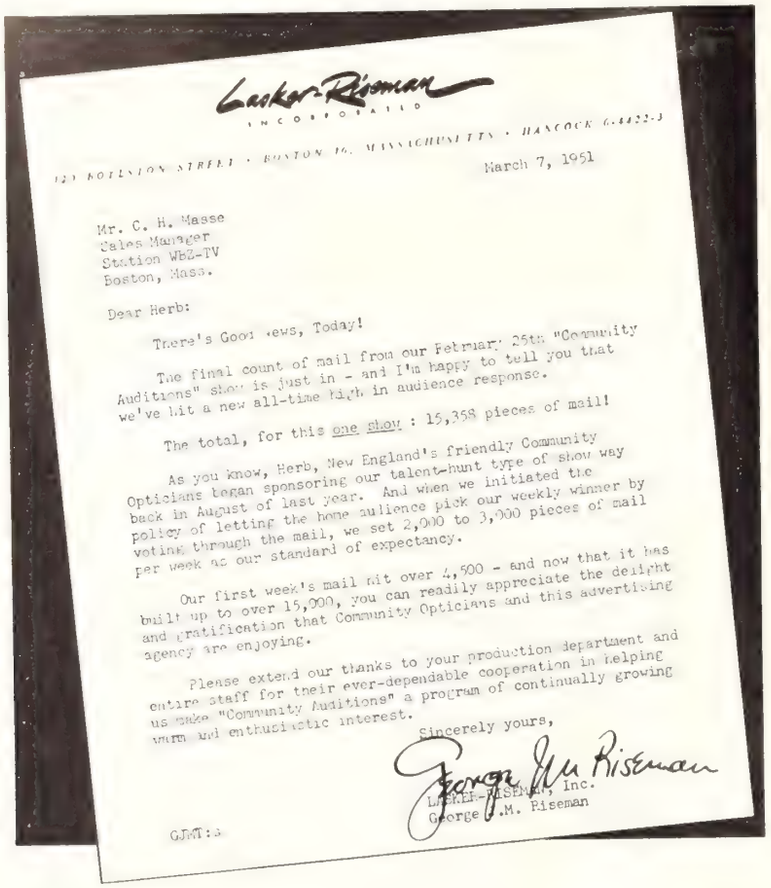
The two cigar commercials alternate as hitchhikes on P. Lorillard's *Amateur Hour* (NBC-TV) and are seen in 21 markets an average of five times a week. On spot, adjacencies to men's sports programs, news, or other high-rated shows are preferred.

Discussing the highly-successful Muriel Cigar campaign (entirely a TV promotion) Lennen & Mitchell vice president Jackson Taylor explained: "The commercial has enough entertainment value to warrant using it for quite a while. It will be hard to run it into the ground; that's why we felt justified in spending so much on it. Though Muriel is not one of the big sellers it *has* improved its position—sales are ahead of the industry average."

### 5. *Tender Leaf Tea*

A TV director had this to say about one of Tender Leaf Tea's commercials: "Who would ever have thought of using two polar bears for a tea commercial? But it works." It is the polar bear film that won praise from SPONSOR's respondents, though there are two others in the present series.

Shamus Culhane Studios made this



Lasker-Riseman
INCORPORATED
123 BOYLSTON STREET • BOSTON 16, MASSACHUSETTS • HANCOCK 6-4422-3

March 7, 1951

Mr. C. H. Masse
Sales Manager
Station WBZ-TV
Boston, Mass.

Dear Herb:

There's Good News, Today!

The final count of mail from our February 25th "Community Auditions" show is just in - and I'm happy to tell you that we've hit a new all-time high in audience response.

The total, for this one show : 15,358 pieces of mail!

As you know, Herb, New England's friendly Community Opticians began sponsoring our talent-hunt type of show way back in August of last year. And when we initiated the policy of letting the home audience pick our weekly winner by voting through the mail, we set 2,000 to 3,000 pieces of mail per week as our standard of expectancy.

Our first week's mail hit over 4,500 - and now that it has built up to over 15,000, you can readily appreciate the delight and gratification that Community Opticians and this advertising agency are enjoying.

Please extend our thanks to your production department and entire staff for their ever-dependable cooperation in helping us make "Community Auditions" a program of continually growing warm and enthusiastic interest.

Sincerely yours,

LASKER-RISEMAN, Inc.
George M. Riseman

GMR:s

**From agency after agency come the most complimentary statements about**

WESTINGHOUSE
**WBZ-TV Boston**
CHANNEL 4
REPRESENTED BY NBC SPOT SALES

particular 20-second commercial about a year ago for Compton Advertising. Cost was low—only $1,600 or so. Even so it manages considerable lip-synchronization with its three characters (two polar bears and a fish of vague ancestry).

The film opens on two wilted polar bears slumped back to back on an iceberg. In unhurried, slightly British voices one says, "Unseasonably hot"; to which his friend replies, "Yeah, I'm shot." At this point a fish swims up, a tray with two ice tea glasses balanced on his nose. Says the fish, "Here's relief! Iced Tender Leaf!" Stopping in front of the bears, the fish continues: "Iced tea with zip! In every sip." The two bears perk up their ears and reach for their glasses of iced tea as one says, "Ah, Tender Leaf Brand!" and the other adds, "It's simply grand! . . . You've got the ice, have you got the Tender Leaf?"

As a clincher, the commercial ends with a shot of a glass of iced tea, a slice of lemon hanging on the lip. Icicles on top and bottom of the scene add more taste appeal.

Tender Leaf Tea's TV spot campaign, running in about 10 markets, is only a small part of their over-all advertising campaign. What makes the polar bear commercial so memorable to those who commend it is not the frequency with which they've seen it, but its leisurely pace. Despite its 20-second length, one TV film man remarked: "It's a leisurely spot. It just kind of idles along, as against the kind that come on and hammer the hell out of you."

The polar bear commercial is deceptive, however. Despite its easy manner it has strong "sell" in it. What makes it seem easy-going is its simplicity. As the Compton Advertising TV commercial producer explains: "We try for hard-selling commercials—but not by crowding the soundtrack with words or overloading the film with too much action. Simplicity is the key. We'd much rather put one important thought over clearly and completely than try to handle a bunch of sales points in the limited space of a 20-second commercial. We don't claim infallibility, but to us simplicity and sincerity are the important qualities for a commercial to have; that and high quality production."

Tender Leaf Tea is about ready for another film to supplement the three now in use—agency practice is to have



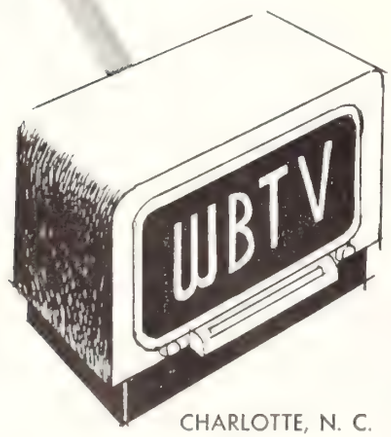



COLUMBIA, S. C.

On the banks of the Congaree, historic state capital, modern commercial center, Columbia also adjoins booming Fort Jackson, one of the army's busiest training centers. Greater Columbia's 133,337 people receive consistent television service **only** from WBTV, Charlotte.

CABLE TELEVISION FOR 3 MILLION CAROLINIANS

JEFFERSON STANDARD BROADCASTING COMPANY




CHARLOTTE, N. C.

REPRESENTED NATIONALLY BY RADIO SALES

one made every six months. Tender Leaf stands number two in sales among the tea trade.

### 6. Benrus Watches

Again, a single commercial in a series was singled out by those polled as outstanding. This was the Dean Martin and Jerry Lewis commercial. A one-minute version appears in rotation with other testimonial commercials on the Benrus participation in *Saturday Night Revue* (NBC-TV). For spot purposes an abbreviated 20-second version is used.

The spot version opens with the title: "Benrus presents Dean Martin & Jerry Lewis, stars of *At War With the Army*. Then follows a close-up of Martin showing Lewis a watch on his wrist. The dialogue goes:

*Martin*: What's this Jerry?

*Lewis*: A watch.

*Martin*: Naah . . . it's a calendar!

*Lewis*: Okay, it's a calendar!

*Martin*: I'm serious: It's a Benrus Calendar Watch. It tells the time, the day, and the date . . . automatically.

*Lewis*: I won't give you more than $200 for it.

*Martin*: But it costs only $39.75! And Benrus makes the only quality calendar watch that sells for anywhere near that price.

The success of this commercial, as everyone queried pointed out, hinges on the personalities of Martin and Lewis. Apparently a sizable group of people, ad agency executives among them, think everything the young comics do is hilarious.

Actually the commercials (the one-minute network and 20-second spot TV version) were the result of a clever deal by the Benrus agency, J. D. Tarcher. Noticing that Martin and Lewis were set to open in a new picture, *At War With the Army*, the agency offered the young comics a free plug for their picture for a free plug on Benrus watches. The trade was accepted and J. D. Tarcher's copy chief flew out to Hollywood where the commercials were filmed by Video Varieties. Footage was then processed in New York.

Account executive Len Tarcher expects to run this particular commercial up to September. His explanation of its popularity: "In addition to being a good selling commercial, it has humor in it—there's a real entertainment factor involved."

Proof of the film's effectiveness was turned up by the Daniel Starch organization when it made research tests. Results were so favorable that when rival Bulova Watch got wind of them they switched to a testimonial approach too.

Some of the other Benrus testimonials involve Bert Parks, Kathi Norris, Betty Ann Grove, Paul Lukas and Bud Collyer. Each commercial is built around their job of the moment—Paul Lukas acting in *Call Me Madam*, for example. Cost runs around $3,500 for each "set," consisting of a one-minute and 20-second commercials.

Lucky Strike's one-minute commercial, used on TV spot in about 30 markets, rated as tops in SPONSOR's survey. It was variously described as "tremendously catchy," "superb," and "skillfully produced." The Lucky Strike slogan, Be Happy Go Lucky, and jingles written around it by BBDO play the most important part here.

Tide, Procter & Gamble's front-running detegent, is another example of a jingle skillfully exploited in a new medium. The Tide commercial which advertising people had in mind when they voted it outstanding, was an animated film in which bedsheets "sing" as they hang on a clothesline. Benton & Bowles writes the copy for Tide.

Pall Mall created a stir because of its straightforward approach. "I like its sincerity," explained one agencyman. A product of American Cigarette & Cigar Company (an American Tobacco Company subsidiary), Pall Mall continues to make rapid strides in sales under the impetus of clever radio and TV promotion by Sullivan, Stauffer, Colwell & Bayles.

An examination of the commercials selected by SPONSOR's panel seems to bear out the remarks of John S. Meck, whose company made the survey of TV commercials in Chicago. Says Meck: "It is notable that the most unpopular commercials are the ones that insult the intelligence of the audience. They try to paint glowing pictures of benefits from using the product, they shout, or they annoy the viewer with repetitiousness or imperative tone. The sensible and imaginative commercial, on the other hand, gets few complaints." ★★★

A *COMPLETE* TV film studio. In Hollywood (28) since 1938... TELEFILM Inc. Live & cartoon.

DAYTIME
32%
SETS IN USE!
WTVJ
CHANNEL 4 MIAMI
Full Coverage of
SOUTH FLORIDA
Includes
S. Palm Beach County
Ft. Lauderdale
Hollywood
and Greater Miami
WTVJ
CHANNEL 4 MIAMI
BY A
FULL TIME
TELEVISION
STATION
9 A.M. 'TIL 1 A.M.
CHANNEL 4 MIAMI
WTVJ
REPRESENTED BY
FREE & PETERS

## MEN, MONEY & MOTIVES

(*Continued from page 6*)

3. The paradox of little newsstands, without anybody to speak for them, salvaging losses on unsold, unreturnable papers via the scrap market at a time when newsprint is costly and scarce.

This sort of comment, now that it's beginning to reach broadcasters' ears, convinces them that the usual bad job of radio "public relations" has again been performed, else the current campaign to force down radio rates could never have gotten headway.

* * *

New York advertising circles were rooting recently for Thelma Ritter to emulate another radio character actress, Mercedes McCambridge, by winning the film Oscar for "best *supporting* actress of the year." In private life Miss Ritter is the wife of Joseph A. Moran, a Young & Rubicam veep. Hence the special interest in her career. Not, truth to tell, that Ad Row ever did much for that career when Miss Ritter hopefully presented herself in the N. Y. radio studios. This fact, of course, in no way impedes the free flow of sentiment now that she's helped herself to glory in Hollywood.

Actually the present success of Miss Ritter is heart-warming, coming at the end of a long up and down history, mostly down. Long ago, her husband Joe gave up his own acting. This observer once reviewed Joe when he was a wavy-haired romantic juvenile in a Chicago play called "Sisters of the Chorus" which we shall describe, with simple accuracy, as a turkey. It was memorable, if that's the word, for a bedroom setting with a door that opened, full view, on a privy. It was part of the plot back in the days of innocent plots. Then came the depression. Joe developed a flair for winning cash prizes in advertising contests and by this method he passed, through another back door, into agency work.

★ ★ ★

## MR. SPONSOR ASKS

(*Continued from page 47*)

In reviewing TV coverage for two advertisers we found that in one case TV could reach 40% of the potential homes, in the other case 60%. The non-TV homes which represented 60% of the prospects for advertiser "A" and

NITETIME
71%
SETS IN USE!
WTVJ
CHANNEL 4 MIAMI
Full Coverage of
SOUTH FLORIDA
Includes
S. Palm Beach County
Ft. Lauderdale
Hollywood
and Greater Miami
WTVJ
CHANNEL 4 MIAMI
BY A
FULL TIME
TELEVISION
STATION
9 A.M. 'TIL 1 A.M.
CHANNEL 4 MIAMI
WTVJ
REPRESENTED BY
FREE & PETERS

NORTH CAROLINA IS 1 St.

North Carolina Rates More Firsts In Sales Management Survey Than Any Other Southern State.

More North Carolinians Listen to WPTF Than to Any Other Station.

& NORTH CAROLINA'S No. 1 SALESMAN IS...

NBC 50,000 WATTS 680 KC.
AFFILIATE for RALEIGH-DURHAM and Eastern North Carolina
National Rep. FREE & PETERS, Inc.

WPTF also WPTF-FM

THE ROLLER COASTER PARADE

up down
up down

You're up, you're down
Peace is near — Stalin's going to town
Shortages today — Surplus tomorrow
Prosperity certain — Panic to follow
Emergency, emergency — Governm'ts corrupt
Push, yank, pull, graft, honor, indecency
Cunning — craft — order — confusion.
Get away — go fishin' in Dude ranch country
Sunshine — mountains — forest — streams peace.

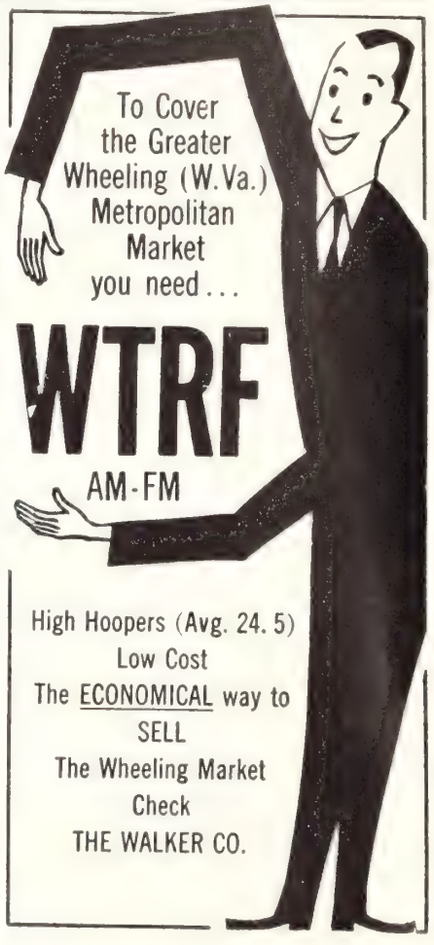
*There's no confusion if you schedule on*

*The Art Mosby Stations*

KGVO-KANA
5000 Watts Night & Day MISSOULA
250 Watts Night & Day ANACONDA BUTTE

Know MONTANA

*THE TREASURE STATE OF THE 48*




40% for advertiser "B" are equally as important as the TV homes. To reach these important non-TV homes through an audio medium directs new emphasis on regional radio buying.

In another instance, an advertiser with distribution in approximately 20 states could never seem to latch on to a prime time period in regional network radio because of the demand for full national network. Present conditions in the radio field are opening new regional radio possibilities to this advertiser and others like him.

I don't want to appear to be selling radio short. Installed in 95% of the U. S. homes and 49% of our automobiles, this medium has proven conclusively that it can effectively keep an advertiser's product before the American public and sell merchandise.

ANTHONY C. DEPIERRO
*Vice President*
*Geyer, Newell & Ganger, Inc.*
*New York*

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## BEER ON THE AIR

(*Continued from page* 33)

pany, and the Christian Heurich Brewing Company, (Washington, D. C.), many sports-minded advertisers try for balance.

Miller, which sponsors the Green Bay Packers and New York Giants pro football broadcasts, as well as the Milwaukee Brewers baseball, believes that this diet must be offset by general family entertainment. Consequently, Miller sponsors *High Life Revue* over ABC and a variety half-hour program Sundays over WTMJ-TV.

Another brewer who uses the same strategy is Pabst which has both boxing and a domestic comedy show.

The Frederic W. Ziv Company is pleasantly impressed with brewers' interest in non-sports shows these days. Beer advertisers have bought the *Bold Venture* transcription series on 150 stations, making them the heaviest purchasers of this Humphrey Bogart series. Ziv's *Boston Blackie* is carried by brewers in 101 markets, while the *Guy Lombardo* program, also Ziv, is used in 113 markets for this kind of promotion.

Does radio pay off for the brewers?

Specific examples of what can be achieved can be found in any city. For example, Sicks' Brewing and Malting Company of Seattle.

In November of 1948, after being

off the air for eight years, Sicks turned to radio as the quickest means of making the public aware of their new extra-pale Rainier Beer. Through the cooperation of their agency (Western Agency) and KJR, Seattle, a singing commercial was prepared. Time was selected on 19 stations throughout the state for a saturation campaign. The series continued through the spring and summer months. Sales boomed; radio was made a fixture of the budget. No other media receives more emphasis in Sicks ad planning today.

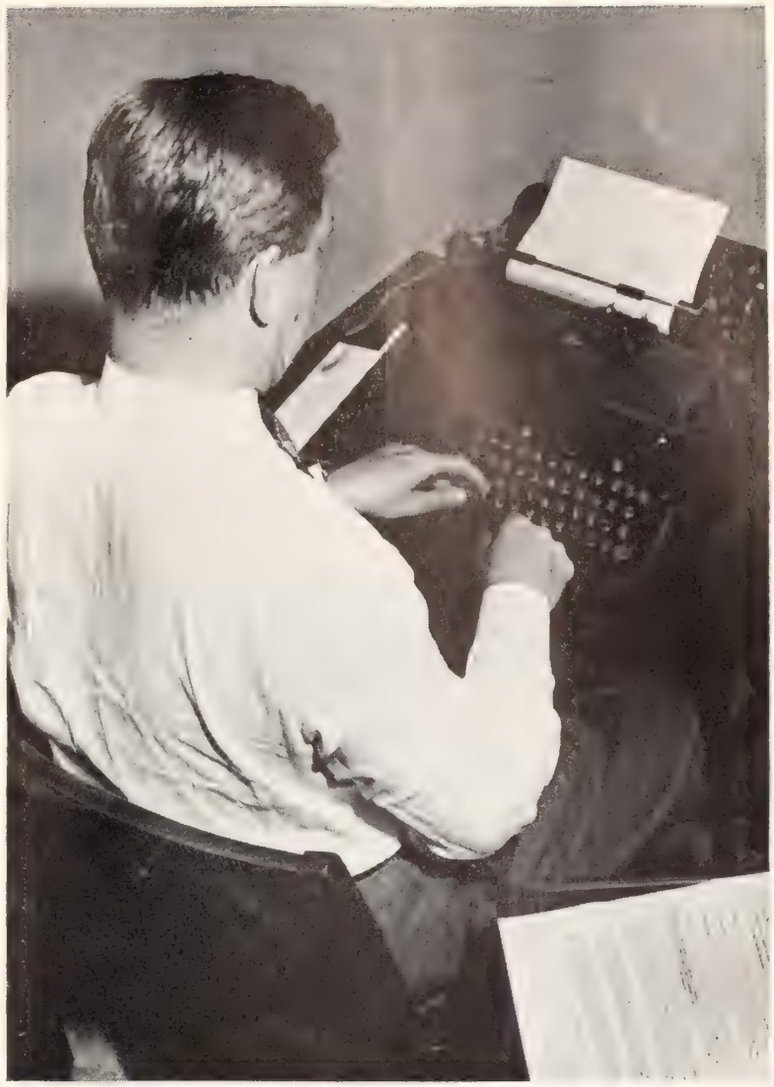
In the South, the American Brewing Company devotes most of its budget to radio while selling Regal Beer in Louisiana, Mississippi, Alabama, and Florida. Why? "Regal Beer," says the client, "has always found the medium of radio one of the most efficient for reaching the masses of people which is the market for our product."

Move north to Minnesota where the Minneapolis Brewing Company's Grain Belt Beer ranks first in the Twin Cities. Minneapolis Brewing, which devotes a third of its ad budget to radio (through Batten, Barton, Durstine & Osborn) uses a recorded music feature, *Friendly Time*, 36 hours a week over 12 stations in a five-state area. Each station has a well known local personality as m.c. WCCO is the Twin City outlet. The agency reports, "The client feels that the format of the show and its terrific audience acceptance has been a big factor in developing the popularity of Grain Belt."

Minneapolis Brewing saw sales in 1949 jump 65% over 1948 in the Yankton, S. D. area after promotion was launched on WNAX, Yankton.

Few surveys have provided more dramatic evidence of TV's selling power than the WOR-TV, New York, study of brands of beer bought for home consumption. The station, which carries the Schaefer telecasts of the Brooklyn Dodger contests, wanted to learn what effect the games were having on the sponsor's sales. They found that 31.1% of the Dodger viewers were buying Schaefer; 22.0% Ballantine, the next highest brand; 17% Rheingold. These figures were contrasted with the preferences of non-viewers which went this way: only 17% for Schaefer; 21.6% Ballantine; 21% Rheingold. Schaefer also radio-sponsored the Dodgers over WMGM, New York.

In Detroit, the Goebel Brewing Com-

## He Has the Magic Touch which Turns Listeners into Customers

And he has plenty of listeners. His vast and loyal national audience gets "the top of the news from Washington" and his co-op advertisers get results.

As Mr. Glenn R. Whittle, distributor of Atlantic Beer & Ale, wrote to WIRA, both of Fort Pierce, Florida:

"This entire letter can be summed up to say that 'Fulton Lewis, Jr. can sell BEER.' Since we started sponsoring this fine program, (Dec. 1949) the response, saleswise, has been most gratifying. When people of this area think of Fulton Lewis they automatically think of Atlantic Beer. His topflight news comments command a large radio audience, and we know that the well-delivered commercials, coupled with the Lewis audience, are responsible for our sales gain.

"We are proud of the Lewis sponsorship, and are entirely convinced that the program lends prestige to the product."

The Fulton Lewis, Jr. program, currently sponsored on 342 stations, offers local advertisers a ready-made audience at local time cost. Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet—or the Co-operative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

W·I·N·D

TOPS

CHICAGO'S

OUT-OF-HOME

AUDIENCE*

•

1ST MONDAY-FRIDAY
6 A.M. - 6 P.M.
WITH 21.7% OF
TOTAL AUDIENCE

1ST SATURDAY
6 A.M. - 6 P.M.
WITH 20.6% OF
TOTAL AUDIENCE

1ST SUNDAY
6 A.M. - 6 P.M.
WITH 18.2% OF
TOTAL AUDIENCE

•

*Pulse of Chicago, Out-of-Home Study, January-February, 1951.

*"The Most Homes Per Dollar Station"*

560 Kc • 5000 Watts
CHICAGO, ILLINOIS
24 HOURS A DAY

KATZ AGENCY, *Representative*

pany uses WJBK and a 45-station regional network to broadcast the Detroit Tiger baseball games. Edwin J. Anderson, Goebel president, says, "The increased sales of Goebel Beer in each new market added to the network have proven beyond a doubt that this portion of our advertising budget has had a great deal to do with the rising popularity of our beer.

Radio and TV helped the Joseph Schlitz Brewing Company to hold the beer sales leadership in 1950 for the fourth consecutive year. The produced-and-sold figure was 5,096,840 barrels. With both air media, Schlitz is out for prestige atmosphere programing. Through Young & Rubicam, it sponsors the *Pulitzer Playhouse*, a superior hour-long dramatic show over ABC-TV every Friday night. Production costs run high, about $30,000 per week. Audiences have been good; American Research Bureau for February showed a 33.7. But, at last reports there was a possibility the show might be shifted to NBC-TV. On radio, Schlitz has the *Halls of Ivy*, an exceptionally well-written, humorous adult dramatic series with Ronald Coleman. The half-hour show on NBC Wednesday nights had even sharp-tongued John Crosby dusting off his complimentary adjectives. Many consider its Nielsen 8.7 rating proof that radio does not have to be written for a 12-year-old's intelligence. The production budget is about $9,000 weekly.

Beer advertising on the air is not only a standout in terms of time bought but also in the way these firms tie in shows with other media. Breweries always do a standout merchandising job. They don't neglect any phase of promotion—even packaging is carefully designed for maximum eye appeal.

Breweries are active on the air not only to improve their competitive position but to increase the total market as well. Although beer is one of America's favorite beverages, the average consumption of the product is declining. Research Company of America figures showed that the average consumer downed 21 gallons of the suds in 1914. In recent years, the highest consumption period was 1945, with 18.7 gallons. In 1950, sales were down to 17.1 gallons. The big complaint of the brewers is taxes. Before Prohibition there were not state taxes and the Federal tax was only a dollar per barrel. Today the Federal tax is



44% OF MEMPHIS!
can be yours
with *one* station

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. Months: Jan.-Feb. 1951

| Time | Sets | WDIA | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| M-F 8AM-6PM | 21.5 | 29.3 | 20.6 | 20.4 | 13.8 | 9.1 | 5.1 | 1.1 |

ONE Memphis Station, WDIA, admittedly covers the 44% Negro population of Memphis' total 394,000 population. The other five Memphis stations cover the balance of Memphis' population.

The inexpensive and adequate coverage of WDIA in Memphis and WDIA BMB counties (489,000 Negro population) is securing really sensationally good results for many leading advertisers of QUALITY products such as Old Judge Coffee, Pet Milk, Treet Blades, Super Suds, Red Cross Macaroni and Sealtest Products. Write for case studies.

MEMPHIS WDIA TENN.
Harold Walker, Com. Manager
John E. Pearson Co., Rep.




WMRY SELLS
NEW ORLEANS' GREAT
NEGRO MARKET

With specialized programming* to more than ½ million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida, WMRY is effectively directing the buying habits of this vast, faithful audience.

*100% Negro Programming Personnel

600 KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
JOHN E. PEARSON CO
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

$8, while state taxes last year averaged $2.16 per barrel. That means a drink which any working man could purchase without much hesitation has now become a semi-luxury. Families that have to watch their pennies cannot afford to buy as much beer as they used to drink.

To broaden their market among those who can purchase the beverage, the industry is relying more and more on the air media. ★ ★ ★

## MAIL ORDER A MENACE?

(*Continued from page* 29)

response is satisfactory, a campaign is worked out for the entire country on other good mail-order stations. Marfree uses about 400 stations for its nationwide efforts (see box for Marfree's list of 45 outstanding mail-order stations).

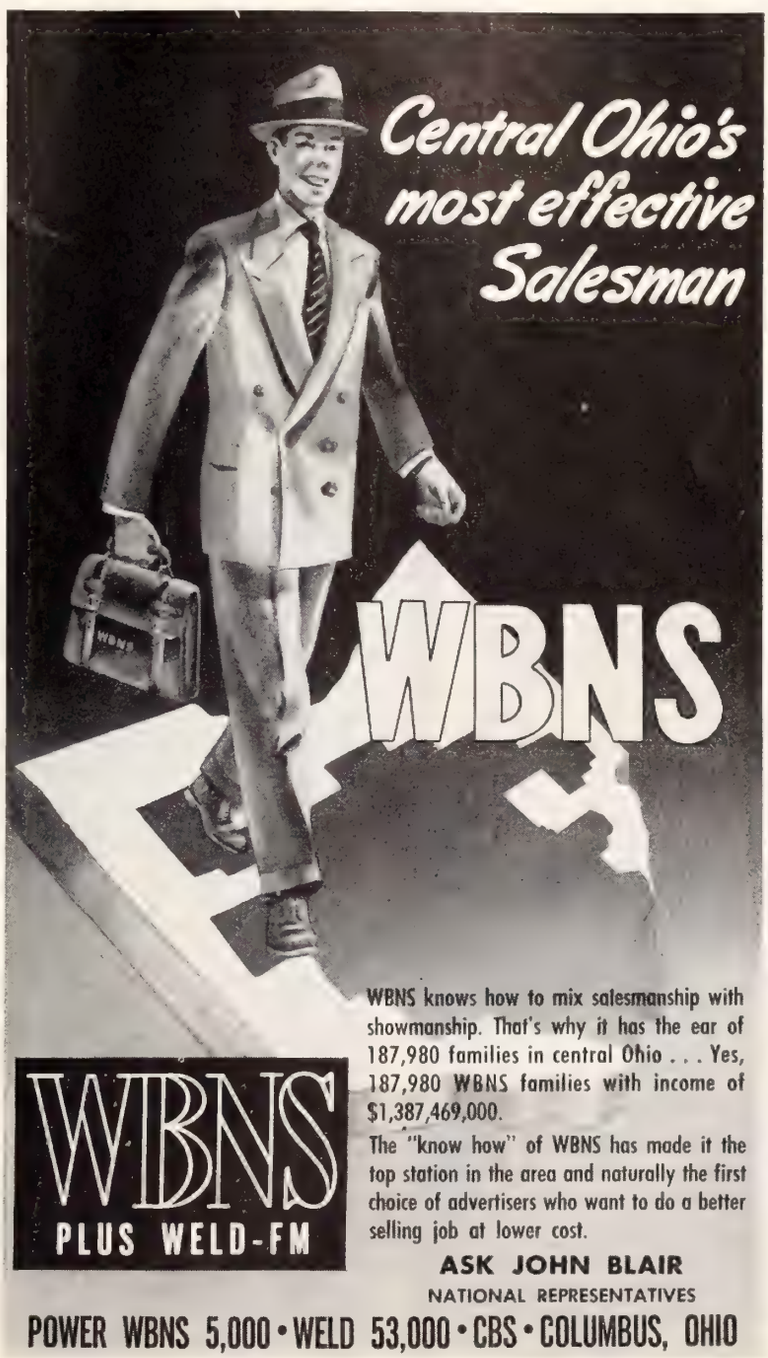
Before any product is accepted, it first has to be approved at Marfree's N. Y. headquarters and at the Chicago office which is under the supervision of Alvin Eicoff, vice president. "The first question we settle," explains big and hearty Harry Friedenberg, "is this: will the product give us a sufficient return at a price lower than that which retailers are charging for the product? Then we make certain the quality is good. Whether the public will express a demand can never be predicted with certainty." But the three years that the Marfree president, an ex-radio representative, has been studying radio listeners' reactions has given him a feel for what should go.

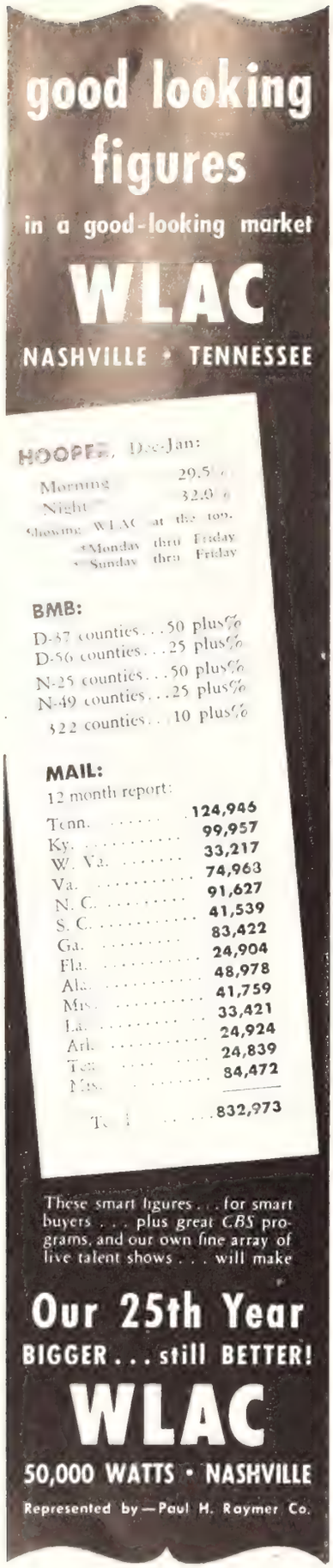
You can go wrong about nine times out of 10 in choosing products. Friedenberg likes products with a novelty appeal. Some of the typical Marfree items or "deals," as they are called in the trade, include quilt patterns, a rubber wading pool for children, a rubber horse, popular song records, plastic toys, plastic cowboy suits, D-Con roach powder, and Fli-Pel. (Fli-Pel is an insecticide that had a sale of 36,000 cans at $1.98 in a single month when introduced at the end of last summer. This year's campaign over 400 stations starts 15 May.)

Not all agencies follow this policy on products. The Huger Hoge shop is concentrating on books and garden items this season. Other outfits have found that correspondence courses are good, steady accounts. The products and services which can be sold via mail order are increasing all the time, Friedenberg finds, particularly in less populated areas where listeners do not have easy access to stores. But his agency does not scatter its effort. "We concentrate on eight or 10 deals that assure maximum sales and profits. We get calls from all over the country to handle items, but we only accept about one per cent of the deals," Friedenberg says.

One significant result was Marfree's mail-order campaign was building the wide acceptance for D-Con which led to national retail distribution in about 22,000 stores. Lee Ratner, who launched D-Con, shifted to retail outlets because marketing costs over the long haul are less than with mail order. Another benefit of retail marketing is the opportunity for cooperative advertising with stores.

Another important phase in the screening is checking the client for financing and stability. Marfree wants to be sure that the client will be able to live up to the clause in all its contracts stipulating that, no matter what the customer's complaint, all requests for refunds will be granted. Lack of financing brought many abuses in TV mail order. Many a pitchman got into TV mail order as if he were setting up







a stand on a street corner. Entrepeneurs bought a few items for demonstration purposes, ordered time on a station, and waited for the orders to come in. Often the orders flooded in at such a pace that many had to be left unfilled; or the surprised sponsor was forced to substitute items. All of which created considerable headaches for stations and agencies which had to bear the brunt of complaints.

After suffering through many of these problems, Cecil Hoge, president of Huger Hoge, says he resigned all mail-order business last December except for established original sources, reputable catalog houses, or retail stores.

Of vital importance is the preparation of copy. This is handled by Marfree's Chicago office. "Mail-order commercials must have more punch than the usual radio copy. We have to make the listener act immediately," Friedenberg says. On the other hand, you can't oversell. Listeners can be disappointed when the delivered articles fall below the picture created in their minds as they listened to the commercial. This means returns and added costs. Copy is a big point at Hoge, too. "Once the copy has been set and starts to pull, don't change it," Hoge warns.

None of these preparations are worth much unless the stations are good mail order pullers. In considering stations for mail order, Friedenberg says, "Any station can become a good mail outlet by carefully following the listening tastes in its coverage area." For example, many of the stations that he uses know how to program hillbilly music to hold an audience. When Marfree lines up stations, it stays away from PI deals as much as possible—PI runs about 5% of billings which Friedenberg puts at $3,000,000 yearly.

"In our experience the most *expensive* way to sell merchandise is through PI," he says. He cites the cost of 887 inquiries one of his clients received on one quarter hour over a PI station on 2 March. The regular time charge for that period (late evening) was $40. But a charge of 85 cents per inquiry brought the cost to his client up to $745.45.

Mail-order people have found that almost any hour will pull. The problem is the type of audience it attracts and the cost. Friedenberg prefers early morning hours for farm markets. This was important in selling D-Con to farmers. He lines up women's programs for household items and toys, sells children's items by appealing to mothers. But most mail-order selling is done in the late evening hours on news and recorded music shows when time costs are at their lowest. Another smart bit of programing advice comes from Cecil Hoge. "Stay with proven personalities and programs," he stresses.

Once the campaign is underway, Marfree watches the mail count carefully. Orders are sent by listeners to the stations, who in turn send them on to the agency's clients. Stations also send a daily mail count to the agency in New York which keeps a careful watch on the sales pulse. Mail-order advertisers, like department stores, expect results in terms of days. When a product is not pulling on a proven mail order station, the copy is changed in a hurry. If that doesn't work, the product is dropped. Knowing when to eliminate an item that is slowing down helps in staying solvent. The stakes are big.

Some 90% of Marfree's air time is on radio. "We use TV sparingly because the rates are high. TV mail or-




der in general is falling off considerably," Friedenberg says.

This trend was noted by other mail order experts. Harold Kaye of Mail Order Network said that last summer 90% of his billing was on TV. This summer it will be 50-50 with radio. The reasons are (1) high TV rates, (2) difficulty in buying time, (3) short span before which TV commercials are worn out, (4) radio covers four times the area of video.

TV made a substantial dent in radio's long-standing strength in the mail-order field last year. Many advertisers swarmed into the new medium, mostly during the late evening hours when rates were lowest. Movies were used as the most inexpensive kind of programing. The visual possibilities of video were exploited to sell goods that could be demonstrated or collections of eye-apealing articles like chinaware or silverware sets. Now the tide is back toward radio. This year, particularly during the heavy mail-order season in the latter part of the year, there should be much profit for advertisers, agencies, and stations — providing rigid standards are maintained. ★ ★ ★

## POLICING MAIL ORDER

(*Continued from page* 29)

are being asked by the FCC to make it a crime in itself to use broadcasting for fraudulent operations. The FCC bill also aims at placing more legal responsibility on broadcasters. They would become liable if they "knowingly" accepted fraudulent advertising. That provision has drawn some opposition from the NARTB.

Justin Miller, the association's president, who becomes chairman of the board in June, sees stations in the middle if they are forbidden by one set of FCC regulations from changing or censoring broadcast material while at the same time they are forced to guard against fraudulent copy. Broadcasters should not be subject to prosecution for accepting such copy, any more than newspaper or magazines, Miller argues. Like anyone concerned with radio's future, Miller supports the general purpose of the bill.

A big factor in getting the wheels turning at both governmental and station levels were two cases that involved Harold Cowan and Ralph Whitmore, a




WREN
Gets in
More Homes

Check WREN'S Hooper with WEED & Co.




ABC
5000 WATTS
TOPEKA
WEED & CO. NATIONAL REPRESENTATIVES

NOW
FULL TIME
ON
600
KTBB
TYLER, TEXAS
Represented by
THE O. L. TAYLOR CO.

WWDC




now MUTUAL
in Washington

All the best of Mutual PLUS all of WWDC's famous, effective local shows. THE best buy in the Nation's Capital. Just ask your Forjoe man for the details.



Represented Nationally by
THE BOLLING COMPANY




much publicized coast-to-coast team of mail-order operators and the entirely separate case of the Midland Advertising Agency, New York (not to be confused with the Midland Agency of Cincinnati).

Cowan and Whitmore were indicted for mail fraud 2 March in Los Angeles. The action, involving 17 charges, was based on their offer of "sensational, glowing Christmas tree ornaments." Approximately 270,000 listeners received seven sheets of thin paper cutouts printed in red, green, or blue with a thin line of luminous paint around the outside of each figure. (The New York Better Business Bureau recalls another incident involving this firm. A recent bulletin says, "In 1949 a major source of complaints to this and other Better Business Bureaus was the Cowan & Whitmore offer of 'Circus Animals' which consisted actually of 17 small balloons which the purchaser had to blow up and twist in the shape of animals.")

The latest Cowan & Whitmore deal is an offer of 100 gladiola bulbs and 100 bulblets for a dollar. Stations are not rushing to accept the new offer. One big rep firm is telling clients that it will not quote their rates to the indicted agency.

U. S. postal officials are still studying the Midland Advertising Agency operation. This time it was announcements for a toy offer. The agency closed its doors, leaving many a broadcaster with unpaid time bills. They also left stations with piles of letters containing complaints from dissatisfied purchasers.

A large part of the campaign to keep the air clear of such abuses is in the hands of the station representatives. Robert Meeker Associates explains "We do not accept any PI orders and place only legitimate mail-order accounts that have established credit ratings and a good acceptance on mail-order stations." Even after an agency is recognized as reputable, reps are still taking a good look at each offer. Jim Szabo of Adam J. Young, Inc., says, "We always check the product to see if the customer will receive good value. Once in a while we'll differ with legitimate outfits on the value of their product." Another rep, The Branham Company, requires that the product and all copy be carefully checked.

Probably the most thorough policy memorandum on the entire subject was prepared by The Katz Agency for the stations they represent. Except for small modifications by a few stations, the code has been approved by all the Katz stations. It includes protections that are now or soon will be put into effect by many broadcasters.

The Katz memorandum lists these suggested procedures:

1. No P.I. deals accepted.
2. The quality of all products must be guaranteed by advertiser and agency with complete and unconditional money-back guarantees for purchase price and any and all postage and C.O.D. charges. The advertiser and agency guarantee to reimburse station for any and all refunds.
3. Advertiser agrees to pay postage on merchandise sent to replace goods damaged in transit or otherwise defective.
4. Advertiser guarantees prompt delivery to customer of product advertised. Station must have assurances that a sufficient quantity of the product advertised is available to fill the demand.



5. Sample of product must be submitted to station at the time request for availabilities is made. This is to enable station to satisfy itself as to the quality of the merchandise and the claims made for it by the advertiser.

6. Advertiser and agency both guarantee that the sample submitted and the article advertised on AM and TV are identical with product delivered to purchasers.

7. When offer is made on a C.O.D. basis, it must be emphasized and fully exlained that C.O.D. and postage charges are in addition to the price of the article.

Elements of most of these regulations are in the requirements of many stations. WPIX, New York, prohibits statements which claim to undersell competitors. Advertiser must have a retail outlet or showroom in the vicinity of this video station, or must deposit a minmum of $100 or a greater sum if WPIX believes the circumstances warrant it.

WFIL-TV, Philadelphia, requires every product for mail order be backed by a certificate of approval from a recognized testing laboratory.


KXOL

FORT WORTH'S leading independent

JOHN E. PEARSON COMPANY


A number of stations are working with the Better Business Bureaus to keep their facilities out of the hands of the sharp operators. It all adds up to more work for the stations. Broadcasters are learning that like any force with a powerful impact, radio and television must take all precautions to safeguard the public. ★ ★ ★

## POINT-OF-SALE PAY-OFF

(*Continued from page 27*)

Both the *Martha and Helen* radio show (11:30 to 12:00 a.m. Monday thru Friday) and the complete merchandising service comes in a single package. Over WLS the Feature Foods plan costs $368.55 per week for five participations. This is the 13-week rate. For a 26-week schedule cost is $348.08; for 52 weeks, $327.60.

Similar packages are available through Feature Foods in Philadelphia. In Philadelphia, the air-promotion on KYW consists of *Anne Lee's Notebook*. Heard from 1:00 to 1:30 p.m. Monday thru Friday and 9:30-10:00 a.m. Saturday, Anne Lee and partner Jack Pyle discuss babies, hobbies, recipes, children's doings—and especially food. Their merchandising associates, five people under Mary Doyle's direction. cover between 800 and 900 Philadelphia groceries. Cost of two participations a week comes to $150 at the minimum 13-week contract rate.

Lyman L. Weld, president of Feature Radio, Inc., explains his company's Feature Foods plan as follows: "This is a joint venture by which each radio station produces a radio program—so far, a half-hour a day, six days a week. All of the programs thus far are of the homemaker type, though this is up to the stations. Primarily, what we need is a homemaker audience and a program which can be the medium for coordinating the merchandising plan with advertising."

Feature Radio hires, trains, and supervises the merchandising staff. It also sets up contacts with chain stores, cooperatives, and independent grocers. Contracts with leading independents ensure the stocking of all products which join the plan, as well as keeping track of sales and furnishing tie-in material. Some of the chains which have cooperated are National Tea and Jewel Food Stores in Chicago, Baltimore Markets and Food Fair in Phila-


We like to be ON THE SPOT

WDNC

- On the spot to Deliver CBS to one million people
- On the spot as Durham's Number One Station

HOOPERWISE
BMB-WISE

We'd like to be put ON THE SPOT

SCHEDULE OF CLIENTS WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.




5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

Greater Kansas City's only 50,000 Watt Station

KCMO

810 kc.

10,000 WATTS NIGHT

National Representative
THE KATZ AGENCY


delphia, Hinky Dinky in Omaha, Council Oak Stores in Sioux City, Jack & Jill Stores in Hastings (Nebraska).

Concrete examples of the success experienced by Feature Foods participants are numerous. For example, the district sales manager of Standard Brands in Omaha reported that six months' use of Feature Foods on WOW had halted a steady sales decline for one of their products; now sales are on the upgrade.

Often distribution improves immediately. A participant on *Anne Lee's Notebook* (KYW) had only 37% distribution in the 205 independent and 51 chain stores covered by Feature Foods' Philadelphia merchandising staff. After only a single round of calls, coordinator Mary Doyle reported a rise in distribution to 54%.

Although Feature Foods is not a sales organization, it frequently takes orders to ensure additional distribution. A WLS advertiser on *Martha and Helen*, for instance, got a direct sales boost through the taking of 226 orders by Feature Foods manager Mae Watkins' merchandisers. The orders were funneled through 26 different wholesalers. A survey of 554 customers was additionally made later for the same sponsor to discover brand preferences.

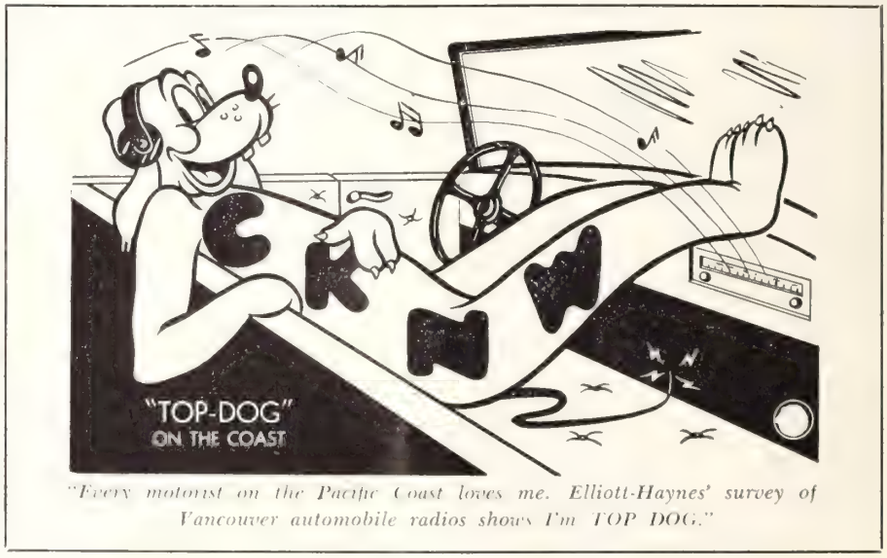
**Broadcast Advertising, Inc.** of Boston has been operating a similar package arrangement in the New England market for over a decade. Two top-rated women's programs are used as an advertising tool to create demand, with both serviced by a common merchandising organization.

*Marjorie Mills Hour* is broadcast Monday through Friday from 12:30 to 1:00 p.m. over the New England Regional Network of NBC stations. These include WBZ, Boston; WBZA, Springfield; WCSH, Portland; WLBZ, Bangor; WJAR, Providence; and WTIC, Hartford. National sales representatives for *Marjorie Mills* is Weed & Co.

*Yankee Kitchen*, also Monday through Friday, is heard from 1:00 to 1:30 p.m. on WHDH, Boston. It's rebroadcast from 4:30 to 5:00 p.m. over the New England Major Markets Group: WGAN, Portland; WGUY, Bangor; WTAG, Worcester; WPRO, Providence; WDRC, Hartford; and WLAW, Lawrence. Paul H. Raymer Co. handles national sales for *Yankee Kitchen*.

Formats of both programs are much alike. Advice on economical food buying gets primary attention, along with cooking and garnishing food to make it attractive. Brief reports of new books, happenings in the theatre, and events of interest to women add variety.

Merchandising experts from Broadcast Advertising make regular calls on the buyers, advertising managers, and owners of New England food chains, voluntary groups, and leading independent markets. In this way every major grocery outlet is reminded about products being pushed on the *Marjorie Mills* and *Yankee Kitchen* shows. If a particular item is already stocked, then the outlets are asked to maintain an adequate supply and improve its display position. If the product isn't in stock, the Merchandising Representative points out the power of the two radio programs promoting it, tries to sign up an initial order. Sponsor,


*"Every motorist on the Pacific Coast loves me. Elliott-Haynes' survey of Vancouver automobile radios shows I'm TOP DOG."*

agency, and broker (or representative) each get reports on the results of these contacts.

Tie-in promotions with chains, voluntary groups, and independents are a weekly occurrence. Marjorie Mills, or Ken and Carolyn of *Yankee Kitchen*, urge their listeners to make a particular store (or chain) their "shopping headquarters" for the coming week. In return, the stores feature participating products in their newspaper advertising, stock up on the items and put up display material. Newspaper ads mention "Marjorie Mills" specials.

Having carefully cultivated the good will of chain store executives and managers, Broadcast Advertising's merchandising experts can ask individual stores to collect "special" information on how they and rival brands are making out. Similarly, the sponsor's sales executives find it easier to contact chain store brass and wholesalers with a Broadcast Advertising introduction.

All these services are a regular function of the company's merchandising staff. In addition, special events are usually the signal for Marjorie Mills and/or Ken and Carolyn to make a personal appearance. Super market openings, store anniversaries, charity drives, and civic celebrations give them a chance to meet loyal radio listeners and promote sponsored products.

Proof of the plan's success is the long roster of advertisers who have renewed regularly for from six to 14 years. They include sponsors like Allsweet Margarine, La Rosa Macaroni, Tetley Tea, Van Camp's Beans, Sweetheart Soap — altogether 14 products. There's seldom an availability on *Yankee Kitchen* or the *Marjorie Mills Hour*.

**Storecast Corporation of America** permits a manufacturer to do something he's dreamed of for years. Its in-store broadcasts enable an advertiser to figuratively lean over a housewife's shoulder as she shops and urge her to put his product into her shopping cart. Storecasting is as close to point-of-sale as an advertising medium can get.

Specially-planned "music to buy by" is beamed by FM radio straight to participating stores, as well as to private homes. Interspersed with the music are weather reports, news, homemaking hints, and "buy it now" product announcements. Storecast provides a pleasant, relaxing atmosphere for shoppers, increases customer traffic, keeps shoppers in the store longer.

Tied to the FM broadcasts is a comprehensive merchandising program which capitalizes to the utmost on a sponsor's "product announcements." First, however, here is the organizational set-up of the Storecast system, headed by broadcastwise Stanley Joseloff. It presently covers five metropolitan areas with over 3,500,000 chain store customers (weekly) and additional FM home listeners as an audience. First National Stores and southern New England FM homes are served via WMMW-FM, Meriden, Conn. Acme Super Markets and the northern New Jersey - metropolitan New York area are covered by WGHF, New York. American Stores and FM listeners in and around Philadelphia get their broadcasts from WIBG-FM, Philadelphia. Chicago and the National Tea Company supermarkets hear WFMF, and Pittsburgh's Thorofare, Giant Eagle, and Sparkle stores are reached by KQV-FM, Pittsburgh.

Each of Storecasts' 250 clients gets the valuable merchandising help which converts advertising into sales. Here, in outline, are the principal merchandising services provided:

1. Visits by Storecast specialists to every affiliated store at least once every two weeks.
2. Proper placement of the product according to individual store layout and customer buying habits.
3. Periodic checks of shelf and back room supply of each product.
4. A "Suggested Order Form" left with the store manager, copy sent to chain store sales manager.
5. Product displays beyond the usual shelf placement.
6. Constant "riding herd" on special offers, display pieces, and coupons to prevent their being wasted in a trash basket.
7. Specially designed signs beneath Storecast products on shelves.
8. Special seasonal and topical display promotions.
9. Contests and personal appearances promoting both store and products.
10. "Sampling program" sends samples of sponsors' products to the homes of store employees.

Both advertisers and stores are delighted at the results of Storecasts' integrated promotion scheme. Val S. Bauman, sales manager of National Tea Company, says: "We know that our Storecast advertising produces an increase in product sales of from 25% to 150%."

Here's a typical case history:

Warehouse shipments of a table salt, during its Storecast participation, showed a 58.4% increase for the first 10-month period of 1950 over a similar period in 1949.

In the face of results like these, Storecast renewals run well over 70% for its 250 sponsors. And plans are underway to expand the Storecasting system to more markets.

An advertiser's bill is determined by the number of announcements he uses over the Storecast FM station. Announcement costs vary by market; for example, the one to 50 announcement rate for southern New England is $6.80; for Philadelphia $8.65; for Chicago $9.35; for Pittsburgh $9.35; for metropolitan New York plus northern New Jersey $6.80.

Services like those described give sponsors expert merchandising follow-through at a minimum cost. By splitting the expense many different ways, each advertiser gets more than he could afford individually. Without any sales staff of his own, even a small producer can get big-league treatment.

But whether the sponsor ties up with a point-of-sale set-up or not, he can improve his own sales by remembering that what happens in the store is the pay-off! ★ ★ ★










### Can radio editorialize?

**The 1950 duPont Award for distinguished community service, one of the real plums in the air awards spectrum, went to an upstart 1,000-watt daytimer which began operation in July 1949.**

**WAVZ, New Haven, referred to in its home community as "The Newspaper of the Air," is the dream child of two ex-newspaper men with a simple concept. They believed that radio could restore competitive news reporting and editorializing to a community that now has monopoly-ownership newspapers.**

**SPONSOR was fascinated with the accomplishments of Victor W. Knauth and Daniel W. Kops, owners of the station that dared to establish a pattern of aggressive editorializing. We asked Mr. Kops, vice president and general manager, to give advertisers and agencies a bird's-eye view of editorializing on the air. His reply will help many to see the possibilities of capitalizing on radio's unique ability to mold opinion.**

"I am glad you are interested in our editorializing and 'Newspaper of the Air' operation. We think it is an important field of service for radio. You asked how far can a radio station go with impunity, on an editorializing basis. I would say that it can go just as far as the better newspapers of the country have gone.

"In the past we had a great many newspapers in the country with courage and great concern for their communities, and many of them expressed this concern with forthright editorials. In recent years, the tendency of newspapers has been to publish less consequential and colorful editorials. The strongest stands in a great many newspapers are taken by the syndicated columnists.

"Radio has its equivalent of syndicated columnists in the commentators who do their personalized editorializing, often taking extremely strong positions. If broadcasters wish to do so, they can reverse the history of newspapers by shifting their editorializing from emphasis on the views of commentators to that of the editorial position of the station as a whole—what the station stands for in the community.

"The only limits that I can suggest affecting a station in its editorializing are those of good taste, threat of libel, accuracy, and fair play. These same standards, of course, apply to newspaper editorializing, and I see no occasion for different standards.

"The FCC, in permitting editorializing by broadcasters, has done so in a qualified way. However, the only qualification which might add to what I have mentioned in the above paragraph, is that broadcasters must make positive efforts to obtain conflicting points of view when editorializing on controversial issues. Actually, this principle has always guided good newspapers anyway, and should in no way temper the strength of an editorial stand. I don't believe that this is intended to suggest an editorial follow a pattern of 'we think this, but there is much that can be said on both sides and someone else thinks such and such.'

"Our approach is one of taking a stand in a forthright manner and then seeking out opposing points of view for presentation on other broadcasts at similar times on the air, as well as in forums and newscasts.

"I also see no threat to stations which editorialize in loss of commercial business. It has always been demonstrated that controversy attracts listeners, and advertisers follow the listeners. An editorial stand on a controversial issue might offend a particular advertiser and cause him to withdraw his business, but the chances are it would attract two other potential advertisers in his place."

## Applause

### BBDO on leisure time

With its factual study, "What's happening to leisure time in television homes?" BBDO has dug right into the core of today's most perplexing advertising media problem.

What is happening to radio listening as TV emerges; to newspaper and magazine readership; to movie attendance? What is happening to TV viewing itself? Everybody has an opinion, but the facts have been few.

BBDO, with its November 1950 survey of 5,657 urban members of the BBDO National Panel of Consumer Opinion, has thrown light on the influence of television on city living habits. Its findings have the added value of impartiality.

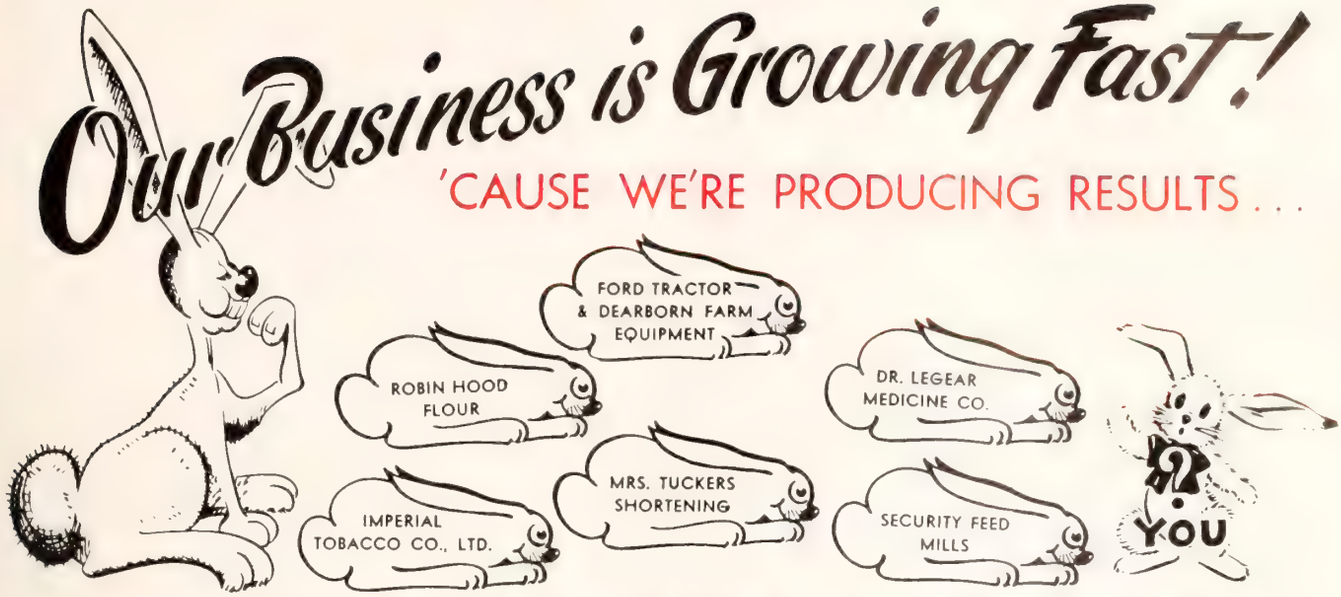
The BBDO findings will surprise many who have reasoned that radio goes out of a home when television comes in. Says BBDO: "If this study does nothing else, it demonstrates again the amazing capacity of the American public to take a new medium in stride without any other single activity taking the full brunt."

Here are a few of the findings: (1) 82% of the total sample listen to radio at home during an average day. In non-TV homes the average listener is glued to the radio three hours and 33 minutes (3:33); in TV homes, 2:10. (2) 25% of the sample listens to radio out-of-home daily—1:23 in non-TV homes; 1:20 in TV homes. (3) Of 55% of the sample reading the morning newspaper, the average reader spends :40 in non-TV homes; :37 in TV homes. (4) Of 78% reading the evening newspaper, :48 was allotted by the non-TV home reader; :43 by the TV home reader.

BBDO promises to do more of this sort of thing. Whether it does or not, "Leisure Time" fulfills a vital function at a vital time. It serves as a model which agencies and advertiser/agency associations can emulate with profit.

# Our Business is Growing Fast!

## 'CAUSE WE'RE PRODUCING RESULTS . . .




**• SPOTS • JINGLES • TAILOR-MADE OR OPEN-END PROGRAMS ***

*Let us solve that talent budget problem!*

*and* NOW *for* LOCAL AND REGIONAL ADVERTISERS . . .

THE NEW OPEN-END

# Smiley Burnette SHOW



With the Whippoorwills — Gay Rancheros — Joe Slattery — Sue Thompson — Georgia Brown — and Guest Stars**

## *"Be Smart—Buy Smiley"*

Available 2 or 3 quarter hours per week.

### *EXTRA!*

**GUEST STARS — Including such names as: Tex Ritter, Sug Fisher, of the Sons of the Pioneers, Slim Wilson, Deacon Moore, Johnny Bond, Porky Freeman, Johnny Ukulele, Day O'Dell, and more too —

### SMILEY HAS WRITTEN

. . . over 350 songs, including many hits. Been voted by "FAME" as one of Hollywood's Top 10 Western Stars. Makes more personal appearances than any other Hollywood Star. Made 160 motion pictures —

COLUMBIA PICTURES • CAPITOL RECORDS

## **Order an Audition Now!* FREE

for 2 weeks, or $1.50 keeps it. Also available Transcribed: Saddle Rockin Rhythm—156 programs. Jordanaires Quartet—200 numbers. Carter Sisters and Chet Atkins.

### MERCHANDISING AIDS AVAILABLE

● Sweaters ● Hats ● Buttons ● Window Streamers ● Posters ● Viewers ● Personal Appearances.

# RADIOZARK ENTERPRISES

606 St. Louis Street — Springfield, Missouri

*"The radio says it's going to rain"*



This is probably the commonest remark made in America. Millions of people say it every day. You yourself are always saying it without thinking. You heard it on the radio, so you act on it.

Actually the radio says no such thing. It simply reports what the Weather Man says.

We wish people would think more carefully about radio. But the fact is nobody really does. Any more than he thinks about which foot to put in front of the other, or how to blow his nose.

You can quote all the statistics you want about radio's amazing penetration and sales impact to prove what a great medium it is, how much better than any other medium. The statistics are true and available. But somehow they seem relatively pointless beside the essential fact that people believe what "the radio says."

This is the real secret of radio's power. This is why it is listened to more than any other voice in the land. This is why it is such an accepted* voice . . . such a useful** voice . . . such a friendly and familiar voice.

Radio doesn't know whether it's going to rain.

Radio is only a voice. It can be anyone's voice. It could even be yours.

## Columbia Broadcasting System

* Most accepted: the voice of CBS, reaching 23% more people than that of any other network

** Most used, too, by U. S. advertisers who invest 15% more on CBS than on any other network.

MAY 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

## How long does a TV commercial live?—p. 28

Fritz Morency leads affiliate fight against rate cut—see p. 4

IP IC-SO 12479
FM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

Report to Sponsors page 1
Money and Motives page 5
Sponsor: nard V. son page 14
What Rate Cuts Mean to Sponsors page 21
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BMI Clinics: Bonanza for Sponsors page 32
Radio Results page 34
Mr. Sponsor Asks page 38
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**Affiliates re the network rate cut:**

***"Network rate reductions should not be considered as any indication at all of the market-by-market value of radio."***

RADIO'S EVER MAGIC TOUCH

THE STARS THAT SHINE AT MORNING-TIME . . .

# Every Morning Th Midwest Listens i Its Favorite WLS Star

## . . . AND LISTENERS BECOME O ADVERTISERS' CUSTOMERS!

The Midwest's favorite WLS stars shine at morning-time! Daily fr 5:00 to 8:00 A.M. the successful WLS formula of block programming with *l talent* shows attracts listeners from every corner of the WLS-Midwest cover area. Featuring stars of the NATIONAL BARN DANCE, these morni programs have consistently maintained a degree of leadership as reflec in A. C. Nielsen's 1950 Station Area Reports, which place WLS first second in audience during each 15-minute period!

This leadership again demonstrates the degree of acceptance enjoy by WLS . . . the listener-loyalty Midwesterners have toward t station, its programs and personalities.



**6:45 & 7:45 A.M.**
**NEWS**

WLS Newscaster Bob Lyle presents complete round-ups of the news at 6:45 and 7:45 A.M. All news gathered from the extensive wire services leased by WLS. Both News periods have enjoyed a wide and loyal following based on accuracy, impartiality and completeness of presentation.



**7:00 A.M.**
**BUCCANEERS**

National Barn Dance favorites, Captain Stubby and the Buccaneers, offer music, comedy and sparkling songs as part of the breakfast menu. This group last year appeared before nearly 200,000 people in personal appearances.



**7:15 A.M.**
**BOB ATCHER**

The Midwest's favorite cowboy, Bob Atcher, "Top Hand of the Cowhands" weaves a pattern of songs long enjoyed by Midwest listeners. Popular with listeners through years of radio association, Bob is also one of TV's bright stars, having won a special plaque in a recent popularity poll.



**7:30 A.M.**
**DOLPH HEWITT**

RCA Victor Recording star, Dolph Hewitt, offers a unique style of singing enthusiastically accepted by Midwest listeners. Backed by the WLS Sage Riders, Dolph rounds out the 15-minute show with smooth singing and melodious renditions of all time favorites.

### . . . In Terms Of Results

Using these WLS morning time periods: broug nearly a million and a half box tops from WLS listen to a cereal company over a period of 16 years . . . sulted in over 5,000 proof-of-purchase requests f an ironing board cover offered by a starch mar facturer last summer in a six week period. offer of a Dolph Hewitt record for prize jok brought over 3,000 letters in three weeks! mail order account sold $13,959 worth its product in just five weeks!

It's a "must" that you consider W morning-time in your plans for *co plete* Midwest coverage. Particip tions are still available in limit numbers. Your John Blair man h complete details.

WLS The PRAIRIE FARMER STATION CHICAGO 7

CLEAR CHANNEL Home of the NATIONAL Barn Dance

890 KILOCYCLES, 50,000 WATTS, AMERICAN AFFILIATE. REPRESENTED BY JOHN BLAIR AND COMPANY.




***ENNDS, CHLOROPHYLL DEODORANT PILL, DOUBLING AD BUDGET TO $2,000,000***—Pearson Pharmacal Company's chlorophyll deodorant tablet, Ennds, will double ad budget in few months, get set to spend $2,000,000--bulk of it for radio and TV. Negotiations are now underway for half-hour evening simulcast on 166 radio, about 24 TV stations. New show would be in addition to present Gabriel Heatter sponsorship (Friday evening, Mutual) and announcements on radio, TV. Sales have been so good since August 1950 debut that Pearson has set $4,500,000 as sales goal for 1951. Firm's executives are enthusiastic about sales potency of their air advertising (see story, page 30).

***WHO BUYS RADIO LOCALLY?***—Recent survey by World Broadcasting System reveals that automotive dealers and retail clothiers were heaviest local buyers of its "Dick Haymes Show," transcribed library program. Study was made for March 1950 to February 1951 period, John L. Sinn, program service firm president, reports. Other big local buyers were: electrical appliance dealers; furniture and furnishings dealers; retail food stores; jewelers; department stores.

***SPONSORS/AGENCIES SMARTENING UP VIA PERSONAL VISUAL SALES PRESENTATIONS***—Free & Peters and Associated Press are forerunners of trend toward bringing medium to the advertiser with visual devices. At F&P National TV Sales Clinic recently all salesmen on rep television payroll were given unique unit consisting of desk screen, Telestrip projector, and Strip films of several stations. Combination permits salesmen to give impressive desk top film presentation to prospects. Purity Bakeries, Trico Products (automotive products), Miles Laboratories, J. Walter Thompson, BBDO, McCann-Erickson have already voiced enthusiasm. AP's Oliver Gramling meantime is unveiling impressive color slide presentation on news. How news is gathered, processed, used, and sold highlights initial effort of news industry to bring national and local advertisers behind news scene.

**George Weiss appointed regional manager**

SPONSOR announces the promotion of George Weiss, its traveling representative, to Regional Manager with headquarters in Chicago. As head of the Chicago office he replaces Kay Brown, who returns to Young & Rubicam as timebuyer in the Chicago office. Miss Brown joined SPONSOR in 1947 after having worked as a timebuyer under Carlos Franco in the New York office of Y&R for nine years. Mr. Weiss is a practical broadcaster with station interests in Charleston, S. C., and Augusta, Ga. During the past year he has travelled for SPONSOR throughout the Southeast and Southwest. He will be located at 360 N. Michigan Ave., telephone Financial 6-1556.

SPONSOR, Volume 5, No. 10, 7 May 1951. Published biweekly by SPONSOR Publications, Inc., at 2110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered as second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

## REPORT TO SPONSORS for 7 May 1951

***WNBC INAUGURATES MERCHANDISING OPERATION CHAIN LIGHTNING***—Joining ranks of merchandising-minded stations, but with a twist, is swift-moving WNBC, New York. Station has arranged with 5 food chains including over 900 supermarkets for full merchandising cooperation with "Operation Chain Lightning" clients. Chains handle merchandising in exchange for mentions over station; relieve WNBC of all details. Two beverage clients have already bought in with proviso that each will spend minimum of $1,500 weekly for 26 weeks.

***FROZEN FOODS CONTINUE RADIO/TV-SPURRED BOOM***—Reports in grocery trade press indicate that frozen foods had outstanding sales during 1950, with boosts attributed to upsurge of frozen orange juices and general expansion of frozen food market. SPONSOR's own study of industry for upcoming article indicates bulk of frozen foods advertising is in radio and TV.

***ONLY PROGRAM QUALITY CAN HOLD AUDIENCE, NIELSEN REPORT SAYS***—"Costly stars and heavy promotion can get people to tune to a program," "The Researcher," A. C. Nielsen publication, reports; "only the program itself can hold them." Nielsen finds, for example, that on one broadcast of hour-long program, 42.9% of families stayed tuned through to end compared to 78.2% who stayed tuned throughout another broadcast.

***$100,000 CAMPAIGN IS FIRST USE OF RADIO BY CANNON MILLS***—Cannon Mills is breaking into radio this month for first time with $100,000 campaign through N. W. Ayer, New York. Cannon is using NBC's Operation Tandem shows and portions of network's daytime feature "Break the Bank" through May. Radio is being tied in with magazines in drive to make May and June strong selling seasons for sheets and towels. George Beyer, Cannon's ad manager, told SPONSOR: "It's very possible that if the medium proves itself that we will be using more radio later in the year."

***BIOW STUDY COMPARES STATUS OF RADIO AND TELEVISION***—New Biow Company study, as described in agency's sprightly "Market News Digest," shows that "(1) as of 1 February, 74% of homes did not have television sets; 5% of homes did not have radio sets. (2) 37% of America's homes are outside of present television coverage areas; virtually all of America is reached by radio. (3) Median radio program costs 18% more than median TV program ($19,400 vs. $16,500); but reaches 128% more homes (3,900,000 vs. 1,700,000) and reaches approximately twice as many homes per dollar (201 vs. 104)."

### New SPONSOR department will review radio and TV commercials

With this issue, SPONSOR inaugurates a new feature—reviews of radio and television commercials. Written by Bob Foreman, BBDO vice president in charge of radio and TV commercials, it will describe and analyze selling messages. He inaugurates his service for SPONSOR readers this issue with comments and reviews on "TV Commercials" (see page 46). Next issue, his column will be devoted to "Radio Commercials." Thereafter, the radio and TV columns will alternate in successive issues of SPONSOR.

# 17 OUT OF 18 PREFER WDAY, FARGO!



"To what radio station does your family listen most?" As part of an independent survey made by students at North Dakota Agricultural College, this question was asked of 3,969 farm families in 22 prosperous counties within 90 miles of Fargo. 74.6% of the families named WDAY: 4.4% said Station "B", 2.3% Station "C", 2.1% Station "D", and so on.

*WDAY was a 17-to-1 choice over the next station . . . a 3½-to-1 favorite over all other stations combined!*

In Fargo's home county, WDAY was the first choice of 87.2% of the families, as against 5.8% for Station "B". *Here WDAY was a 15-to-1 choice over the next station . . . a 6½-to-1 favorite over all other stations combined!*

BMB figures, Hoopers and mail-order returns all tell the same amazing story on WDAY and the rich Red River Valley. *Get all the facts.* Write us direct, or ask Free & Peters!

**WDAY** NBC • 970 KILOCYCLES • 5000 WATTS



FREE & PETERS, INC., Exclusive National Representatives

# SPONSOR

VOLUME 5 NUMBER 10

**DIGEST FOR 7 MAY 1951**


## ARTICLES


***What the rate cut means to sponsors***

Advertisers see network rate slash as reflecting need for broadcasters to measure true perspective of radio, gain stability — **21**

***Are you floored by research mumbo-jumbo?***

Research data can be an invaluable aid to sponsors, but many researchers fail to make their findings understandable and meaningful to laymen — **24**

***How a gay blade sharpens razor sales***

Big cut of American Safety Razor's $1,500,000 radio and TV budget for 1951 (which spearheads ad campaign) goes to Robert Q. Lewis on TV — **26**

***How soon does a TV commercial wear out?***

By and large, SPONSOR finds, the client tires of his TV pitches before the viewer does — **28**

***Chlorophyll revolution***

New chlorophyll deodorant tablets threaten position of leaders in $50 million deodorant-mouthwash field. Ennds uses radio, TV for mass appeal — **30**

***BMI program clinics: bonanza for sponsors***

By giving stations an opportunity to learn how to make better shows, BMI is helping radio do an even better job for sponsors — **32**


## COMING

***Let's make spot figures available***

Timebuyers decry game of hide-and-seek advertisers play with radio expenditure figures, suggest periodic publication of data as benefit to all — ***21 May***

***Spanish language broadcasting***

Why sponsors are missing a good bet by neglecting the millions that comprise the Spanish-speaking market in the United States

***Frozen foods on the air***

Part that broadcast activity plays in warming up sales in the frozen foods field is the subject of SPONSOR's next roundup

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**COVER:** After 48 hours of non-stop negotiating and analysis, the Affiliates Committee failed to block network rate cuts, but came up with this vital conclusion: the network rate problem should be isolated from the question of radio values market-by-market. Twelve broadcasters made up the group (for names, see article starting page 21), with Paul W. (Fritz) Morency, general manager WTIC, Hartford, Connecticut, as their chairman.


Editor & President: Norman R. Glenn

Secretary-Treasurer: Elaine Couper Glenn

Managing Editor: Miles David

Senior Editors: Erik H. Arctander, Al Dann, Frank Rasky, Len Finger

Ass't Editors: Fred Birnbaum, Lila Lederman

Art Director: Howard Wechsler

Vice-President - Advertising: Norman Knight

Advertising Department: Edwin D. Cooper (Western Manager), George Weiss (Traveling Representative, Chicago Office), John A. Kovchok (Production Manager), Edna Yergin, Douglas Graham

Vice-President - Business Mgr.: Bernard Platt

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# IT'S EASY, WHEN YOU KNOW HOW!

**KWKH** is the overwhelming favorite in Shreveport. Hoopers show that KWKH is first in 37 out of the 44 quarter hours between 8:00 a.m. and 7:00 p.m. In the morning (8:00 a.m.—12 noon), KWKH gets a 51.6% Share of Audience—or 6.6% more listeners than all other stations combined. In the afternoon and early evening (12:00 noon—7:00 p.m.), KWKH gets a 48.5% rating —or only 3.0% less listeners than all other stations *combined.*

KWKH's "outside" audience is vastly more important, however. BMB Study No. 2 credits KWKH with a Daytime Audience of 303,230 families in 87 Louisiana, Arkansas and Texas counties. But look at the *quality* of this KWKH audience: 194,340 families—64.1% of the total — listen "6 or 7 days weekly"!

Yes, Know-How pays! Let us or The Branham Company show you *how much!*

**SHREVEPORT HOOPERATINGS**
**November, 1950 thru January, 1951**

| TIME | KWKH | "A" | "B" | "C" | "D" |
|---|---|---|---|---|---|
| 8:00 a.m. | *12.2 | 3.9 | 2.3 | 2.1 | 0.0 |
| 8:15 | * 9.9 | 5.3 | 4.0 | 3.5 | 0.8 |
| 8:30 | * 7.2 | 5.3 | 0.3 | 2.2 | 0.8 |
| 8:45 | * 7.0 | 5.0 | 1.7 | 1.4 | 0.3 |
| 9:00 | 5.0 | 5.3 | 2.8 | 3.1 | 0.3 |
| 9:15 | 10.5 | 5.1 | 1.6 | 0.6 | 1.3 |
| 9:30 | 8.3 | 3.9 | 0.9 | 0.9 | 0.6 |
| 9:45 | 10.1 | 3.6 | 1.8 | 0.3 | 0.0 |
| 10:00 | 9.2 | 6.0 | 1.8 | 0.9 | 0.3 |
| 10:15 | 7.1 | 3.7 | 2.3 | 0.0 | 0.8 |
| 10:30 | 7.0 | 2.2 | 3.1 | 1.4 | 0.6 |
| 10:45 | 10.6 | 1.2 | 1.8 | 1.8 | 0.6 |
| 11:00 | 10.0 | 0.5 | 3.2 | 2.1 | 0.0 |
| 11:15 | 8.9 | 1.7 | 6.1 | 1.4 | 1.1 |
| 11:30 | 10.3 | 2.2 | 4.3 | 1.4 | 0.5 |
| 11:45 | 12.6 | 1.0 | 6.7 | 1.8 | 0.5 |
| 12:00 noon | *10.6 | 3.5 | 6.0 | 1.6 | 0.8 |
| 12:15 p.m. | 7.7 | 0.3 | 7.0 | 1.3 | 0.5 |
| 12:30 | *13.1 | 1.8 | 5.8 | 1.3 | 0.5 |
| 12:45 | 7.6 | 4.1 | 4.1 | 0.5 | 1.4 |
| 1:00 | 6.0 | 1.4 | 3.5 | 0.3 | 0.6 |
| 1:15 | 6.7 | 2.9 | 3.7 | 1.6 | 0.3 |
| 1:30 | 9.2 | 2.8 | 2.8 | 0.8 | 1.0 |
| 1:45 | 8.0 | 1.8 | 2.3 | 0.5 | 1.0 |
| 2:00 | 7.4 | 2.9 | 3.2 | 0.3 | 0.3 |
| 2:15 | 4.5 | 1.8 | 4.5 | 1.3 | 0.8 |
| 2:30 | 5.6 | 0.2 | 6.3 | 0.5 | 0.2 |
| 2:45 | 4.4 | 1.0 | 5.7 | 1.2 | 0.2 |
| 3:00 | 4.3 | 1.3 | 4.8 | 3.2 | 0.5 |
| 3:15 | 8.9 | 0.8 | 5.7 | 4.4 | 0.0 |
| 3:30 | 4.1 | 0.3 | 4.4 | 3.0 | 2.1 |
| 3:45 | * 3.9 | 1.6 | 6.3 | 4.7 | 0.8 |
| 4:00 | * 6.2 | 0.9 | 4.4 | 2.7 | 1.2 |
| 4:15 | *10.8 | 1.4 | 6.4 | 0.8 | 1.7 |
| 4:30 | *12.6 | 1.5 | 2.8 | 1.8 | 0.8 |
| 4:45 | *12.2 | 1.9 | 4.1 | 1.4 | 1.9 |
| 5:00 | *12.2 | 1.9 | 3.4 | 5.0 | 1.9 |
| 5:15 | * 6.9 | 1.8 | 3.4 | 4.0 | |
| 5:30 | 9.3 | 1.3 | 6.1 | 2.7 | |
| 5:45 | 14.6 | 3.7 | 5.0 | 4.2 | |
| 6:00 | 20.0 | 4.1 | 6.0 | 2.2 | |
| 6:15 | 17.1 | 5.2 | 5.0 | 2.8 | |
| 6:30 | 16.3 | 3.4 | 3.4 | 9.0 | |
| 6:45 | 16.2 | 2.3 | 9.4 | 1.4 | |

*A KWKH Local Program.

# KWKH

50,000 Watts · CBS ·

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*




*that's what you like about the South*

**WJBO**

**the energetic station in dynamic Baton Rouge**

. . . bringing exclusive NBC and local programming to the nation's fastest growing city . . . with the largest overall audience of any station in the Baton Rouge market.

* *Retail sales for Baton Rouge (1949): $154,746,000. Net effective buying income, $183,445,000—a market worth reaching, effectively reached via WJBO.*

NBC's 5,000 watt affiliate in Baton Rouge, La.

WJBO
WBRL (FM)

AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.


# Men, Money and Motives

*by Robert J. Landry*

Ronald Reagan in Hollywood and Justin Miller in Chicago have recently sounded off, each from his own experience, against the behaviour of reporters. Neither gentleman cited chapter and verse. Both generalized their indictments. The one spoke as president of the Screen Actors Guild, a mass-membership organization. The other spoke as retiring president, now chairman, of the National Association of Radio & Television Broadcasters, another mass-membership organization. Each exhibited the irritation of a spokesman whose own convenience, strategy, and prestige can be, and has been, harried by journalistic range riders.

* * *

Messrs. Reagan and Miller are fully entitled to draw whatever conclusions they deem warranted from their own experiences. Of course. Nor do we here intend any defense of louse-reporters or smart alecks with by-lines. But the issue which the two spokesmen raise is provocative. A column on "Men, Money and Motives" appropriately wonders about the reporters' rebuttal. Very definitely they have their side.

* * *

The following observations may not apply in any degree whatever to either Ronald Reagan or Justin Miller. We wouldn't know. But since each gentleman has generalized his attack upon reporters they will probably not complain if they are generalized in turn. Fact is that many reporters tend to regard many spokesmen for associations as singularly difficult, trying, and unrewarding news sources.

* * *

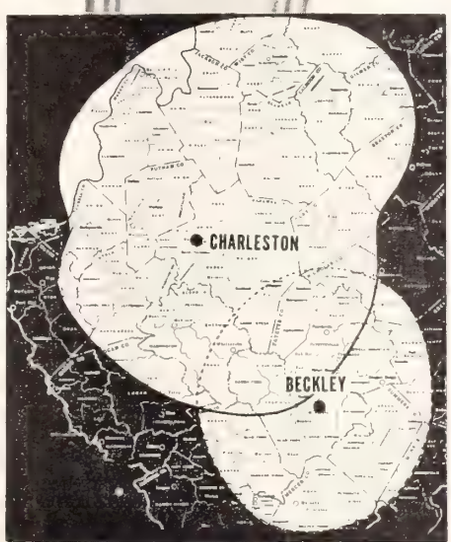
None of this should be hard to understand. Reporters want facts. Spokesmen are often jealous of facts, sit on them. Reporters must worry about deadlines. Spokesmen, or some of them, couldn't care less. Again, this may or may not be true of Reagan or Miller. But reporters do belly-ache that while stories are held up, rival periodicals with later deadlines enjoy unearned scoops. All to cross t's and dot i's and triple check the Board. Sometimes it's inefficiency, sometimes it's timidity, sometimes it's politics. But to reporters it's invariably exasperating. Point to remember is that exasperation works both ways in association-press relations.

* * *

Here, we, too, offer advice to the new NARTB president, Harold Fellows. Judge Miller warned him against the trade press, the judge sneering at young reporters "D-English Major one day, a cub reporter the next, and expert at everything a year or two later." That's as it may be. But we'd warn Hal against this kind of warning for a simple reason: it's condescending. Nobody likes to be disparaged on the score of youth, salary, or competence. Hal, old Boston bean, never, as you court popularity, address any reporters, diminutive or not, as "Sonny."

(*Please turn to page 56*)

*in West Virginia .. your dollar goes farther with "personality"*




More than a million West Virginians, (with a half-billion dollars to spend annually) can hear your sales story when you put this potent pair of "Personality" Stations to work for you. And WKNA and WJLS are yours at a combination rate that is about the same as you would pay for any single comparable station in either locality. Make us prove it!

*the personality stations*



**WKNA**

**WKNA-FM**
CHARLESTON
**950 KC—ABC**
5000 W DAY • 1000 W NIGHT

**WJLS**

**WJLS-FM**
BECKLEY
**560 KC—CBS**
1000 W DAY • 500 W NIGHT

Joe L. Smith, Jr., Incorporated
Represented nationally by **WEED & CO.**




In Quebec, radio does a job matched by no other medium . . . and in radio, CKAC reaches two out of every three French radio homes in the entire Province. Does it not seem reasonable to use other station. That's why it's CKAC *exclusively*.

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC
MONTREAL
730 on the dial • 10 kilowatts
Representatives:
Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

# 510 Madison

## GLORIA SWANSON ON TV

Even though it is my habit to read SPONSOR each issue from cover to cover for all the news of radio and television, I am now disturbed. In "Report to Sponsors," 26 March issue, there was a reference to plans regarding the sponsorship by one of our clients, Northam Warren Corporation, for a portion of Gloria Swanson's ABC television program.

This reference put us, here at the agency, in a bad light without any real justification. Please correct the impression that we concluded our negotiations because of irritation due to Miss Swanson's demands or any feelings regarding herself personally or her package owner's demands.

The real reason was simply the fact that Miss Swanson's activities in television are postponed until fall, and our client must be on the air this summer. It was merely a matter of not being able to put together all of the pieces in the puzzle that is television which made us regretfully give up the plan to sponsor at least a portion of Gloria Swanson's television activity.

READ H. WIGHT
*Director of Radio and Television*
*J. M. Mathes Inc.*
*New York*

## BOOKLET ON TV FAILURES

While glancing through your booklet entitled "199 TV Results" a sudden thought came to mind.

Why not a booklet entitled "199 TV Failures?" I think a booklet of this nature with explanations, would help prevent some of the same mistakes from occurring again.

What do you think?

ROSS SMITH
*Production Manager*
*Stevenson & Scott Ltd.*
*Montreal*

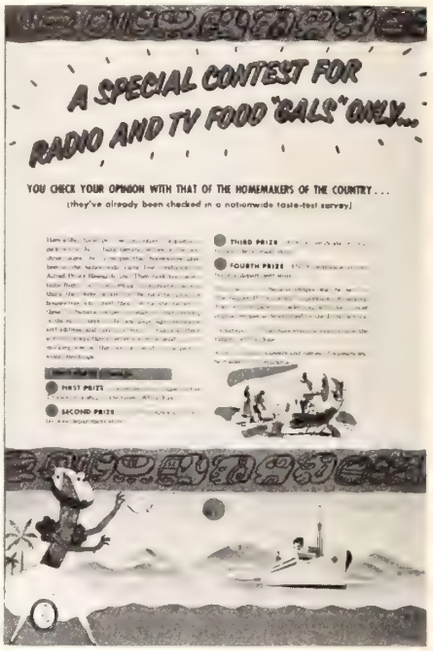
## MUELLER ARTICLE

I want to take this opportunity to thank you for the fine article you wrote on the Mueller Macaroni Company in the 12 March issue. Our client was very much pleased with this and tells me they have received many nice comments from their friends about it.

Also, I have received many compliments, all of which goes to prove that SPONSOR has a very responsive readership and should be a very desirable medium for any advertiser who wishes to cover this market.

DUANE JONES
*Chairman of the Board*
*Duane Jones Company*
*New York*

## CHIQUITA BANANA FIRST




You people are so interested in the United Fruit Company activities in TV and radio that I thought you'd like to hear about the latest Chiquita Banana *first*. It's a new type of contest for around 1,000 radio and TV recipe demonstrators and commentators.

The entrants match their judgement and experience with a cross-section of housewives in ranking the relative popularity of the top 15 out of the 27 basic banana recipes. The housewives have already cooked the recipes and ranked them in a national Alfred Politz survey. The entry closest to the public's ranking gets a 17-day cruise to the Tropics. Merchandise certificates are supplementary prizes. Every entrant wins a pair of nylon stockings. Thus, R. G. Partridge, advertising manager of Chiquita Banana, turned important survey findings into a new contest where everyone wins.

WILLARD A. PLEUTHNER
*Vice President*
*BBDO*
*New York*

# THERE'S MORE TO IOWA THAN TALL CORN AND DES MOINES

# KXEL STAYS AHEAD




## GUARANTEEING MORE LISTENERS PER DOLLAR

In KXEL's Rural City—a rich market area embracing 4,011,569 people.

## 1951 CONLAN STUDY REVEALS ADDITIONAL TRENDS TO KXEL

**MONDAY THROUGH FRIDAY SUMMARY—**
**DISTRIBUTION OF LISTENING HOMES AMONG STATIONS**

| NORTHEASTERN IOWA 22-COUNTY AREA | MORNING PERIOD | AFTERNOON PERIOD | EVENING PERIOD | ENTIRE SURVEY |
|---|---|---|---|---|
| KXEL | 27.3 | 27.0 | 25.7 | 26.7 |
| CEDAR RAPIDS—CBS OUTLET—5,000 WATTS | 20.5 | 19.6 | 23.3 | 22.9 |
| DES MOINES—NBC OUTLET—50,000 WATTS | 17.6 | 21.5 | 24.6 | 23.1 |
| WATERLOO—MUTUAL OUTLET—5,000 WATTS | 2.6 | 2.7 | 1.9 | 2.6 |

Summary of Conlan's Newest Comprehensive Study of Listening Habits—a total of 34,684 phone calls were used.

In few major markets does ONE RADIO STATION (KXEL) so dominate the media picture.

***FIRST*—in morning listening.**
***FIRST*—in afternoon listening.**
***FIRST*—in evening listening.**

In this 22-county area which surrounds (Waterloo) Iowa's greatest industrial center—KXEL is an amazing favorite. This 13,099 square mile area is part of the KXEL Rural City, which has a population equal to the combined populations of St. Louis - Omaha - Minneapolis - St. Paul - Baltimore - Dallas - and that's not all!

Waterloo is the greatest industrial center between Kansas City - St. Louis - Minneapolis - Chicago. Has an annual industrial income of nearly $50 million dollars.

— Timebuyers — THERE'S MORE TO IOWA THAN TALL CORN AND DES MOINES.

But here's the most significant part—KXEL gets you these listeners for less cost! COMPARE. Take 7:00-8:00 A. M. period, for example. *(Figures taken from 1951 Conlan Study.)*

**KXEL**
has 30.3% of the listeners—costs $44.00 for ¼ hour during that time.

**Cedar Rapids—CBS outlet—5,000 watts**
has only 19.0% of the listeners—yet costs $52.00 for ¼ hour during this time.

**Des Moines—NBC outlet—50,000 watts**
has a minimum of 13.9% of the listeners—and costs $120.00 for ¼ hour of time.

This means—if you want to sell IOWA'S MAJOR MARKET and sell it completely —AT LESS COST PER LISTENER—there is only one answer . . . KXEL.

**See your Avery-Knodel man today, or write KXEL for your copy of Conlan's newest, comprehensive "Study of Listening Habits"**

**KXEL 50,000 WATTS ABC** JOSH HIGGINS BROADCASTING COMPANY • WATERLOO, IOWA
*Represented by Avery-Knodel, Inc.* • ABC OUTLET FOR CEDAR RAPIDS AND WATERLOO, Iowa

# the TOUR TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE ....in the OREGON MARKET**





Eugene, Oregon's third largest city, viewed by Miss KGW from atop Skinner's Butte, is a thriving lumber, manufacturing and distribution center, serving the Cascade and Southern Oregon region. KGW Tour Test, conducted in cooperation with Oregon Motor Association, proves Eugene is another great market area reached by KGW's Comprehensive Coverage. In second picture, Neil Chase, grandson of the founder of Chase Gardens shows Miss KGW some orchids, of which his firm is a leading grower.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

No other Portland radio station, regardless of power, reaches as many radio families or provides a greater coverage area. KGW's efficient 620 frequency is beamed to cover Oregon's Willamette Valley and Southwestern Washington. BMB surveys prove KGW is doing just that!

### TOTAL BMB FAMILIES
**(From 1949 BMB Survey)**




**DAYTIME**

| | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

**NIGHTTIME**

| | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-millivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

KGW 30th YEAR

NBC AFFILIATE

**PORTLAND, OREGON**

**ON THE EFFICIENT 620 FREQUENCY**

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.

# New and renew

SPONSOR
7 MAY 1951

## 1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Carter Products Inc | Ted Bates | ABC 164 | Drew Pearson; Sun 6-6:15 pm; 29 Apr; 61 wks |
| Gillette Safety Razor Co | Maxon | CBS 186 | Preakness Stakes; Sat 5-5:30 pm; 19 May only |
| Gillette Safety Razor Co | Maxon | NBC 170 | Belmont Stakes; Sat 4:30-5 pm; 16 Jun only |
| Joe Lowe Corp | Blaine-Thompson | MBS 300 | Mel Allen; M, W, F 5:55-6 pm; 16 Jun; 13 wks |
| Nehi Corp | BBDO | MBS 200 | Royal Crown Jamboree; Sat 9-9:30 pm; 5 May; 52 wks |
| Personna Blade Co | J. D. Tarcher | MBS 385 | Gabriel Heatter; T 7:30-45 pm; 1 May; 52 wks |
| Procter & Gamble Co | Compton | ABC 284 | Dick Haymes; M-F 11:55-12 noon; 16 Apr; 52 wks |
| Procter & Gamble Co | Compton | CBS 184 | Larry Lesueur; T 10:25-30 pm; Th 10:30-35 pm; Sat 7:25-30 pm; 3 Apr; 13 wks |

## 2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Firestone Tire & Rubber Co | Sweeney & James | NBC 140 | Voice of Firestone; M 8:30-9 pm; 21 May; 52 wks |
| George A. Hormel & Co | BBDO | CBS 115 | Music With the Hormel Girls; Sat 2-2:30 pm; 19 May; 52 wks |
| Liggett & Myers Tobacco Co | Cunningham & Walsh | CBS 191 | Arthur Godfrey; M-F 11-11:30 am; 28 May; 52 wks |
| Pure Oil Co | Leo Burnett | NBC 38 | H. V. Kaltenborn Edits the News; M, W, F 7-7:15 pm; Richard Harkness Edits the News; T, Th 7-7:15 pm; 30 Apr; 52 wks |
| Seeman Brothers Inc | William H. Weintraub | ABC 272 | Monday Morning Headlines; Sun 6:15-30 pm; 27 May; 52 wks |
| Serutan Co | Roy S. Durstine | ABC 170 | Victor Lindlahr; M-F 11-11:15 am; 23 Apr; 52 wks |
| Serutan Co | Roy S. Durstine | ABC 171 | Edwin C. Hill; M-F 12:15-20 pm; 23 Apr; 52 wks |
| State Farm Mutual Automobile Insurance Co | Needham, Louis & Brorby | MBS 200 | Cecil Brown; Sat 7:55-8 pm; 26 May; 52 wks |
| Toni Co | Foote, Cone & Belding | CBS 167 | This is Nora Drake; M-F 2:30-45 pm; 7 May; 52 wks |

## 3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|---|---|---|---|---|
| Grove Laboratories Inc | Chill tonic | Harry B. Cohen (N.Y.) | South, Southeast | Annemts; 4 Jun; 15 wks |
| Thomas J. Lipton Inc | Frostee | Ruthrauff & Ryan (N.Y.) | 125 mkts | 1-min annemts; chain breaks; 4 Jun; 13 wks |
| Pequot Mills | Sheets | Jackson and Co (N.Y.) | 2 stns; 2 mkts | News, partic; 19 May; 26 wks |
| Quality Importers Inc | Welch's wine | Al Paul Lefton (N.Y.) | 9 states; major cities | Annemts; 1 May; 4 wks |
| John T. Stanley Co | Castile lather shave cream | Posner-Zabin (N.Y.) | Non-TV mkts | Annemts; 13 May; 13 wks |

## 4. National Broadcast Sales Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Lawrence Anderson | WTAO, WXHR, Boston, comml mgr | Same, gen mgr |
| Hoyt Andres | WKY, Oklahoma City, administrative asst | Same, asst stn mgr |
| E. M. Antrim | WGN, Chi., secy | MBS, N.Y., also board vice-chairman |
| Sam H. Bennett | Midland Broadcasting Co, K. C., Mo., sls vp | Rowley-Brown Broadcasting Co, Wichita Falls, Tex., sls dir (also Western network) |
| John W. Brooke | Free & Peters, N.Y., sls | Same, eastern tv sls mgr |
| William Dougherty | WNAO, Raleigh, N. C., acct exec | WWDC, Wash., acct exec |
| John B. Francis | Look Magazine, N.Y., acct exec | Free & Peters, N. Y., sls stf member |
| Wilton L. Gunzendorfer | KYA, S.F., sls mgr | KGB, San Diego, gen mgr |
| Allen L. Haid | WMMN, Fairmont, W. Va., mgr | WSAI, Cinc., vp-managing dir |
| Richard P. Hogue | ABC, N.Y., acct exec | Headley-Reed Co, N.Y., sls stf member |
| Edwin T. Jameson | WLW, N.Y., sr acct exec | Free & Peters, N.Y., sls stf member |
| William F. Miller | KMOX, St. L., local slsman | Same, N.Y., eastern sls rep |
| Thomas F. O'Neil | Don Lee-Yankee networks, vp, dir | MBS, N.Y., also board chairman |











Numbers after names refer to category in New and Renew:

L. Anderson (4)
Sam H. Bennett (4)
L. F. Desmond (5)
S. K. Hensley (5)
William Miller (4)

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes

## National Broadcast Sales Executives (continued)

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| [illegible] Preis | Advertising specialty business, San Antonio, owner | WOAI, San Antonio, radio sls mgr |
| Patrick Rastall | ABC, Chi., sls svc | Same, acct exec |
| George F. Stanton | McCann-Erickson, Chi., acct exec | Free & Peters, Chi., midwest tv sls mgr |
| Loren S. Sorensen | Campbell-Mithun, Mnpls., radio timbuyer | Upper Midwest Broadcasting System, Mnpls., sls mgr |
| Harvey Struthers | WEEI, Boston, asst gen mgr | Same, gen mgr |
| James L. Thompson | Edward Petry & Co, Chi., sls | O. L. Taylor Co, Chi., vp in charge of Chi. office |
| William J. Verschoor | B. Franklin Bills & Assoc, Chi., acct exec | ABC, Chi., acct exec |











Numbers after names refer to category in New and Renew:

E. Hochman (5)
H. B. Kuntzelman (5)
Harold Luther (5)
H. N. Stevens (5)
T. G. Vandever (5)

## 5. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| F. W. Berger | Kaiser-Frazer Corp, Detroit, asst gen sls mgr | Same, asst to sls vp |
| Frank J. Brosnan | Kaiser-Frazer Corp, Detroit, eastern sls mgr | Same, asst gen sls mgr |
| L. F. Desmond | Chrysler Corp, Detroit, sls supervy Dodge div | Same, adv, merch dir Dodge div |
| Stuart K. Hensley | Toni Co, Chi., asst gen sls mgr | Same, gen sls mgr |
| Emanuel Hochman | Bulova Watch Co, N.Y., sls mgr | Same, sls vp |
| Robert E. Johnson | United Air Lines, Chi., adv dir | Same, vp |
| John Kuneau | Philco Corp, Phila., pub rel dir | Same, vp |
| Harris B. Kuntzelman | Nebraska Beer Wholesalers Assoc, Omaha, exec secretary | Pabst Sales Co, Chi., special rep of special sls dept |
| Harold Luther | General Foods Corp, Boston, adv mgr 40-Fathom line | Same, head of adv, prom plan development for seafoods |
| Robert L. Mullen | Melamed-Hobbs Inc, Mnpls., acct exec | King Midas Flour Mills, Mnpls., adv mgr |
| H. N. Stevens | General Foods Corp, Boston, sls, adv mgr 40-Fathom brand seafoods | Same, prod mgr for all Birds Eye div seafoods |
| Thomas G. Vandever | Mennen Co, Newark, field sls mgr | Same, sls mgr |

## 6. New Agency Appointments

| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---|---|
| Ada Milling Co, Ada, Okla. | Evergreen feeds | Galloway-Wallace, Oklahoma City |
| Bar 20 Associates, Chi. | Children's savings club | Bozell & Jacobs, Chi. |
| Benson & Hedges, N.Y. | Parliament and Virginia Rounds cigarettes | Benton & Bowles, N.Y. (eff. 1 Jun) |
| Bertolli Trading Corp, N.Y. | Bertolli olive oil | H. C. Rossi, N.Y. |
| Brock & Co, Phila. | Frozen french fried potatoes | Clements Co, Phila. |
| Camelia Diesd Cream Co, Houston | Ice cream | Greer, Hawkins & Allen, Houston |
| College Classics, Worcester, Mass. | Sportswear | Lane, N.Y. |
| El Al, Israel National Airlines, Israel | Airline | A. B. Landau, N.Y. |
| Finkel Outdoor Products Inc | Lawn furniture | Atlantic, N.Y. |
| Fosgate Citrus Concentrate Cooperatives, Orlando | Duncan Hines frozen concentrate orange juice | A. P. Phillips Co, Orlando |
| Alvin M. Goldstein & Associates, St. L. | Electrical appliances | Seelig & Co, St. L. |
| Harrison Hot Springs Hotel, Harrison, British Columbia | Resort hotel | James Lovick & Co, Toronto |
| High Rock-Sun Spot Beverage Co, Cincinnati | Soft drink distributor | Guenther, Brown & Berne Inc, Cincinnati |
| International Molded Plastics Inc, Cleve. | Tableware | Lang, Fisher & Stashower Inc, Cleve. |
| Kitchen Art Foods Inc, Chi. | Py-O-My ready-prepared baking products | Roche, Williams & Cleary Inc, Chi. |
| Lake Central Air Lines, Indianapolis | Airline | A. L. Perkins & Co, Indianapolis |
| Langendorf United Bakeries Inc (Holsum Bread Co div), S. F. | Baked goods | Russell, Harris & Wood, S. F. |
| Lavoptic Co, St. Paul | Eye lotion | Olmsted & Foley, Mnpls. |
| Marlboro Shirt Co, Balto. | Sportswear | Leonard F. Fellman & Assoc, Phila. |
| Midwest Chemical Development Corp, Cleve. | Pells tablets | Walter Rubens & Co, Chi. |
| Modern Food Process Co, Phila. | Thrivo pet food | Lavenson Bureau of Advertising, Phila. |
| Nesco Inc, Milwaukee | Enamel ware | Needham, Louis & Brorby, Chi. |
| Ohio State Jockey Club Inc, Cincinnati | Jockey club | Associated, Cincinnati |
| Packers Super Markets, Detroit | Food stores | Luckoff, Wayburn & Frankel, Detroit |
| Thomas D. Richardson Co, Phila. | Confectionery | Gray & Rogers, Phila. |
| Jacob Schmidt Brewing Co, St. Paul | Beer | Ruthrauff & Ryan, Mnpls. |
| Senpak Corp, St. Simons Island, Ga. | Quick frozen seafood | Gordon Baird Associates, N.Y. |
| John T. Stanley Co, N.Y. | Soaps and chemicals | Posner-Zabin, N.Y. |
| Temptin' Products Inc, N.Y. | Temptin' hair makeup | Jay Gabriel Bumberg, N.Y. |
| Washington Breweries Inc, Columbus, O. | Beer | Kaufman & Associates, Chi. |
| Wool Bureau Inc, N.Y. | Men's and women's wool apparel | Grey, N.Y. |

# we do the leg work . . .

. . . Knitting one-third of the nation's women's hosiery furnishes over 50,000 Carolina hosiery workers* and their families with a steady supply of money to buy the products you advertise. To do *your* leg work among 3,000,000 well-heeled Carolinians, draw on WBT, *the biggest single advertising medium in the two states.*



* in 368 mills producing 693,000,000 pairs of hose annually under such nationally known brand names as:

"ALBA"
"CAMEO"
"CANNON"
"FLATTERKNIT"
"HUDSON"
"LARKWOOD"
"MOJUD"
"NEBEL"
"TOWNWEAR"
"VISION"
"WISTERIA"

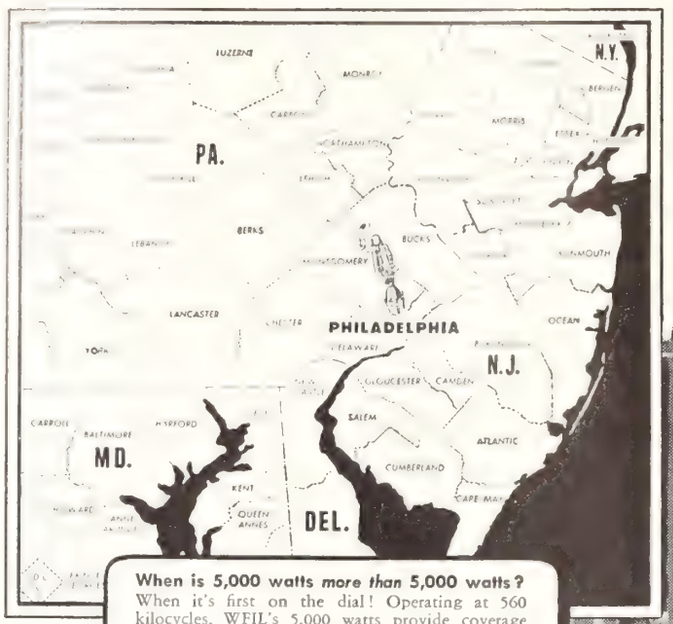



WBT CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
REPRESENTED NATIONALLY BY RADIO SALES

# *Look twice at* WFIL



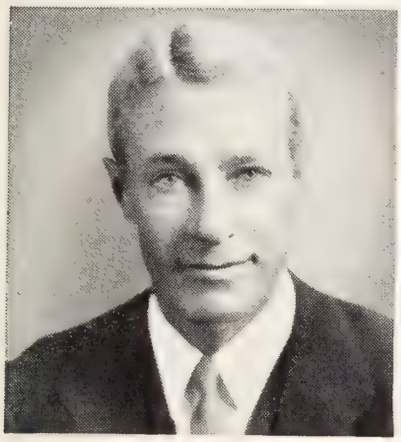

**When is 5,000 watts *more than* 5,000 watts?** When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency... 100,000 watts at 1120 kilocycles.

## First Choice for Philadelphia... the City

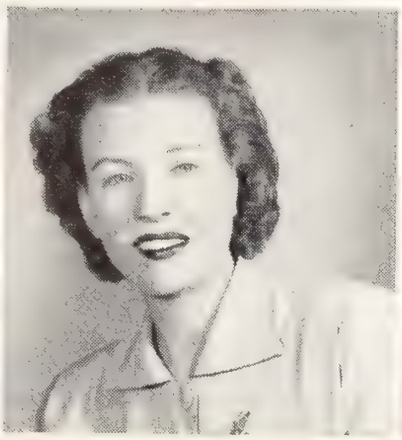
*If* you want to regularly reach 4 out of every 5 Philadelphia radio listeners . . . *if* you want to influence buying patterns for more than 1,800,000 people in the city's radio homes . . . *if* you want saturation coverage where it counts, in the point-of-sale area at the center of America's 3rd Market . . . then your first choice is WFIL, only Philadelphia station with a growing audience . . . day and night!

# adelphia

## . Hub of America's 3RD Market



**WM. FULTON KURTZ,** Philadelphia banker —He is president of The Pennsylvania Company for Banking and Trusts, one of 241 banking institutions in WFIL-adelphia with total assets of nearly 7 billions of dollars.



**IMOGENE GLUCK,** Wildwood housewife—She and other "chiefs" of the 14-County area's 1,242,000 households supervise buying power that amounts to $5,345 per family per year. She's a "regular," a WFIL fan.



**MILTON H. PAGEL,** Norristown retailer—Pagel's Men's Store, and 57,000 other retail stores in America's third largest market, account for $685,371,000 in general merchandise . . . much of it advertised on WFIL.

### First Choice for the 14-County Market

More than half the 4,400,000 people in America's 3rd Market live outside city limits . . . account for half the sales. And WFIL's penetrating signal extends like a blanket far beyond this 14-County Retail Trading Area whose combined buying power is $6,638,759,000. This is where WFIL's voice is strongest . . . where people spend the most. For consistent pulling power schedule WFIL.

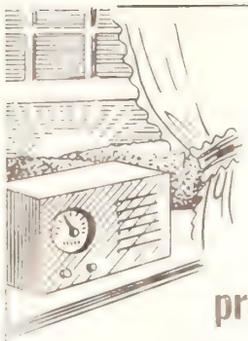
**WFIL**

**560 kc.**

**The Philadelphia Inquirer Station**

*An ABC Affiliate*
*First on the Dial*
*In America's Third Market*

**Represented by THE KATZ AGENCY**



Are you up as early as your prospects?

IN RICHMOND, VA.* YOU CAN GET THEM UP IN THAT HAPPY BUYING MOOD WITH

WRNL



Here's IRA HULL, WRNL's "Get-em-off-to-a-good-start" early-AM . . . MC.

*Over 10,000 families get up early . . . real early in Richmond, Va., and thousands of these are listening to "The Early Riser's Club," 5:30 to 6:30 A.M. on WRNL. Besides that easy-to-listen-to chatter of Ira Hull, there's popular music, news, weather reports and time checks. This ready-to-buy audience has the WRNL listening habit . . . because it's their program! They even hear their names! How about your product? It can get up early and go to work with a big share of this outstanding Richmond market!

Remember . . . there's more SELL on . . .

WRNL

5000 WATTS 910 KC
*Day & Night*
NON-DIRECTIONAL
*(daytime)*
ABC AFFILIATE
RICHMOND, VIRGINIA



EDWARD PETRY & CO., INC.
NATIONAL REPRESENTATIVES




Mr. Sponsor

## *Leonard V. Colson*

Advertising Manager
The Mennen Company, Newark, N. J.

The Mennen Company, better known for its shaving products, makes baby soaps and creams in addition. This is an ideal situation for youthful Len Colson. He explains: "Being the proud father of a six-year-old son, I know what will appeal to young mothers and their 'shavers'—and when the boys come of age, we hope to have them ripe for Mennen's 'he-man' products."

Aside from his combined parental-advertising views, Colson brings to his ad manager role a solid, diversified background. After two years in Europe as a Ninth Air Force pilot, Colson returned to the states to combine a City College education, mostly at night, with three years as display manager for the Colgate-Palmolive-Peet Company. These three years readied him for his next move as the assistant advertising manager for the Mennen Company.

"From 1945 to 1947, three years before I joined the Mennen Company, they relied on early-morning music shows, five-minute programs transcribed on 118 stations from coast to coast.

"In 1948 we changed to our present radio set-up which consists of independent station buys from coast to coast. We believe in using early morning news or music shows and we and our agency, the Duane Jones Company, have proved through extensive research that early morning radio is the best means of selling Mennen products."

For the Mennen baby products, handled by Grey Advertising, the firm is testing TV. "Our baby products have been mentioned on our early-morning radio show on 65 stations," says Colson, "but we've started a test campaign for Baby Magic baby oil on Cleveland's WXEL-TV. If it's successful, we'll follow it up. But budget-wise, 60% of our money goes into radio.

"Typical of our TV sponsorship is the 15-minute show on WOR-TV called *Talk to the Stars.* It's an interview-type program—something we had experimented with before since we first got into TV in the fall of 1947 with some sports-interview videocasts."

Thirty-one-year-old Colson, whose success has been almost as rapid as the planes he flew in Europe, smilingly admits that advertising managers do relax sometimes.

"When I'm not listening to or viewing the Mennen shows, I manage to play some golf and get in some swimming. And, on weekends, I do some gardening around the house."

# It's part of the landscape

Nobody needs any more proof that television has become an accepted part of our daily lives.

Nevertheless, attention should be paid to that word "daily." More and more, television is stretching itself around the clock. 90% of all U.S. television stations are now on the air before 2 p.m., and by next year most of them will be broadcasting before *noon.*

Priceless franchises are right now being bought up. Big shows, big talent, and big advertisers are moving in wherever you look. Indeed, 6 of the 7 biggest advertisers of low-unit-cost products are already in.

Before you know it, daytime television, like nighttime, will be a sell-out. And before *that* happens, you'd better be there.

And when you start looking at daytime, you'd better look at CBS. The same skills that have always made CBS programming stand out are now operating in daytime television. Here you will find the first big afternoon comedy-music-variety shows, for example—Garry Moore and Steve Allen—and television's first serial story, "The First Hundred Years."

CBS Daytime Television is in business to serve the kind of advertisers who have always known you have to get up early to stay ahead of competition.

**CBS TELEVISION**



COVERAGE
Sure...We've Got It
BUT...
Like the Gamecock's Spurs...It's the
PENETRATION
WSPA Has

In This Prosperous Carolina Piedmont (Spartanburg-Greenville) Area That Makes This Station Your Most Potent Mass Salesman!

BMB Report No. 2 Shows WSPA With The *Largest Audience Of Any Station In The Area!*

AND...This Hooper Report Shows How WSPA *Dominates This Area!*

**HOOPER RATING -- Winter 1949**

8:00 AM -- 12:00 N . . . . . 63.2
12:00 N -- 6:00 PM . . . . . 53.6
(Monday thru Friday)
6:00 PM -- 10:00 PM . . . . . 67.6
(Sunday thru Saturday)

**GIVE YOUR SALES A POTENT PERMANENT HYPO**

AIR YOUR WARES OVER WSPA
SOUTH CAROLINA'S OLDEST STATION
SPARTANBURG, S. C.

*Represented By:*
John Blair & Co.
Harry E. Cummings
*Southeastern Representative*
Roger A. Shaffer
*Managing Director*
Guy Vaughan, Jr., *Sales Manager*

The No. 1 CBS Station For The Spartanburg-Greenville Market . . . . . WSPA CBS
5,000 Watts -- 950 On Your Dial

## *New developments on SPONSOR stories*



New advertisers count on the Range Rider (Jack Mahoney) to hit sales bullseye

P.S.

**See:** "Wild-West fever: will it sell for you?"
**Issue:** 25 September 1950, p. 28
**Subject:** Western films on TV

The *Range Rider* is the latest video cowboy hero to come galloping out of the West. And advertisers who weren't lassoed by Gene Autry, the Lone Ranger or Hopalong Cassidy are now wearing the *Range Rider* "brand."

Radio Sales (CBS) with TV rights for 50 years, has sold the half-hour film series to jewelers, bakeries, automobile dealers, and others in major cities across the country. The price tag on each of the 26 half-hour films depends on size and number of TV stations in a city.

In New York City, the cost for one half-hour film is $1,040 (compared to $1,850 for a Gene Autry 30-minute film). In the lowest-priced U. S. market, the *Range Rider* single film rate is $140. Other rates: $520 in Los Angeles; $440 in Baltimore; $320 in Buffalo.

As in the case of Gene Autry sponsorship, beer, cigarette, wine and deodorant advertising in not accepted. Series was produced by Flying A Pictures (a Gene Autry interest).

P.S.

**See:** "Radio is backslap-happy"
**Issue:** 27 March 1950, p. 28
**Subject:** Radio and TV awards

This week (on 7 May) the Academy of Radio and Television Arts and Sciences offers its 1951 "Michael" awards to outstanding programs and personalities in radio and TV. Many may feel it is early in the year for awards, but part of the Academy's creed is to give recognition to "meritorious achievement in these arts in *mid-season*" when such centering of attention on the "bests" . . . "might influence the broadcasting season at its height."

Among network programs on the final ballot for these second annual awards (27 in all) are: radio—*Theatre Guild on the Air* (U. S. Steel); *Let's Pretend* (Cream of Wheat); *The Telephone Hour* (Bell Telephone); *Dragnet* (Liggett & Myers); TV—*You Bet Your Life* (DeSoto-Plymouth Dealers); *Suspense* (Electric Auto-Lite); *The Goldbergs* (General Foods' Sanka); *Studio One* (Westinghouse).

**A word with the Time Buyers:**

# Yes! we have no cooked bananas!



## or how K. T. Hager sold a trailer load in 2½ hours

Nothing sells like a testimonial. Here's K. T. Hager, of Hager's Wholesale Fruits & Produce, Cumberland:

"On Saturday morning, June 18, I had on my hands almost a full trailer load of bananas that came to me in a heated or 'cooked' condition. I displayed signs advertising them for $1.00 a bunch. However, by noon I was convinced that more people must know of this sale if the bananas were to be moved.

"Within fifteen minutes after calling you, the customers began to swarm the place. About 2½ hours later we had sold out the load completely."

That's the kind of sudden results WCUM is used to producing—for both local merchants and national accounts.

Cumberland's mountain-locked geographical location makes it a uniquely rich spot for radio selling. There's gold, plenty of it, in these hills. And WCUM blankets the market—produces phenomenal sales again and again and again.

If you're not getting your share of this lush market—investigate. You'll be surprised what WCUM has to offer. See your Meeker man for the whole WCUM story.







**There's gold in these hills**

**CUMBERLAND**

**1490 ON YOUR DIAL**

**FM 102.9 MC**

A KARL F. STEINMANN ENTERPRISE, TOWER REALTY COMPANY *(Owners and operators of WCUM)*

© The Joseph Katz Co., Advertising: 1951



# WEED

AND COMPANY

NEW YORK

BOSTON

CHICAGO

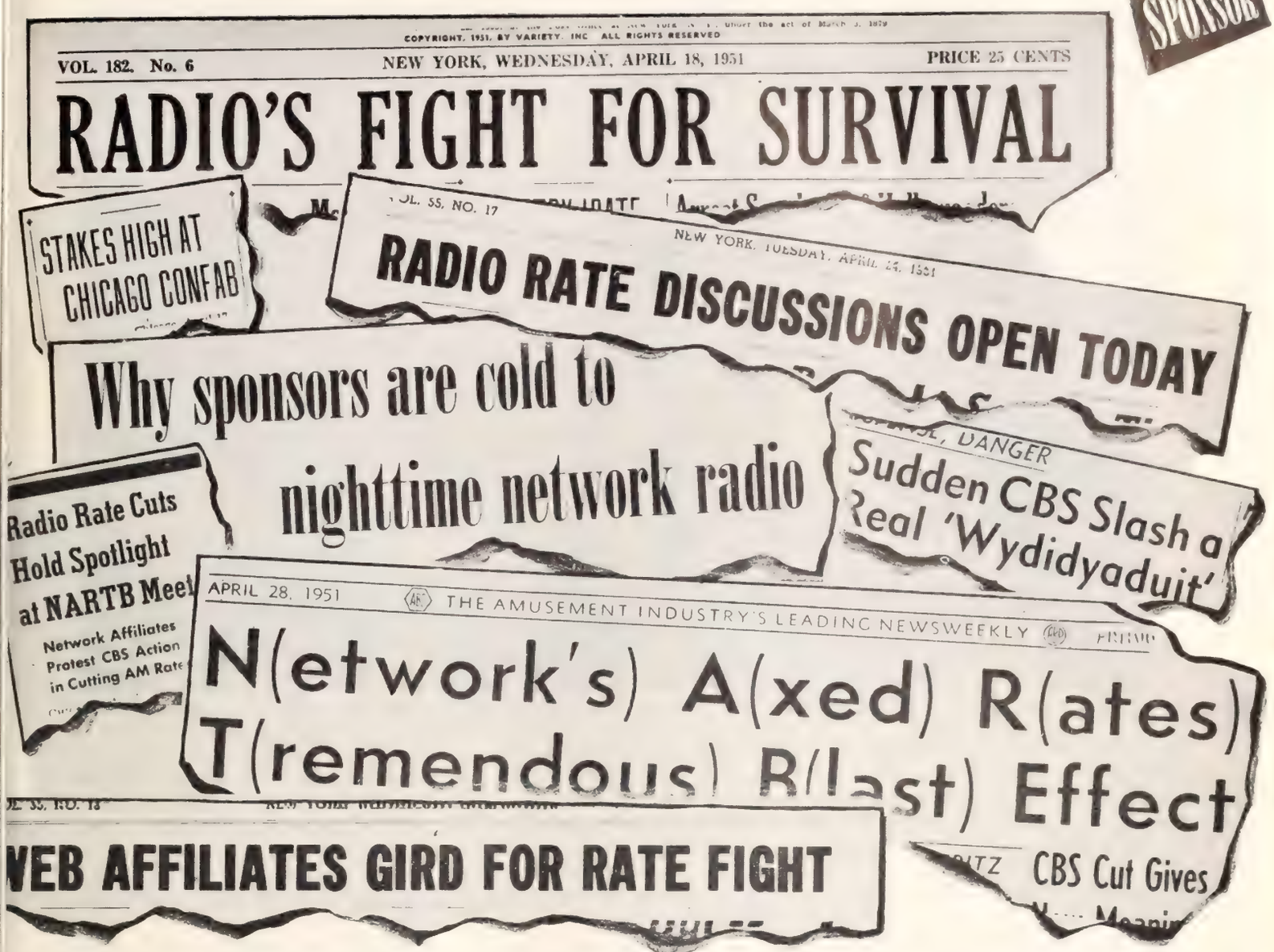
DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD

RADIO AND TELEVISION STATION REPRESENTATIVES




TRADE PRESS HEADLINES REFLECT UPHEAVALS IN AM INDUSTRY. FOR ANALYSIS OF WHAT FUTURE HOLDS, SEE TEXT BELOW

# What net rate cut means to sponsors

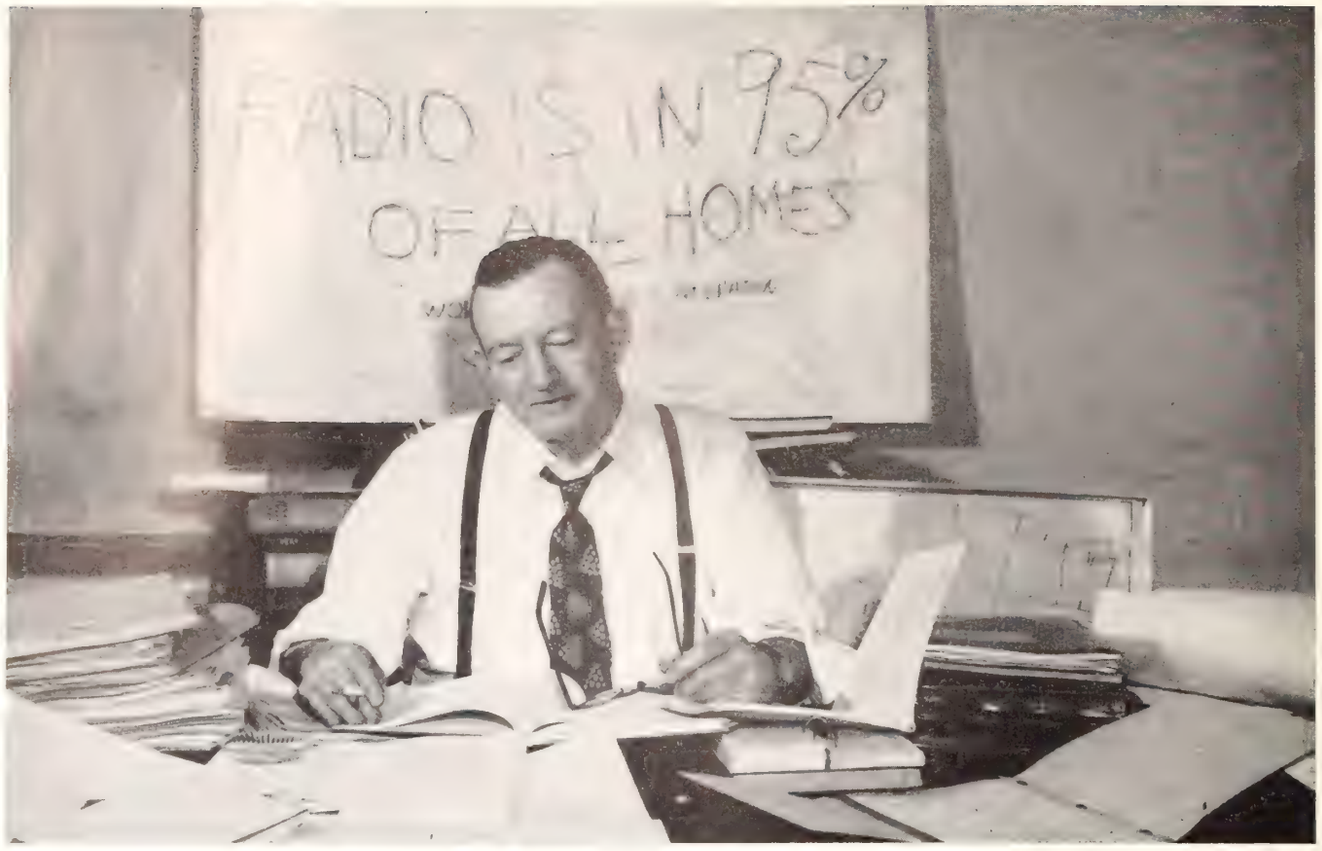
**Some stations may raise rates,**

**structure of networks may change**

**in crisis period ahead**

over-all Now that the initial sound and fury (as illustrated by the trade press headlines above) has subsided, broadcast advertisers are beginning to examine the recent network rate slash in a quieter, more thoughtful light. Concerned with the future, rather than with the war-whoops and hollers of the past, sponsors are now posing vital questions that demand reflective answers. They are asking:

- What will the CBS rate cut and its aftermath among other networks—mean to the pocketbooks of sponsors?
- Are more reductions impending, or will there be a stabilization of network radio rates?
- Is network radio, as sponsors have known it, singing its swan song?




BAB'S BILL RYAN LOOSENS COLLAR, GATHERS FACTS, AS HE READIES MOST INTENSIVE INDUSTRY PROMOTION IN AM HISTORY

If so, to what degree is it in decline, and how valuable will it remain to advertisers?

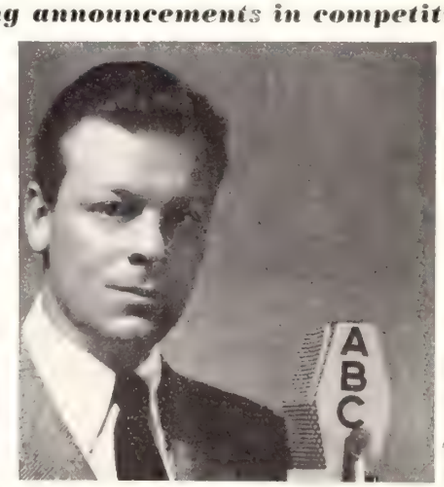
- What effect will the network slash have on the rate structure of affiliate stations? On non-affiliate stations?
- Finally, how grave a crisis is this for radio at large? Is it a portent that radio, *per se*, is losing its potency, or are there facts to prove otherwise? What steps are broadcasters taking to renew advertisers' faith in radio?

Naturally, the answers to all these questions are not simple. Some are hotly debatable; some must remain in the realm of pure speculation. But SPONSOR, after canvassing some of the most experienced minds in the domain of advertising and broadcasting, herewith presents the best available interpretation.

First of all, there's no doubt that the immediate effect of the CBS rate slash will work greatly to the advantage of sponsors. Nobody, after all, quibbles when someone hands you on a silver platter a 10% to 15% price reduction, whether it be for radio programs, or cheese, or gasoline. You accept the bargain gratefully and return to the merchant to buy more of his goods. As one Association of National Advertisers official told SPONSOR, "I'm

***Sign of times: nets are selling announcements in competition with spot radio***








Network trend of cutting into profitable station announcement, participation business is reflected in 5-minute Larry LeSueur News, CBS (left); ABC's "Operation Pyramid," including "The Sheriff" (center); NBC's "Operation Tandem," like "Duffy's Tavern" pictured at the right

sure our savings resulting from network rate cuts will be reinvested right back in radio."

But the long-range effect of possible continuing web rate cuts is a "gift" to sponsors of quite another color. Not even the most economy-minded sponsor would like to see radio reduced to what a spokesman at the NARTB convention in Chicago described as a "cloak-and-suit business" status. If CBS, NBC, ABC, and Mutual were to indulge in a bargain-basement price war, it would be injurious, not only to the networks, but to the sponsors as well. The nets would be in peril of pricing themselves out of business; and advertisers would tend to spurn them in any case, gradually losing respect for what would degenerate into a too cut-rate—and therefore suspect—advertising medium.

Yet, unless sensible business heads prevail, there's every chance that the networks may indulge in a suicidal price war. This possibility was strongly hinted at in the report released on 30 April by the 12-member Network Station Affiliates Committee (of which more later). After discussing the rate cut puzzle with top network brass, the committee sent to fellow affiliates a letter notable for these sentences suggesting future woe:

"The committee is of the belief that the present situation is *initially* a network problem and is centered in New York City.

"The committee has found *nothing* in the situation which indicates that the move taken by CBS, and quite apparently contemplated by the other three networks, will *prevent a further depreciation of radio values.*

"The committee believes that the situation is *even more serious* than it appeared before we had these consultations."

Since nobody would describe the committee as a group of calamity-howlers, sponsors would do well to consider whether this means the handwriting is on the wall for network radio. Indeed, several responsible industry spokesmen were last week making no bones about predicting aloud this very possibility. Edgar Kobak, owner of WTWA, Thomson, Ga., retiring BAB chairman, as well as consultant for the Westinghouse stations and advisor to General Mills and Miles Laboratories, recalled to SPONSOR a speech he had made four years ago when he was

(*Please turn to page* 76)

## *Parable of the mouse trap: 1951*

*by E. P. J. Shurick*
CBS, AM MARKET
RESEARCH COUNSELOR



Five days after CBS announced its rate decrease, market analyst E. P. J. Shurick, who had been previously scheduled to address the Cincinnati Advertising Club, decided to explain the CBS move in a way which could be clearly understood. The introduction of the speech, which follows, attracted considerable attention among advertisers and within the CBS organization itself.

ONCE upon a time there was a young man who at less than 30 years was a remarkable business success. He invented a very simple and inexpensive mousetrap. And most important, it caught mice. Not once a day, a week or a month—but every time the trap was set.

One day when our young man was making his usual rounds in the big city, all his old customers refused to talk business with him. Someone else had invented a mousetrap. This new mousetrap wasn't just a simple flat piece of wood with a steel spring. It was as gaudy as a juke box with a light on the trap so you could see as well as hear the mouse being caught.

Everyone was excited over the new mousetrap. Customers were literally beating a path to the door. The young man tried to point out that "catching mice—lots of them" was the purpose of a mousetrap—his mousetrap! And his was the cheapest of all.

"Young man," one of his oldest customers admonished, "the new mouse trap has got everyone talking. It may not be one iota better than yours. It may not catch as many mice. But it's got everyone talking."

"Now, I would advise you to do something that would get everybody talking again about your mousetrap. Under the circumstances, I would advise a lower price."

But the young man pointed out, "I've been selling you my mousetraps at the same price for years. The cost of everything else has gone up, but the cost of my mousetrap has remained the same."

The customer shrugged his shoulders. "Can you blame me for that? Your mousetraps today are harder to sell. Have you ever thought that because of another mousetrap, there will be less mice for yours to catch?"

Such reasoning seemed inconceivable. So, the young man went about his business. He continued to promote his mousetrap as one that catches mice —catches them at less cost than any on the market. But he didn't sell mousetraps.

The next time he saw his old customer friend, the man was less patient than before. "I gave you advice. You haven't taken it. I told you that I wouldn't buy any more new mousetraps from you. In fact, I've got a few I'd like to turn back."

So the young man lowered his price. Any similarity between fact and fiction is purely intentional. ★ ★ ★

# Are you floored by

## AM/TV data can be sponsor's servant . . .

A rather wry story about a high-minded researcher and a frustrated account executive is told, with much eloquence, by Larry Deckinger, research director for the Biow Company, New York, and president of the Radio and TV Research Council. The tale goes this way:

It seems that an adman was trying to get out of his agency researcher some advice on whether a client should continue to sponsor a certain radio program. But no soap. All the poor fellow could get out of the researcher was a series of computations on ratings, average audience, total audience, flow of audience, and other conflicting data.

"Listen," cried the adman, his head spinning with figures. "That's all very interesting, Joe. But all I want from you is your own *analysis* of your research. And, for heavens sake, spell it out in ABC terms!"

"I beg your pardon," declared the researcher, drawing himself up grimly. "I'm a scientist. And as such, I deal in cold facts and figures."

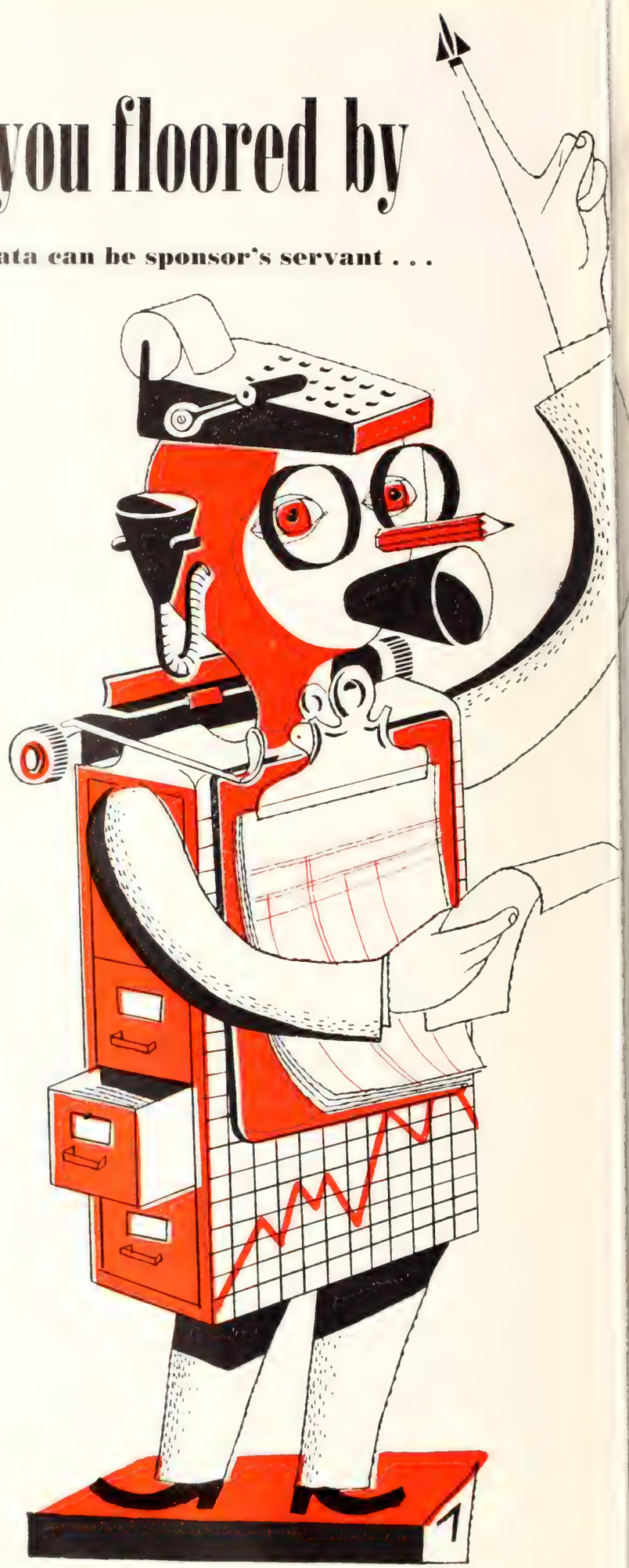
Finally, the harassed adman interrupted to ask: "Joe, what time is it?"

In surprise, the researcher said, "Why, it's three and a half minutes after 4:00 p.m., according to my wrist watch. What makes you ask?"

"Because," muttered the adman, turning away in anguish, "I just wanted to see if I could get one simple, helpful answer from my research department."

The reason why this story is wry rather than humorous is that it can be applied, with painful accuracy, to too many other researchers. Nobody, of course, would disparage the over-all performance and integrity of the vast majority of research men in the domain of radio and television. Most of them are conscientious social scientists, earnestly delivering their services to broadcast advertisers, ad agency executives, station operators, network brass.

Nevertheless, according to a comprehensive survey just completed by SPONSOR among researchers themselves and their clients, many members of the research fraternity are remiss in their duties. Their chief sin lies in the field of communication. Many of the social scientists have, consciously or not, erected a verbal curtain between themselves and their clients. This is a grave deficiency because advertising —the art of persuading customers to buy— is based on semantics, the sci-



# esearch mumbo-jumbo?

**. provided meaning of facts gets over barrier created by complex verbiage researchers use**

THESE ARE KEY CLIENT CRITICISMS OF RESEARCHERS:

Many researchers don't try to report findings in language understandable to laymen clients.

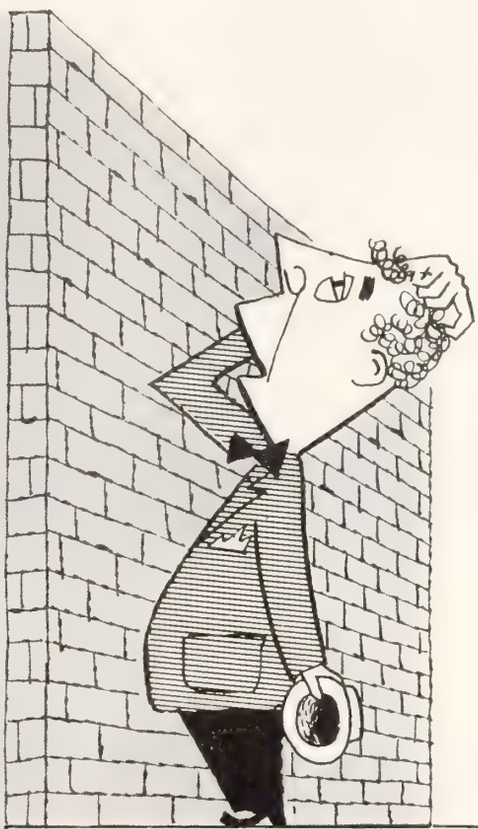
They are loathe to evaluate statistics; forget that clients want guidance.

They don't present data in interesting, meaningful way; present tedious listings instead of dramatic symbols.

They intentionally use mumbo-jumbo in order to make an impression as scientists.

They don't try to educate clients enough in the meaning and values of research techniques.

Independent researchers especially don't take pains to define terms for clients.



ence of words. When researchers, who are an important link in advertising, falter in their ability to translate words, the whole ad structure weakens.

To become more precise, here are the major criticisms levelled at researchers. SPONSOR presents them with the intent of fostering closer teamwork between researchers and their bosses, to help rip asunder the verbal curtain:

1. Many researchers make little effort to report their findings in a language understandable to their laymen clients. Instead, they take the easier way out—using the technical Jabberwocky to which they are accustomed.

2. They are loathe to offer analysis or interpretation of their mountains of figures. They forget that their clients are busy people who actually *want* their guidance.

3. They make little attempt to present their data in an interesting meaningful fashion. Instead of using more dramatic charts and human symbols, they employ dull listings and logarithms.

4. Wanting to be regarded as "pure scientists," they sometimes intentionally cloak themselves in an impressive air and spout a mumbo-jumbo terminology, like a coterie of *avant-garde* dilettantes.

5. Ad-agency researchers particularly hold themselves aloof from the rest of the organization; make no genuine attempt to indoctrinate others in the meaning and values of research techniques.

6. Finally, and this applies especial-

(*Please turn to page* 48)

***Questions sponsors should ask about research***

Suggested by the ANA's Advertising Research Committee

1. Is the PURPOSE of the research clearly and briefly stated?
2. WHO did and WHO paid for the research offered to you?
3. Is anything irregular about TIMING of the research?
4. Are the LIMITATIONS of the study clearly set forth?
5. Is the INTERPRETATION in line with the facts?
6. Was the proper KIND of research used to answer the problem?
7. Was QUESTIONNAIRE properly drawn to achieve goals?
8. Was the FIELD SURVEY properly conducted and supervised?
9. Is sample REPRESENTATIVE of market area to be covered?
10. Is sample SIZE for each comparison big enough?
11. Does PRESENTATION of facts follow good research standards?



ROBERT Q. LEWIS IS COMBINED COMIC, PITCHMAN; SELLS ASR's LIGHTERS PLUS RAZOR BLADES ON "SHOW GOES ON" (CBS-TV)

# How a gay blade sharpens razor sales

**Robert Q. Lewis as pitchman, plus $1,500,000 radio/TV budget, help American Safety Razor reach No. 2 spot**

over-all The history of radio and TV advertising is rife with trademark symbols converted into flesh-and-blood product salesmen. Just a few of these humanized hucksters are Aunt Jemima, the pancake flipper; Johnny, the Philip Morris bellhop; Father Knickerbocker, the Ruppert Beer patriarch; and Chiquita, United Fruit's hip-swinging banana.

But recently, the American Safety Razor Corporation of Brooklyn contributed a unique phenomenon to the annals of broadcast sponsorship. It has taken a human broadcast performer and converted him into a virtual product trademark. This entertainer-cum-salesman-cum-trademark is Robert Q. Lewis, a comedian with horn-rimmed glasses and a flip manner, who heretofore has been known chiefly as a summer replacement for Arthur Godfrey.

A comic of many parts, this Lewis, he cannot be accused of not giving his all to his present sponsor. Here's what the ubiquitous jester does: (1) on ASR's CBS-TV program, *The Show Goes On*, he cracks quips and emcees the talent; (2) on the same half-hour show, he announces the straight commercials as well as going through amusing acts to hypo the sales messages; (3) he acts as talking pitchman for ASR's spot radio commercials selling Silver Star razor blades; (4) he lends his image to ASR's newspaper ads and display cards for Silver Star even in non-TV areas; and (5) he

tours the country for dear old ASR, pumping the hands of safety razor dealers, guesting on local radio and TV shows for community causes, and generally merchandising Silver Star with amiable gusto.

ASR is pleased with the blade-selling capacities of gay blade Lewis. Beginning this June, it will switch his *The Show Goes On* from its present Thursday night spot to Saturday night, 9:30 to 10:00 p.m. It will build up a summer following for him, and then, come fall, try to usurp that time slot's audience from Sid Caesar and Imogene Coca on the formidable NBC-TV *Your Show of Shows*. ASR has that much confidence in Lewis's drawing power; besides, it is felt many viewers may be growing jaded with Caesar-Coca antics.

Just as it's delighted with its union with Lewis, ASR is equally jubilant about its liaison with broadcast advertising. This year, the big corporation will spend over $1,500,000 of its total $3,000,000 ad budget to advertise its stable of razor blades on radio and TV. About $1,000,000 will be devoted to pushing Silver Star blades on *The Show Goes On*. Over $500,000 will be devoted to radio programs, announcements and participations.

Beginning 3 June, it will sponsor (via McCann-Erickson) a five-minute network news program on about 150 CBS stations in the interest of Silver Star blades. Also to advertise Silver Star (again via McCann-Erickson) it is now using a spot radio campaign over 93 stations in 26 cities. To advertise Treet and Blue Star blades (via Batten, Barton, Durstine & Osborn) it currently is using a spot radio campaign over 278 stations in 96 cities. Finally, to stimulate the sales of Gem blades (via Federal Advertising Agency) it will probably use, either this May or in September, spot radio in about 13 cities over 15 stations, with TV announcements over a few stations.



Charles (Buddy) Solomon, ASR ad manager since 1934, began with firm 31 years ago in its display department. The 50-year-old New Yorker now has home in Lawrence, L. I. His son, Jack, is a high school student with ambitions of going to West Point. A man with a razor-keen wit and a rat-trap memory, Solomon devotes his full energies to ASR's advertising strategy; spends his spare time listening to radio and TV, and playing gin rummy. He has one driving ambition: to make ASR No. 1 kingpin of the razor blade field in which his firm is now No. 2.

An analyst is hard put trying to fix ASR's exact status in the razor blade field. Like most other razor blade manufacturers, ASR also produces other items (like ASR Ascot lighters, Every-Ready shaving brushes and Antoine Cosmetics), and the company's annual report usually lumps these goods together. In its last report, ASR merely announced that its 1950 gross sales for all its products amounted to $18,000,000—a marked jump over its 1949 total gross of $15,000,000.

Despite ASR's reluctance to release its detailed, bread-and-butter figures, it's pretty safe to say that it stands second in the razor blade hierarchy. Of the more than $90,000,000 that Americans will spend for razor blades this year, trade insiders estimate that Gillette will reap some 45% of total blade sales, ASR about 30%, Eversharp around 20%. ("Pal shaves around the edges," SPONSOR, 4 Dec.)

To what extent is radio and TV advertising responsible for ASR's big slice into razor blade consumption? Advertising Manager Charles (Buddy) Solomon, an astute, hard-headed business diplomat, who's been with ASR 31 years, replies this way: "The best answer lies in the fact that our salesmen—who're closest to the grass-roots markets—tell us that TV and radio *have* boosted their individual sales. Another answer is contained in the fact that we're now spending more on broadcast advertising than we have in ASR's history." Still another answer—not made by Solomon but quite apparent—is that ASR has cut down on its printed media advertising recently, in favor of the mass coverage provided by broadcast advertising.

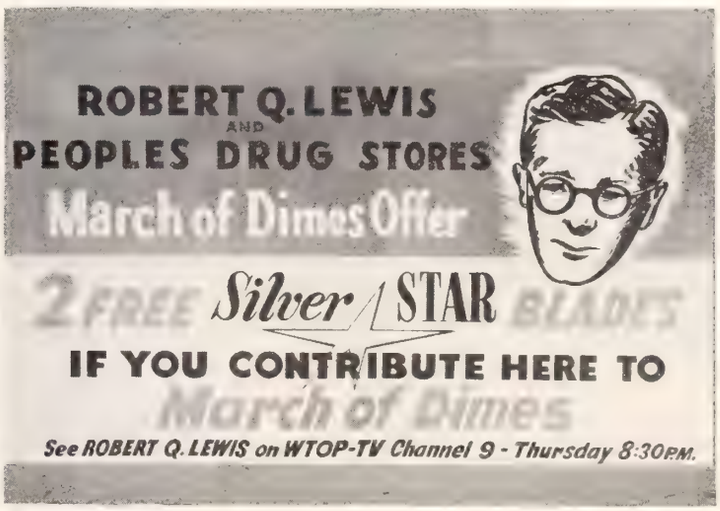
ASR's over-all advertising formula can probably be summed up this way:

1. Use broadcast advertising generally to stress certain selling slogans

(*Please turn to page* 56)

LEWIS PERSONAL TOURS (LEFT, BEFORE LOCAL SCHOOL EDITORS) PLUS MERCHANDISE CARDS (RIGHT) HYPO ASR SALES





# How long does a TV commercial live?

**Research is lacking, admen differ on optimum run, but clever techniques have kept some pitches on as long as three years**

TV Last Sunday a modest-sized ad appeared in several newspaper supplements noted for their large circulations.

Over a heavy block of copy and the photo of a bewhiskered gentleman ran this headline: "Do You Make These Mistakes in English?" The bewhiskered individual is Sherwin Cody and the copy an invitation to take his mail-order course in English. Nothing especially remarkable about that advertisement—except that it's been running without change for 25 years!

Mail-order advertising is full of such long-term repetitions. The Book-of-the-Month Club, *Encyclopedia Britannica*, Newspaper Institute of America are just a few examples. To earn that honor, a mail-order ad must prove its effectiveness by the bulge in a postman's sack—or it doesn't run twice—much less for a decade or longer.

Would that national product advertising were as simple. Lacking such clear-cut, direct response as a mail count, however, all that most advertisers can do is make educated guesses. Coupled with the question "How effective is my advertising?" is its corollary: "How long shall I run the same campaign, the same copy?"

Newspapers, magazines, even radio, have been fairly well charted by now. When it comes to that hydra-headed medium of sight and sound—television—the charts are anything but reliable. It's become almost fashionable to answer questions about TV commercials with an enigmatic smile and a "hell, I wish I knew the answer to that one. . ."

SPONSOR uncovered reactions like this in a survey of TV specialists. It also discovered some generally accepted kernels of fact when it asked: "How long should an advertiser run his television commercials?" This is a summary of the answers given by TV research organizations and advertising men.

Jack Boyle, TV Director of Daniel Starch & Staff, had this to say:

"Actually, we're not too concerned with how long a commercial should run, at this stage. You need histories to base conclusions on and the medium is still too young for that. When it will be old enough we don't yet know. So far, however, our feeling is that the time to change a commercial is when you have a better sales argument to put over; not before. If an advertiser has several good commercials, he should stick with them for a long time."

Both Advertest Research and Ross Reports have by-passed the question of longevity in favor of more immediate problems. Publisher Wallace A. Ross did note unofficially, however, that commercials stayed on an average of three to four months. Horace Schwerin, boss of the commercial research organization bearing his name, is organizing a considerable amount of information dug up over the past year, expects to have it ready in a few months.

Agency men and advertisers who work closely with TV commercials have fairly definite opinions on the subject though they often disagree. Some are in favor of long runs for a commercial; others insist on frequent changes. Says one account executive: "In many cases TV commercials are changed when they don't need to be—

(*Please turn to page 67*)

***These factors determine life of commercial***

1. **Story-line or approach to sales pitch. Good one can violate most other rules and live a long, productive life.**
2. **Type of film technique used. Animation seems to wear best.**
3. **Frequency of showing same commercial to the same audience.**
4. **Number of commercials in a series. Rotation gives each a breather.**
5. **Production quality. Producer's skill, budget size, adequate preplanning determine a commercial's technical attractiveness.**
6. **Spotting of commercial relative to entertainment. Especially important in sports sponsorship where viewer irritation is likely.**
7. **Length of commercial. Uncertain yet whether longer or shorter ones are more durable.**





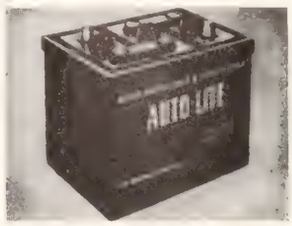


***Kools***

## Films in series rotated for variety

12 films (20 second)

30-month run to date; to go on indefinitely




***Auto-Lite Battery***

## Basic pitch has many lead-ins, closings

1 film (60-second); 8 interchangeable lead-ins and closings (varied length)

12-month run to date for 60-second basic film; to go on indefinitely




***Lucky Strike***

## Original commercials edited to make new ones

3 films (60 second); 16 films (20 second)

Ran 36 months (intermittently with interchanging of parts)




***Muriel Cigars***

## Outstanding film makes long run possible

2 films (60 second; films produced 6 months apart)

8-month run to date for first film; to go on indefinitely




PEARSON'S TOP OFFICIALS AMSTER (LEFT) AND DUFF (RIGHT) CONFIDENTLY STUDY $4,500,000 SALES TARGET FOR ENNDS IN 1951

# Chlorophyll revolution

## Ennds, $500,000 radio spender, claims leadership among new tablet deodorants



Lester E. Amster, the hard-working president of Pearson Pharmacal Company, started in the wholesale and retail drug business with Amster Company of Cleveland. His next move was to join the Cummer Products, manufacturers of Molle Shaving Cream and Energine products. In 1945 he joined Pearson, which produces Dew spray deodorant and Eye-Gene drops in addition to Ennds. This drug executive was quick to see the possibilities of the new chlorophyll development. To assure simultaneous distribution for Ennds when it was launched 19 August, he arranged to fly $300,000 worth of items all over the United States.

**over-all** There is a new revolution brewing in the drug trade —a field which has more upheavals than a Marxist's dreams. Chlorophyll tablets, designed to wipe out bad breath and body odor internally, are threatening to cut a big slice out of the $50,000,000 annual market of external deodorant and mouthwash producers. And the firm which claims top selling honors among the chlorophyll advertisers, Pearson Chemical Company, New York, speaks confidently of a $4,500,000 sales volume for 1951—even though their brand has only been on the market since August 1950. In riding the chlorophyll revolution, Pearson is following the strategy of such advertisers as Alka-Seltzer and Tintair who used radio to win quick acceptance for their products.

Ennds, the Pearson chlorophyll tablet, now has a $1,000,000 budget. About half of it goes for Gabriel Heatter (Friday nights on Mutual) and an announcement schedule on both radio and TV which is currently being ex-

panded from an initial limited number of markets. Rest of the budget is split between magazines, newspapers, and car cards. Agency is Harry B. Cohen Advertising Company, New York.

Ennds has gained such strong momentum that the ad budget will jump to $2,000,000 within a few months. The biggest portion of this new appropriation will go for a half-hour evening simulcast over 166 AM and 22 to 24 TV stations which was being negotiated as this issue of SPONSOR went to press. In addition, radio and TV announcements will be carried in the top 43 U. S. markets (where 47% of the drug business is done).

The Pearson simulcast plans follow the revelation that CBS is readying a simulcast for Arthur Godfrey's morning radio show to start this Fall.

This would seem to indicate that simulcasts are hardly a declining force —as was thought last year following cancellation of several simulcasts.

Another current phase of Pearson air activity is its award of prizes for the *Chance of a Lifetime* ABC-TV show. In return for a plug for Ennds, Pearson gives away mink coats, diamond necklaces, or just plain money in the form of $1,000 checks. A similar arrangement is being worked out for the *Truth or Consequences* program on CBS.

Objective of Pearson's air strategy is a mass market for Ennds. "We are not concentrating on any particular groups," says Lester E. Amster, president. "Deodorants are now used by men and women at all age levels." There is a certain boldness in this mass-market approach. Actually, Ennds is a high-priced item for the deodorant market. The tablets, which are supposed to be taken once to twice daily, sell for 49 cents a dozen and $1.25 for 36. But the price does not determine the market they should try to cover; Pearson feels all classes want to use the new discovery. "We are making a quality market a mass market," says youthful Richard Duff, sales and promotion manager.

Although Heatter, who carries the main air load for Ennds at the moment, is known as an oldster's favorite, Pearson believes that the heightened interest in the war and other foreign news is bringing them an audience that covers all groups. "We chose Heatter primarily for his ability to sell, and he hasn't disappointed us. He is now our star salesman," says Duff. (Heatter is always at his heart-string-tugging best in pushing a product that is beneficial for aches or pains, physical or social.)

Ask Duff what radio has meant to the sale of Ennds, then hold on to your seat. He's an enthusiast. "The best answer is that we are buying a hell of a lot more time on the air," he exclaims. He is even looking beyond the ambitious simulcast project. "If that's successful, we'll keep adding to our budget," he says.

It's easy to understand the optimism around the Pearson headquarters. First, they are hitting a deodorant market that has been enlarged steadily over the last 15 years. Powerful radio and TV advertising behind such established brands as Mum, Arrid, and Stoppette has helped consumers accept the idea of using such products. Not only has the number of purchasers increased, but they are buying more expensive packages. Pearson's Duff points out that the top prices have moved up from 63 cents in 1948 to 98 cents in 1949. Even though Ennds has a package selling for 49 cents, Duff says that their best seller is the box of 36 tablets for $1.25.

Additional good cheer for the Pearson management comes from the po-

(*Please turn to page* 62)




Printed copy highlights romance angle in contrast to radio commercials' general appeal



Ennds gets plugs on "Chance of Lifetime," ABC-TV, in return for providing big prizes

### *How the chlorophyll producers are using the air*

**ENNDS, Pearson Pharmacal Company, New York (agency: Harry B. Cohen Advertising Company)**—Gabriel Heatter, Friday nights; radio and TV announcement schedule being expanded to 43 markets; simulcast half-hour show now being negotiated. Firm also gives prizes on "Chance of a Lifetime," ABC-TV show, in return for product plugs. If anticipated simulcast succeeds, Ennds will make further additions to its air advertising.

**STOPPERS, Stoppers, Inc., New York (agency: Walter Weir, Inc.)**—participations on "Cavalcade of Stars" and "Cavalcade of Bands," DuMont Television Network. Radio and TV announcements used for two weeks duration in 40 to 50 markets. Up to 20 markets covered at any one time. Frequency runs as high as 25-30 per week in some Midwest areas. Stoppers announcements concentrated on radio with purchases of video time restricted to a few areas.

**NULLO, Depree Company, Holland, Mich. (agency: Dancer-Fitzgerald-Sample, Chicago)**—radio and TV announcements. Nullo keeps details on radio and TV usage hidden from rivals, but indications are that the company is expanding a limited radio and TV announcement schedule to a point where approximately $1,000 weekly will be spent in at least one market.

**NIDS, Olympic Distributors, Los Angeles (agency: Vick Knight, Inc.)**—TV station breaks on KFMB-TV, San Diego, twice daily, seven days a week. Large radio schedule anticipated as distribution expands to seven western states. Nids uses series of TV film commercials on theme that deodorant must be taken internally to be effective. Oil poured over a car hood instead of inside the motor is compared with the older type of deodorants.

Agency in same city as client, unless otherwise indicated.



# B.M.I. program clinics: bonanza for sponsors

**Broadcasters trade top showmanship ideas that mak radio more potent salesman**



Dynamic, eloquent Carl Haverlin, BMI president (pictured top, left), stepped into the broadcast music scene in 1940 when stations were battling with song publishers over performance rights. As BMI vice president he sparked development of the music licensing body. In 1944 he moved over to Mutual to become a v.p. He returned to BMI in 1947 as its first full-time paid president.



Glenn Dolberg, BMI's affable director of station relations who heads the clinic operation, was field representative in the West for seven years before taking over his present job in January. He knows programing, having been program director, KFI, Los Angeles, and KPO (now KNBC) and KGO, then the NBC Red and Blue stations in San Francisco. Also managed KEX, Portland.

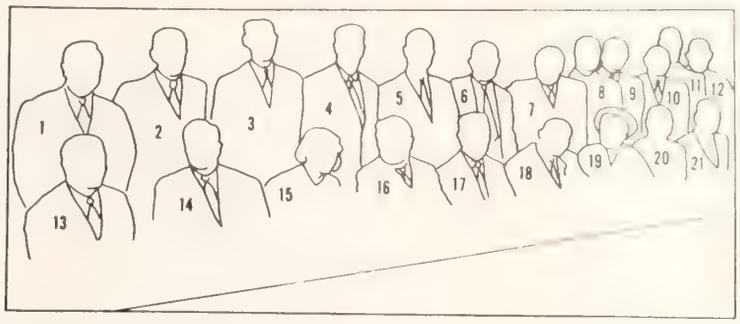
spot

Industry-wide selling is not the only aspect of broadcasting that has been neglected. Programing, too, has always suffered because there's been no real opportunity for interchange of ideas at the station level.

But now a new and revolutionary development in broadcasting is changing all that. Broadcast Music, Inc. has, through its series of program clinics in areas all over the country, provided stations with an opportunity to learn about, chew over, and adopt the best in programing practices. This is of utmost importance to advertisers who buy local programs and announce-



***Colorado clinic was outstanding success***




Picture shows station officials at BMI program clinic held in Colorado Springs, Colo., 19 March. See key numbers above and names below for identification of participants. Clinic speaker, Ted Cott, manager WNBC and WNBT, New York, calls this one of the outstanding sessions in the series of BMI clinics.

1. Joe Rohrer. KRDO, Colo. Springs
2. R. Conner, KVOR, Colo. Springs
3. Earle Ferguson, KOA, Denver
4. Herbert Hollister, KCOL, Ft. Collins, KBOL, Boulder
5. Jim Russell, KVOR, Colo. Springs
6. Hugh Terry, KLZ, Denver
7. Carl Haverlin, president, BMI
8. R. Howell, KFXJ, Grand Junction
9. Al Meyer, KMYR, Denver
10. Glenn Dolberg, dir. sta. rel., BMI
11. Charles Roberts, KLZ, Denver
12. Ted Kimball, KSL, Salt Lake City
13. J. Hitchcock, KCOL, Ft. Collins
14. Charles Bevis, KOA, Denver
15. Beverly Mango, KOA, Denver
16. Clarence Moore, Rocky Mt. Radio Council
17. Frank Bishop, KFEL, Denver
18. Ted Cott, WNBC, WNBT, N. Y.
19. Jane Sterling, Denver Post
20. Ralph Wentworth, BMI field rep.
21. W. Grove, KFBC, Cheyenne, Wyo.

ments as well. For, by its efforts, BMI is helping to make spot radio a more valuable medium, a medium which attracts more audience more intensely.

There is little time for theorizing and pompous oratory at the BMI sessions; there shirt-sleeve thinking prevails. Participants discuss such topics as how to improve disk jockey programs; what to do when you have too many other disk jockey programs competing against yours; how to improve audience participation shows; how to keep certain types of public service programs stations must put on from dragging down the entire schedule; how to build more listener appeal in news shows; how to use showmanship in religious programs, and how to raise the level of the entire schedule.

These are primarily grass-roots affairs for the smaller stations who cannot lure audiences with high budget efforts, and, as such, are having the strongest effect on the local scene. Nevertheless, imaginative executives who are highly paid for their administrative talents like Ted Cott, general manager, WNBC and WNBT, New York, point out: "It was not all one way. The officials from the larger stations and networks who spoke at these meetings picked up many a valuable tip from hearing what is being done in the smaller communities."

These program sessions got under way two years ago when intelligent, social-minded Carl Haverlin, BMI president, realized that there was need for some way for the industry to share top ideas in programing. This year, the clinics are moving into high gear with the backing of 29 state broadcasters associations.

The format of the meetings is simple, although setting them up takes careful planning by Glenn Dolberg, BMI stations relations director, and the seven BMI field representatives. Three speakers from large stations, networks, or broadcast associations make a swing through a group of states. In each

(*Please turn to page* 73)

PROGRAMING TIPS BROADCASTERS GLEANED AT CLINICS

***1. Don't permit disk jockeys to waste time with long chatter.***

***2. Don't try to buck several d.j. shows on at the same time with your own d.j.***

***3. Don't neglect local names and events in news shows.***

***4. Audience participations should highlight guests, not the interviewer.***

***5. Never talk down to guests on audience participation shows.***

***6. Community responsibility can be satisfied without airing deadly speeches.***

# RADIO RESULTS

## DRIVE-IN GROCERY

SPONSOR: Pic-Um & Pac-Um AGENCY: Direct

CAPSULE CASE HISTORY: *Owner Otis Smith credits radio with putting his little store on the map. Smith spends $63 a week for the 15-minute morning show,* 1250 Ranch House. *With KPAC as the only medium, store sales volume increased 100% within 30 days and continues to grow. Sales of air advertised items increase 200% to 300% on the day they're broadcast. Smith adds that 30 minutes after an item plug, store is packed.*

KPAC, Port Arthur, Tex. PROGRAM: 1250 Ranch House

## TAX CENTER

SPONSOR: Municipal Tax Center AGENCY: Direct

CAPSULE CASE HISTORY: *The advertiser bought announcements on Washington Transit Radio, WWDC-FM. Copy mentioned that the Municipal Tax Center had established two offices to aid those filing income tax returns. The commercial didn't mention the cost of the service but only office addresses. After just four announcements, at a cost under* $10, *the sponsor cancelled the rest of his schedule. The reason? Too much business.*

WWDC-FM, Washington, D. C. PROGRAM: Announcements

## FLYING LESSONS

SPONSOR: Arroways Flying School AGENCY: Direct

CAPSULE CASE HISTORY: *To spur would-be aviators and keep enrollment up, Arroways turned to radio. An announcement explaining the school's flying plan was made on a morning d.j. show. Two follow-up announcements daily for two days then brought in 15 sales leads. Of these 15 inquirers, 12 signed flying contracts. For $64.20 worth of broadcast advertising, Arroways Flying School grossed $6,000 worth of new business.*

WHK, Cleveland PROGRAM: Bill Gordon Show

## WRIST WATCHES

SPONSOR: Perel & Lowenstein AGENCY: Direct

CAPSULE CASE HISTORY: *This jewelry store decided upon announcements purely as a test for watches selling for $39.75. After an expenditure of $186 for the announcements, the store reported 261 orders for watches for a sales gross of $10,374.75. The store's advertising director says: "The mail-order announcements were strictly experimental . . . we never dreamed such results could be obtained with a $40 item."*

WHBQ, Memphis PROGRAM: Announcements

## BABY CHICKS

SPONSOR: Adkins-Phelps AGENCY: Brooks-Pollard

CAPSULE CASE HISTORY: *This feed store wanted to increase floor traffic. An announcement which cost $16 was aired at about 9:30 p.m. The offer: 25 baby chicks free to the first 100 people coming into the store after 7:30 the next morning. Far into the night the sponsor was kept awake by local and long-distance calls. The following morning, police were called before the store opening to direct traffic and restore order. Crowd estimate at that early hour: 600 people.*

KLRA, Little Rock PROGRAM: Announcement

## VACUUM CLEANERS

SPONSOR: Price's, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *Price's, one of Virginia's largest appliance retailers, wanted to sell some overhauled vacuum cleaners. WLOW suggested its* Sheriff Davis *hillbilly show. Price's agreed. After the first $8 participation, four $40 cleaners were sold and appointments were made with 20 prospects who wanted salesmen to call and demonstrate. A gross potential of $800 plus the immediate* $160 *in sales from one participation.*

WLOW, Norfolk, Va. PROGRAM: Sheriff Davis

## INSURANCE

SPONSOR: Foresters Underwriters, Inc. AGENCY: Direct

CAPSULE CASE HISTORY: *The company features a low-cost, family group protection policy covering sickness and accidents. To further sales leads, Foresters ran a participation on an early morning disk jockey show. Response as a result of this* $18.50 *daily expenditure runs as high as 15 leads daily, fairly good for an insurance pitch. And, the firm reports, they're closing 65% of their radio leads into sales.*

KDYL, Salt Lake City PROGRAM: Will Wright's Hit Review

E OF A SERIES FEATURING THE MEN WHO MAKE FREE & PETERS TELEVISION SERVICE



Three years, University of California
Three years, U. S. Army Air Force
Nine years, NBC
Free & Peters (San Francisco Office) since January, 1951

Vest Coast
lease Note—

# LON KING!

On December 7, 1941, Lon King was an earth-bound page boy at NBC, San Francisco, but soon won his wings as a fighter pilot, ending up as Lieutenant King, pushing P-38s in Italy. After that he went back to NBC for three years in Sales Traffic and five years in Sales—at which time we got him in our sights and made him "Colonel" King, in command of television sales in San Francisco!

Thus San Francisco has become the *fifth* city in which F&P maintains separate sales departments devoted *exclusively* to television. Here as elsewhere, our TV operation benefits tremendously by splitting bookkeeping, clerical, office and management expenses with our AM operation—thus permitting F&P to allocate more dollars to all-important *sales manpower*, and doing a far more thorough television sales job than would otherwise be possible.

In this system, F&P has the basis for giving optimum service and optimum *values* to everybody concerned. And that's the way we *always* work, here in this pioneer group of radio and television station representatives.

**EXCLUSIVE NATIONAL TELEVISION REPRESENTATIVES**

| | |
|---|---|
| **DAVENPORT** (Central Broadcasting Co.—WHO-WOC) | **WOC-TV*** |
| **FORT WORTH–DALLAS** (STAR-TELEGRAM) | **WBAP-TV*** |
| **LOUISVILLE** (WAVE, Inc.) | **WAVE-TV*** |
| **MIAMI** (Wometco Theatres) | **WTVJ** |
| **MINNEAPOLIS–ST. PAUL** (DISPATCH-PIONEER PRESS) | **WTCN-TV** |
| **NEW YORK** (THE NEWS) | **WPIX** |
| **ST. LOUIS** (POST-DISPATCH) | **KSD-TV*** |
| **SAN FRANCISCO** (THE CHRONICLE) | **KRON-TV*** |

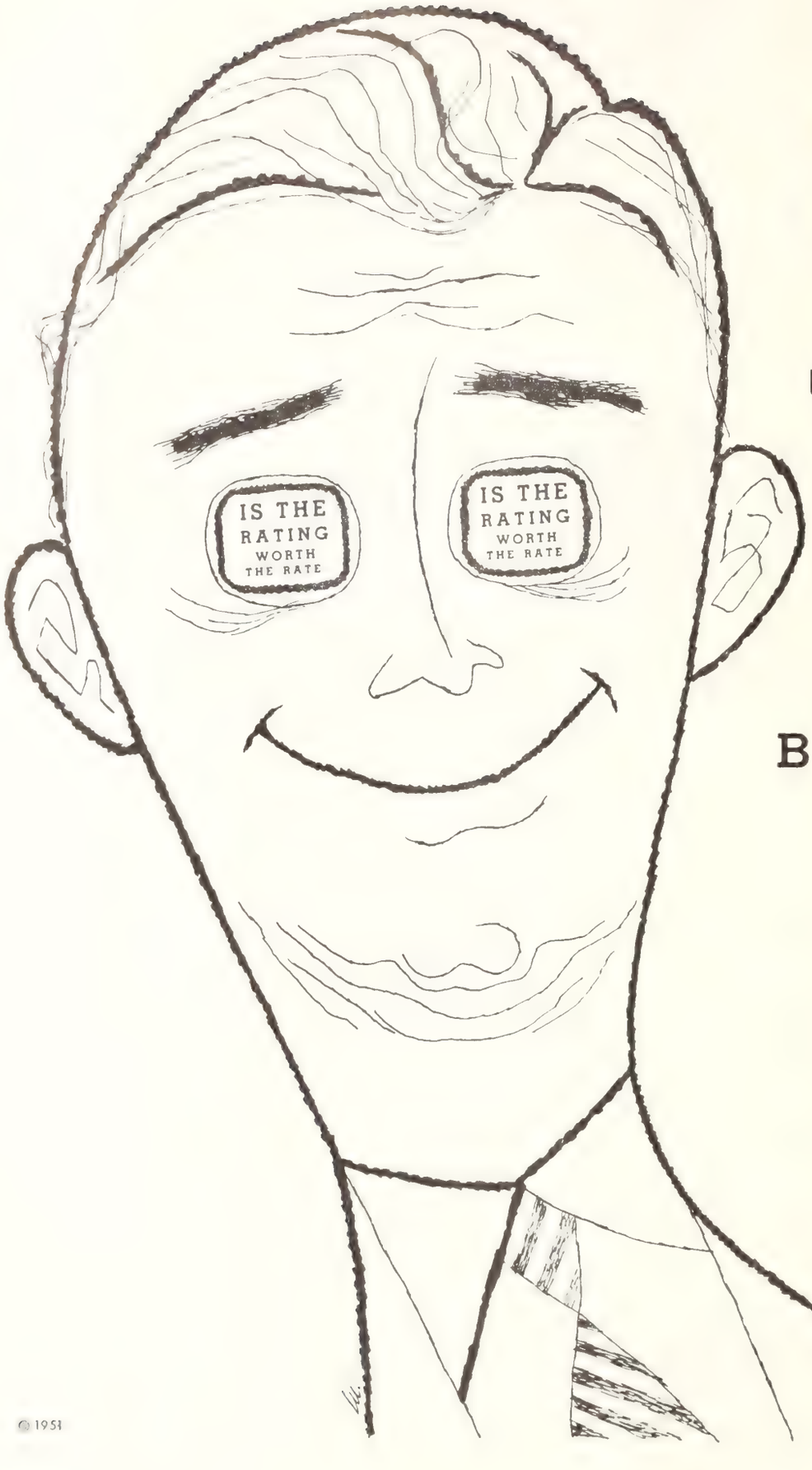
*Primary NBC Affiliates



# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives Since 1932*

W YORK CHICAGO DETROIT ATLANTA FT. WORTH HOLLYWOOD SAN FRANCISCO




20

TELI

FOR

BUSI

© 1951

20

ISION

LERT

SSMEN

Successful businessmen have always evaluated their media investment in the common sense terms of people reached per dollar spent. Since the advent of television as an advertising medium, many businessmen have apparently been sold the idea that an investment in television cannot be evaluated in the same manner as an investment in any of the other media. Fantastic sums are spent each week on the production of talent-packed extravaganzas in a frenzied attempt to corner the rating point market.

*Pause a moment, and consider:*

## *is the rating worth the rate?*

Examine the case of the advertiser who is currently spending $34,500 per week for the talent and production of his musical show on network C. His rating is 18.8*--an audience of 5,899,000 viewers:

**5,899,000 VIEWERS ÷ $34,500 = 171 VIEWERS PER $**

Not very efficient or logical when you investigate the job "Cavalcade of Bands" is doing via the Du Mont Television Network--with a 12.7* rating and a $10,000 weekly talent and production cost:

**09,000 VIEWERS ÷ $10,000 = 321 VIEWERS PER $**

Du Mont has good "prime" time available--time adjacent to established programs such as "Cavalcade of Bands," which can be made to pay an equitable return on your advertising investment.

*Videodex Feb. 1951

# DU MONT
TELEVISION NETWORK

62 Affiliated Stations
vision of Allen B. DuMont Laboratories, Inc.
5 Madison Ave., New York 22, New York
Phone: MUrray Hill 8-2600

**IS THE RATING WORTH THE RATE?**

*Write today for a free copy of the Du Mont "Cost Per Rating Point Pocket Piece," and evaluate your television investment.*
*Address: Network Research Department*



# Mr. Sponsor asks...

***What can be done to prevent non-advertisers from getting free plugs on sponsored programs?***

Ben Z. Kaplan | Advertising and promotion manager
Motorola-New York, Inc.

## The picked panel answers Mr. Kaplan



Mr. Murphy

Is there an old saying, "Nothing in this life is free?" If not, there should be for the public information field. If any one knows how to get a free plug on any sponsored program, I wish they would call me at BRyant 9-6100. We have several clients who would like to have some of this.

Every day many products other than the sponsor's are mentioned on radio and TV shows. But are these free mentions? Or has the manufacturer of the "plugged" product supplied goods, services or creative assistance in one form or another? If so, then it is not a free plug, and I think it is fair to assume that the sponsor, the sponsor's agency, or the owner of the package would have had to pay somewhere else for what they received on a tie-in deal with other manufacturers or agencies.

If the package owner could not count on a certain number of these tie-ins throughout the year, then his overhead would be higher and his profit lower. This additional cost would have to be passed on to the sponsor. The same is true if the agency is working the tie-in. If the sponsor is pulling in the co-op deals himself, then the problem is even simpler: all he has to do is ask himself the question at the head of this forum: "What can be done to prevent non-advertisers from getting free plugs on sponsored programs?" The answer is to pay in cash for the products you are getting, for the creative assistance to fill your time (which would otherwise have to be hired), or the services which the tie-in company is offering in one form or another.

The shoe appears to be more on the other foot. Isn't it time for some companies who have fallen into the habit of giving away hundreds of dollars worth of merchandise for a hurried, uncomprehensive and usually undramatized product mention to stop and assess? Perhaps it would be for the benefit of both groups to do a bit of screening. The net result might be that the solid, mutually helpful deals would be retained, while the others would leave the scene. In any event such a screening would certainly contribute to increased public respect for the industry.

JULIAN G. MURPHY
*Public Relations Director*
*Grant Advertising*
*New York*



Mr. Chalmers

The problem of "what can be done to prevent non-advertisers from getting free plugs on sponsored programs" is just one of the facets of a much greater problem that is becoming increasingly important to all advertisers . . . whether they use radio or television, or both. The basic problem is one of *control*.

A few years ago, when an advertiser invested his thousands or millions in a radio program, there was no question regarding his control of not only the advertising content of the program, but the entertainment content as well. After all, the program was put on the air through his dollars to be his representative . . . to present his product or his service or his company to the public in the way he wanted them to be presented. It was his program. He paid for it. And he had every right to expect to control what his dollars did for him.

Today, however, and particularly in television, that right is being taken away from the advertiser. Control of program content is slowly but surely being taken over by the networks and by the package operators working very closely with the networks. All too often an advertiser finds that, in order to secure time on a network, he must buy a program that is controlled by the network. He is told that he must buy the program for X number of dollars, that he will be allowed X number of minutes in which to present his commercial message . . . and that's that.

Sure, he will get a lot of lip service about how the program will be made to conform with his policies . . . about how the program will be presented in his best interests. But when it comes down to the small print in the contract, he has absolutely no control except for commercial content. And even his commercial control is not always as strong as it should be. Someone else owns the program. The advertiser, who merely happens to be putting up all the capital, has only a short term lease on its use.

Thus the matter of "free plugs" on sponsored programs cannot be surely met and eliminated until the company

that foots the bill regains control.

Free plugs for another product, even though superbly worked into the format of the program may detract from the effectiveness of the program for the sponsor. If he controls the program, such plugs can be eliminated. If he doesn't, such plugs are only one of the many elements that reduce the effectiveness of his sponsorship.

WILLIAM A. CHALMERS
*Vice President*
*Grey Advertising*
*New York*



Mr. Smith

Very little unless policing is done by the stations. In other media such as magazines and newspapers the free plug is an accepted fact and has been for years. It is the publicity organizations that are responsible for it and they dress their products up in such a way that the plug is news.

I have never felt that a free plug on a sponsored program has done much to harm the program. At best it can only be a word or two and the sponsor has up to two or three minutes. The actual mention of the free plug—that is, the brand name, gives a sense of reality to the joke, or a sense of freshness to the program if it is a new item.

In many cases an advertiser has become interested in radio or television through the free plug. Particularly on television where a new item can be shown—as news—and the advertiser sees its possibilities as a sponsored product.

Perhaps in time it will be possible to boil down every minute on radio and television to a dollar basis but it would certainly take a lot of bookkeeping and I doubt whether a sponsored half-hour program would be interested in having a five-word plug—even if paid for—right in the middle of the program. So far newspapers and magazines have been unable to accomplish this and I doubt whether radio and television can.

W. P. SMITH
*Director of Radio & Television*
*Charles W. Hoyt Company*
*New York*


# Since 1933

Since 1933 the Oklahoma Tire & Supply Company, operating in Oklahoma, Kansas, Missouri and Arkansas, has been a consistent user of KVOO. How Mr. Maurice Sanditen, president of OTASCO, and guiding head of its some 200 retail stores, feels about KVOO is best expressed in the following paragraph from a recent letter to us:

**"I want to express my appreciation for the effective advertising medium offered us by your station. Your coverage is by far the best of the 40-odd stations we are using in our trade territory, and based on dollar results, also the most inexpensive. Your services over the past 18 years or more have played a very important part in our success and we are very appreciative of it."**

We appreciate Mr. Sanditen's fine statement and are happy that we have had such an important part in the growth and success of OTASCO during the past 18 years. Our best wishes for another one-third century of success to this great institution which, this year, celebrates its first third of a century of progress.

**Call, wire or write KVOO today, or contact your nearest Edward Petry & Company Office for latest KVOO availabilities.**

KVOO
Oklahoma's Greatest Station
50,000 WATTS 1170 KC NBC AFFILIATE



# 2 great nam
# hands: BLAI

As John Blair & Company starts its 19th year of exclusive representation of leading radio stations, we welcome WWDC of Washington to our roster. We are pleased as well to number Washington, the 9th metropolitan market, among the great American cities on our list. The hard hitting, aggressive management at WWDC assures us that our new association will be a long and happy one.

We have watched WWDC grow during the past ten years to a dominant position in this always-rich market. Today with the cream of WWDC's established local shows PLUS the best of MUTUAL, we believe that WWDC offers more for your advertising dollar than any other medium in Washington. One of our representatives will be happy to tell you the whole story.



# *in radio join and WWDC*

*hn* **BLAIR** *&* ***Company,*** *NATIONAL REPRESENTATIVES*

es in: NEW YORK, CHICAGO, ST. LOUIS, DETROIT, DALLAS, LOS ANGELES, SAN FRANCISCO

# Ayem

Ayem is big-listening time in Birmingham, especially when Ray Bartlett's "Time to Rise" is on WAPI (7:15-8 a.m.). This program wins a bigger average audience than *any* other disc show in town.

# audiences

Audiences agree with Mayor W. Cooper Green, who said "'Time to Rise' is more than just a program... it's a Birmingham institution." Its pop music, news, weather reports attract more than 30% of the listeners.

# choose

Choose *any* major category of local programming, and you'll find WAPI on top. "Time to Rise" leads all diskie shows, and WAPI also has the top-rated news, sports, farm, musical, serial and women's programs.

# Ray

Ray Bartlett is top man among disc jockeys in bustling Birmingham, described by *Variety* as "a disc jockey's paradise." (It's also an advertiser's paradise, with business and industry hitting new peaks.)

# Bartlett

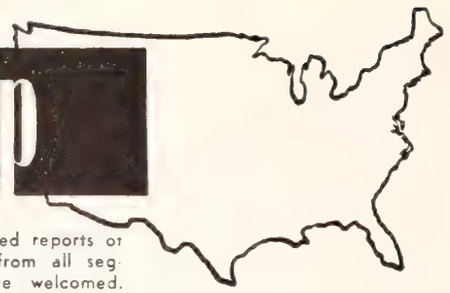
Bartlett is just the man to spin new sales records for your product. And "Time to Rise," broadcast on WAPI for more than eleven straight years, is just the show. For rates and availabilities, call Radio Sales or...

"Pete Jay Tate Pete Mac Sal"

# WAPI

**"The Voice of Alabama"**
**CBS in Birmingham**
**Represented by Radio Sales**


# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

### *WIBX farm director scores with civil defense plea*

Farm programs have long been recognized as an effective means of selling to the rural market (9 October 1950 SPONSOR, "The farm director: what a salesman!"). And stations like WLS, Chicago; WNAX, Yankton, S. D.; WWL, New Orleans; and WKY, Oklahoma City, have files chock full of success stories. It is mainly through public service that the farm director has achieved outstanding ability to influence and sell his audience. Typical of this community service is a recent campaign handled by Ed Slusarczyk, farm director of WIBX, 5,000 watt CBS affiliate in Utica, N. Y.

After a six-month effort, the Oneida County Civil Defense Organization had succeeded in recruiting only a handful of volunteers. The county board decided to really sell the people on the importance of the work, appointed Ed Slusarczyk civil defense director.

Ed appealed for aid during his 5:00 to 7:00 a.m. WIBX *Farm & Home Show*. Within one month, he had recruited 7,000 volunteers—enough for a complete civil defense set-up in Oneida County: 20 CD divisions ready for any emergency. ★★★

### *WABB distributes books, sells more than 30,000*

Books have always been successful sellers via mail-order radio. Advertisers like Doubleday & Company, Greystone Press, and others have used radio for years. But now, WABB, Mobile, has added a new twist to radio's book selling efforts by acting as distributor for the Consolidated Book Publishers of Chicago. This may be the first such promotion effort by a radio station.

The 5,000 watt ABC affiliate placed the Consolidated series of 24 cookbooks retailing at 15c each in 39 stores, including three chains and several leading independents. The results, after a series of announcements, were gratifying.

Books numbers one, two, and three have sold over 10,000 copies each. And one of the leading chains has upped its order to 7,000 books per week, an increase of 40%, retroactive to the first book.

Retailers, with increased floor traffic, have profited from the Consolidated Book Publishers' campaign, and three grocery stores have asked WABB to be permitted to display the cookbooks as their customers have been going to other stores to get them. ★★★

### *Station-advertiser combine is sales-listener promotion*

Increasingly, advertisers are becoming aware of the value of summertime radio advertising as a result of promotional work by U. S. radio stations. WWDC, 5,000 watt Washington Mutual affiliate, backs up its selling efforts with effective audience promotion.



Miss Washington contest advertises WWDC

WWDC makes the entire city conscious of the station and its advertisers through its Miss Washington contest. WWDC advertisers put up prizes worth $5,000, including a Nash automobile, fur coat, jewelry, luggage, and a complete wardrobe. In return, they get air plugs with every prize mention on WWDC during July and August. ★★★

### *KRON-TV sea captain wins shoe customers with yarns*

One of the most popular nautical "characters" since Popeye is helping some 20 retail shoe stores in Northern California build up their floor traffic and increase sales. The video sailor is *Cap'n Pete* seen on KRON-TV, San Francisco (M., W. 6:20 to 6:35 p.m., F. 5:00 to 5:15 p.m.), and sponsored by the makers of Red Goose Shoes.

The captain spins tall yarns to his moppet fans and is aided by a puppet, Short John O'Copper. The captain promotes his store appearances by mentioning stores he's to visit.

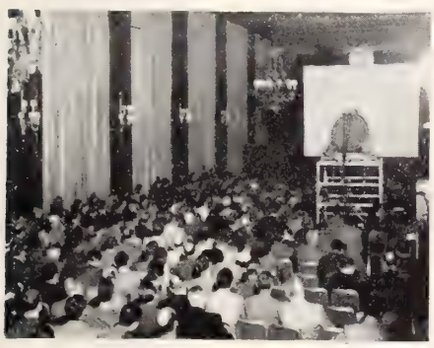
In a very short time, over 10,000 kids have attended these shoe store appearances, with at least 200 children there for every visit. Retailers report increased sales of Red Goose Shoes due to *Cap'n Pete* traffic. ★ ★ ★



Some 20 shoe stores rely on Cap'n Pete to sell

### *RCA efforts enable NARTB to view MacArthur*

Radio-TV industry folk attending the 29th annual NARTB convention in Chicago were able to see and hear General MacArthur's Washington speech, thanks to the efforts of RCA.



Conventioners witness TV history in making

Four-and-a-half tons of video equipment, including a 16-foot TV screen and a projector, were trucked to Chicago. Special RCA television engineers worked all night and the next morning (19 April) all was ready for the showing at the Stevens Hotel. ★ ★ ★

### *New building name contest marks KMBC's 30th year*

KMBC-KFRM, CBS affiliate in Kansas City, Mo., opens its new radio-TV center to the public on 19 May. But the naming of the new building was left to agencies and advertisers in a KMBC-sponsored contest (just closed).

The four story building includes six air-conditioned studios, one a 2,610-seat TV Playhouse. The opening will mark KMBC's 30th anniversary. ★ ★ ★

### *Briefly . . .*

D. L. Toffenetti, restaurateur, has a new approach to broadcast advertising with his announcements on WBBM's *Jim Conway Show.* Commercials on the Chicago morning program read: "Why not go out to dinner tonight?" . . . getting the little woman and her husband sold on dining out before the day begins.

* * *

*WOW Wonderful Weekends* is the title of a new 13-week promotion project sponsored by Greyhound Bus. The line will spend $300 bi-weekly for announcements on the Omaha station to promote its weekend tours. Featured on every tour as "host" will be a WOW personality. The first trip is slated for 15 May, with farm director Mal Hansen accompanying Greyhound tourists to the Pella, Ia., Tulip Festival.

* * *

With a $110,000 building addition now being completed, WTVR officials in Richmond have purchased a half city block. And, in the near future, WTVR plans to build another $750,000 addition to existing TV facilities.



WTVR breaks ground for $750,000 TV addition


For the first time in radio advertising history

5 STATIONS IN 1 MARKET OFFER THEIR COMBINED AUDIENCE

*(the second largest in the area)*

as a unit buy at lowest cost per listener

*This is the effective new way to buy Daytime Radio Coverage.*

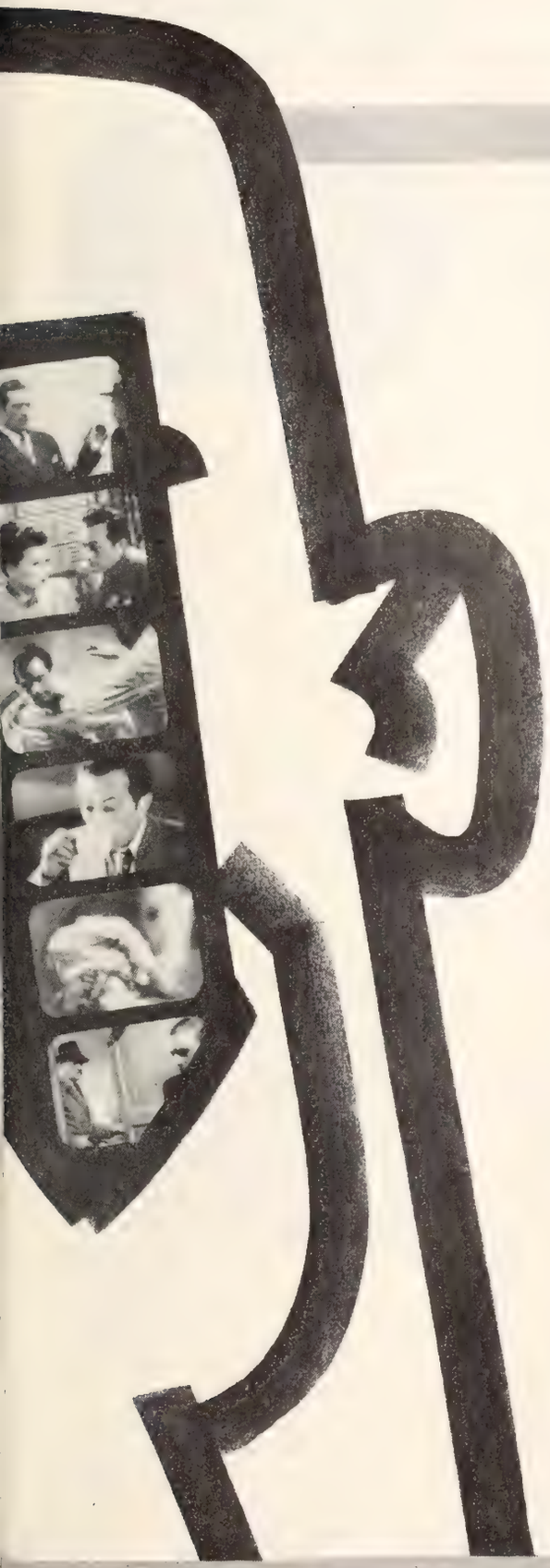
WASHINGTON, D. C. METROPOLITAN NETWORK

WARL AM & FM, Arlington, Va. 780 KC, 1000 W.
WBCC AM & FM, Bethesda, Md. 1120 KC, 250 W.
WFAX Falls Church, Va. 1220 KC, 250 W.
WGAY Silver Spring, Md. 1050 KC, 1000 W.
WPIK Alexandria, Va. 730 KC, 1000 W.

*For details, write or phone Jack Koste, Indie Sales, Inc., national reps., 60 E. 42nd St., NYC—MUrray Hill 2-4813; or J. Douglas Freeman, commercial manager, Munsey Bldg., 1329 E St., N.W., Washington, D. C.—STerling 1772.*

# Th

# ougher the better



Eddie Drake likes tough customers. The tougher the better! And whether television's newest private eye is tracking down crime suspects or sales prospects, he gets his man.

In "The Cases of Eddie Drake,"* his series of 13 half-hour mysteries filmed especially for television, rough-and-ready Eddie has plenty of help. With Don Haggerty ("Command Decision," "Canadian Pacific") in the title role, the cast includes "Kiss Me Kate's" Patricia Morison, and featured players Hillary Brooke, Theodore Von Eltz and Angela Greene. Scripts are written by Jason James, writer for "Suspense" and other network mysteries.

Sponsors are discovering, in TV as in radio, that crime *does* pay... *in jackpot ratings and results.* (Evidence: "Man Against Crime," "The Web," "Danger," and many others.)

If you've got tough customers on *your* hands, put Eddie Drake on the case.

## Radio Sales

Radio and Television Stations Representative... CBS

*Radio Sales TV Productions:* THE CASES OF EDDIE DRAKE, GENE AUTRY SHOW, RANGE RIDER, STRANGE ADVENTURE, WORLD'S IMMORTAL OPERAS, VIENNA PHILHARMONIC ORCHESTRA, HOLLYWOOD ON THE LINE.

*Available [illegible] through Radio Sales TV markets, [illegible] sale.

TULSA'S only TV STATION

Serves the Oil Capitol of the World . . . *Plus* a bonus coverage in southeast Kansas, western Missouri and western Arkansas.

More than 300,000 viewers are followers of KOTV's daily programming from studio to top shows from five TV networks.

Retail store sales within KOTV's .5 mv contour totaled $503,063,000 in 1950 (population 610,300).

Television has proven to be a potent sales tool in the RICH TULSA MARKET!

You can't find a better sales medium offering EXCLUSIVE coverage . . . .



*channel 6 first in Tulsa*

KOTV
CAMERON TELEVISION

*represented by*
ADAM YOUNG TELEVISION INC.

# TV commercials...

*by Bob Foreman*

Perhaps the oddest thing about television commercials—and a seeming contradiction—is the perverse fact that this most dramatic, impression-making and potent of media is such a limited conveyor of ideas-in-the-plural. I say "seeming" contradiction because the fault, if it can be called one, lies not in TV itself but in the physiological and psychological short-comings of the medium's audience.

Let's face it. We've got one-track minds. And the easier the method by which a thought or thoughts are conveyed to us, the simpler that thought must be if we are (a) to understand it, (b) to remember it. Certainly mere watching is a simpler way for us to get an idea than reading about it. That's why more people go to the movies than read novels and why the comics are better reading than the editorial page (subject matter *excluded!*). Listening is the next easiest way that we have of catching on to something. Put 'em together and you have television, a means of communication that even a child of five is up to.

But, ah, here's the rub! The very simplicity of television's method of conveying ideas requires a similar simplicity of presentation. The reason so much TV is ineffective these days is simply that it contains too much.

Recently on a package goods account I faithfully translated a newspaper ad packed full of copy and copy points (as do many TV copywriters) into a one-minute television story board. Brought the job in at just 59 seconds to prove the point—and then I presented the story board, reading the audio as I went along, to the account man and the space-writer. This demonstrated clearly that we'd have to sacrifice at least four of the side-ventures in the ad and concentrate solely on the theme-line and elucidation of it. The other (subordinate) issues were unanimously left on the cutting room floor in order that we could devote all our time and the full potential of TV's impact to the basic reason-why. ★ ★ ★




**Sponsor:** Bymart, Inc. (Tintair)
**Agency:** Cecil & Presbrey, New York
**Program:** *Somerset Maugham Television Theatre*, NBC-TV

Tintair—the hair coloring which has seized advertising in general and TV in particular by the forelock—is showing a great many products which have been using television for three years or longer just how to prepare visual copy. Since beauty is Tintair's business, and demonstration their most efficient sales-tool, the product's ad-makers have done superbly straightforward commercials of the testimonial type with big name glamour gals such as Joan Bennett—as well as live demonstration-copy featuring the lushest-looking models I've yet to see before the TV cameras. This latter approach presents a trick use of live copy that's well worth storing away for future reference. One of the advantages of film over live copy is, of course, that such things as passage of time can be shown, or a lengthy process sped up, by simple use of an optical; a dissolve, for example, signifies "later." Tintair has set out to get this advantage into its live commercials by establishing three different girls in successive stages of employing the product. First gal performs Step One; the second Step Two and the third shows The Result while a simple camera-cut from girl to girl tells the story in logical, speedy, as well as convincing continuity. So far I haven't seen a Tintair commercial that's been less than terrific. ★ ★ ★



**Sponsor:** Schaefer Brewing
**Agency:** BBDO, New York
**Program:** Brooklyn Dodgers Baseball Games, WOR-TV (30 second annemts)

Those of you near enough to Ebbett's Field, who are not rabid Giant or Yankee rooters, are privileged to see a somewhat new (at least for TV) film technique being used by Schaefer Beer. The Schaefer folks decided to put a whimsical approach to their filmed copy-and-jingle commercials but with a decidedly different twist. Tempo Films of Fifth Avenue, New York, constructed actual third dimensional figures and sets using real fabrics, feathers, veneers, etc., and shot the series in stop-motion. All this was done in synchronization with rhymed-verse-and-eight-line-chorus based upon the new Schaefer theme-line—"Make it Clear, Make it Schaefer." The amusement-value of this series is high, and surrounded as they are during the game by straightforward live copy, they add variety as well as novelty to the brew's commercial format. Cost? Not so high as animation, believe it or not—and done in less time, too. ★ ★ ★



**Sponsor:** Colgate (Halo)
**Agency:** Sherman & Marquette, New York
**Program:** *Colgate Comedy Hour*, NBC-TV

On the *Comedy Hour* a few Sundays back, within 10 minutes of each other, two Halo commercials of such widely differing techniques were projected

(*Please turn to page* 72)


# *four proven WBNS-TV participation shows:*

In central Ohio you have a choice of four excellent TV participation programs—top-rated shows with proven records for producing sales results for national advertisers.



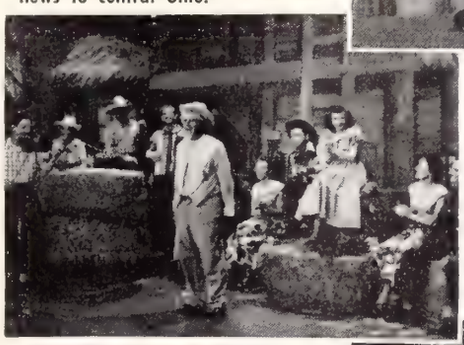
## EARLY WORM PARTY
*with Irwin Johnson*
*top favorite local star*
*10 to 11 a. m.*

Central Ohio's largest TV audience participation program, televised from the luxurious Town and Country Room of The Neil House.



## "SHARP COMMENTS"
*by Fern Sharp*
*12 to 12:30 p. m.*

A unique variety program in the woman's world. Miss Sharp has been a leader for over 12 years in presenting fashion, food and homemaking news to central Ohio.



## JAMBOREE
*6 to 6:30 Sat. evening*

A popular half-hour variety show with a touch of the rural [illegible]. Featuring Ray Roese and a cast of 8, this show is also one of Columbus' highest rated local TV programs. Reservations accepted.

sold out

## SNADER TELEscription "SPOTLIGHT REVUE"
*6 to 6:30 p. m.*

Top talent variety acts on 3¼ minute movies . . . offering a star-studded setting for your TV spot. Snader Telescription Library is offered exclusively in Columbus over WBNS-TV.



***PROGRAM RESUMES SENT ON REQUEST***
***PHONE BLAIR TV OR WRITE DIRECT***

# WBNS-TV
COLUMBUS, OHIO
Channel 10
CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM
Sales Office: 33 North High Street

730

(1000 watts, clear channel)

*Dixie's most progressive independent radio voice . . .*

You don't miss the BIG, *buying* audience when you buy WPAL. Specialized programming, beamed to the Negro Market—and the Rural Area—a Great, Big Audience Segment untouched by other stations! A look at our mail pull *proves* it!

WPAL

*Charleston, South Carolina*

*contact: John E. Pearson Co., or Dora Dodson Agency*

## RESEARCH MUMBO-JUMBO

(*Continued from page* 25)

ly to independent research organizations, they don't take enough pains to define their terms.

Many researchers may argue—as some queried by SPONSOR do—that it isn't their function to interpret statistics for their clients. "We're not creators of opinion," they say. "It's our job to gather and present the facts; our clients' job to evaluate and use them. Our clients are to blame if they don't take the trouble to understand the language of research."

Advertising and broadcasting executives, however, maintain that this is ivory-tower thinking. To be sure, there are numerous advertising managers who know virtually all the niceties there are to know about research. (A random few who could probably outexpert the experts are Larry Crits of General Mills, George Abrams of Block Drug Company, Inc., and J. P. Delafield of General Foods Corporation.) At the same time, there are many executives who are newcomers, or just too occupied with their own field to become versed in all the intricacies of research.

Just two examples ought to suffice:

One is told, gloomily, by Dr. Sydney Roslow, president of The Pulse, Inc. Not long ago, an adman telephoned Dr. Roslow to inquire, "Please, can you tell me my program's Pulse *Hooper*ating?"

"And to think," says Dr. Roslow, shaking his head sadly, "this client has been taking our service for *years!* Still, he didn't know the difference between a Pulse rating and a Hooperating."

The other episode occurred recently at a meeting of the Washington Advertising Club. Representatives of the various research services got up, declaimed speeches, and detailed the virtues of their research techniques. In effect, each said, "See? There's nothing confusing about conflicting ratings. All you admen have to do is to understand the meanings of our research measurements."

Whereupon, an adman stood up, and, citing several different ratings his agency had got in a single month, exclaimed indignantly, "I may be dumb, but when I get conflicting ratings like this for one program, I can't *help* but be confused!"

What researchers and their clients are most concerned with, though, is not in parcelling out blame, but in methods for resolving the dilemma. As Researcher Larry Deckinger says: "You can't expect a guy who can't swim to swim immediately. You can hope he will learn research eventually; but meanwhile, you should help him." To put it another way, as one advertiser did to SPONSOR, "Since there already is so much double-talk in the advertising business, let's try to eliminate the double-talk that begins with research." In an effort to aid those on either side of the research verbal curtain, here is a summation of helpful suggestions that SPONSOR has compiled:

Wilson J. (Wick) Main, for 16 years research director at Ruthrauff & Ryan, believes that research could be clarified if research departments first defined what their *functions* are more practically. "Too often," he says, "research in an agency is viewed as a separate entity surrounded by sacred, even mystic, virtues. In my own case, I regard myself as holding a bread-and-butter job. My department's function is to supply the necessary facts and interpretation, so that the agency and its clients can do the best selling job possible."

In supplying research, Main adds, the department should always keep two considerations in mind: (1) The *money* benefits received must outweigh the costs involved; (2) Under stress of competition, it's necessary to obtain the facts *in time* to serve their purpose. "Our viewpoint on copy testing," he says further," is a simple one: the closer the measuring technique comes to the cash register, the better we are pleased."

Norman W. Glenn, sales promotion supervisor for NBC, feels that a *course in semantics*, of the kind offered by Rudolph Flesch, could help researchers translate their data more coherently. "The problem is really one of differing temperaments," he says. "William James, the philosopher, in an essay on pragmatism, once divided people into the 'tough-minded' and the 'tender-minded.' Similarly you could say researchers have 'tough minds' adapted to facts, and creative copy writers and admen have 'tender minds' adapted to ideas. A course in word usage would help the researchers understand the viewpoint of their clients; encourage them to interpret data in a more meaningful language." (On

"*This above all:*

*To thine ownself be true . . .*

*And it must follow as the*

*NIGHT the DAY . . .*

# WKMH

*Cannot conscientiously lower its rates"*

WITH CREDIT TO THE BARD SHAKESPEARE

*HERE'S WHY:*

RADIO "SETS IN USE" THIS YEAR IN THE *DETROIT AREA* ARE 12.6 HIGHER* AT *NIGHT* THAN IN THE *AFTERNOON* LAST YEAR . . . AND TOTAL **WKMH** LISTENERS ARE 10% GREATER* *NIGHT AND DAY.* BE TRUE TO YOURSELF WITH . . .

# WKMH

**5000 WATTS DAY** — 1000 WATTS NIGHT

Covering Metropolitan Detroit • Nationally represented by Headley-Reed

*Fall and Winter Hooper Reports 1949-50 and 1950-51




The **plus** in

St. Louis Radio

is the

"St. Louis Ballroom"

KXOK is St. Louis' promotion station. KXOK builds extra audience for the "St. Louis Ballroom," through all-media promotion . . . billboards, exterior bus and streetcar cards, interior bus and streetcar announcements on Transit Radio, newspaper display ads, promotion announcements on KXOK, special mail promotions and personal appearances of outstanding KXOK personalities. It's a plus that pays off for advertisers... makes KXOK a bigger buy for effective selling in the St. Louis market. Ask now about availabilities. See the John Blair man or KXOK today.

KXOK St. Louis' ABC Station, 12th & Delmar, CHestnut 3700

630 KC • 5000 Watts • Full Time

*Owned and operated by the St. Louis Star-Times*

*Represented by John Blair & Co.*

the suggestion of SPONSOR, the Copy Research Council of New York is scheduling a speech and forum on semantics for 19 September.)

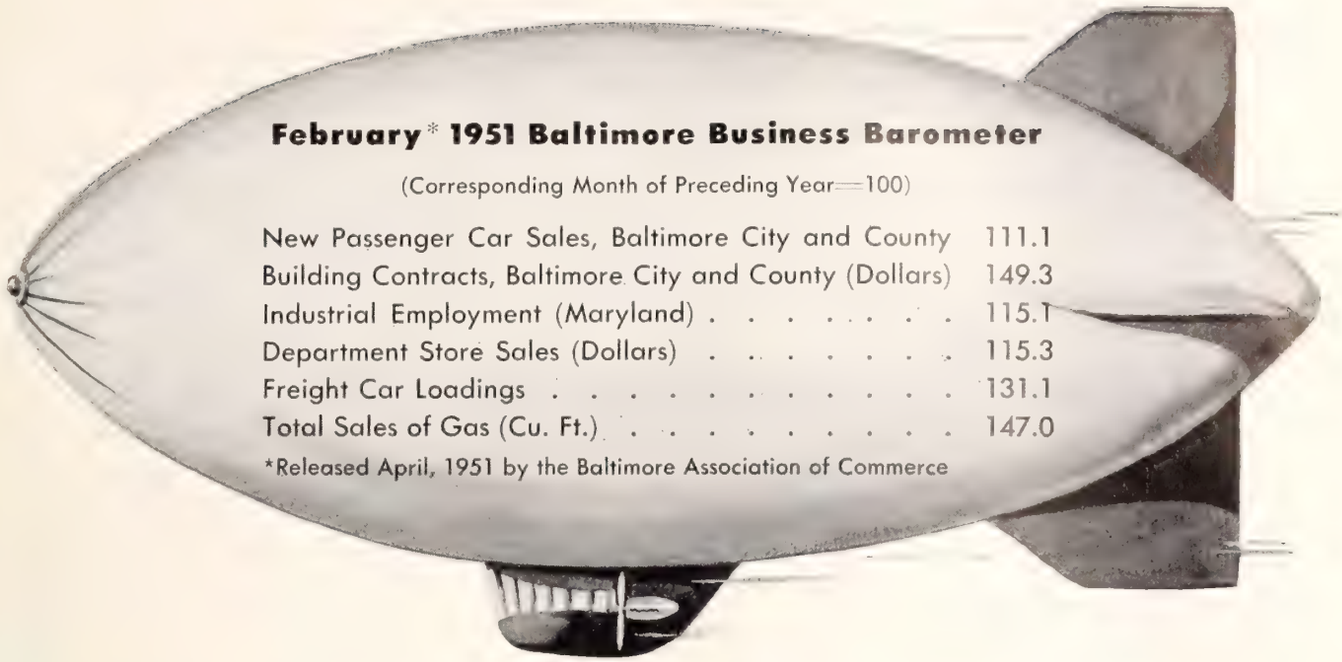
It's the viewpoint of Oscar Katz, director of research for CBS, that, not semantics, as much as *closer integration* between researchers and their clients would crack the verbal barrier. Katz says, "I attended a lecture on the semantician Korzybski, and *I* feel he's as complex as some research men!"

On a more positive note, Katz feels that personal, mutual cooperation (in the form of orientation meetings and friendly discussions) would bring research men closer to other departments. At CBS, for example, he says, there is warm rapport between the research department and the network's program personnel.

In the same vein, NBC has plans for a series of meetings between the sales force and its research department, with the intent of explaining to the salesmen exactly how Pulse, Nielsen, Hooper, and the other research services operate. (As a warning, it must be said that such meetings should be planned well in advance. Larry Deckinger of the Biow Company arranged for similar meetings to explain the trends of ratings to the agency's staff. "But what with the press of clients' demands," he says, "the meetings usually wound up with only the research staff and their charts in attendance—and nobody else." As a substitute, Deckinger, his media research assistant, Honey Freedman, and his radio/TV research manager, Hal Miller, moved from desk to desk, explaining to staff members *individually* studies on the status of radio and TV.)

Richard (Dick) Werner, research director for the Kudner Agency, believes that use of dramatic charts and human symbols to *sugar-coat* raw statistics makes research more understandable. "I myself have heard research men give speeches at luncheons," he says, "and *I* have been perplexed by their high-sounding lingo. It's my belief that there is no research study so complex that it can't be presented and understood by a high school pupil. For that reason, I preach simplicity day in and day out to my 12 staff members."

When presentations are to be made, Werner uses simple bar charts where possible. If a line chart is required, no logarithmic tables are included—except when it's to be shown to other re-



**February* 1951 Baltimore Business Barometer**

(Corresponding Month of Preceding Year=100)

| | |
|---|---|
| New Passenger Car Sales, Baltimore City and County | 111.1 |
| Building Contracts, Baltimore City and County (Dollars) | 149.3 |
| Industrial Employment (Maryland) | 115.1 |
| Department Store Sales (Dollars) | 115.3 |
| Freight Car Loadings | 131.1 |
| Total Sales of Gas (Cu. Ft.) | 147.0 |

*Released April, 1951 by the Baltimore Association of Commerce

# Sales SOAR in BALTIMORE when you use




# WCAO

## *"The Voice of Baltimore"*

Every program and announcement on WCAO is duplicated on WCAO-FM (20,000 watts) at no additional cost to the advertiser!

*Ask About Availabilities!*



**CBS BASIC • 5000 WATTS • 600 KC • REPRESENTED BY RAYMER**



# WOOPS!!

**Just to catch your eye,** Mr. Timebuyer—Here at WRC, we feel that our sales story is something more than marks on paper. The statistics live, breathe and tell the wonderful success of WRC's dominant position in this rich, always-growing market.

**WRC listening is up**—way up. Some very choice availabilities in spots and programs are keyed to the listening tastes of the capital city. You see, we know this market, and we know what we can accomplish for a product. We've been here a long time, growing with our audiences.

**The latest** American Research Bureau report tells the story. We'll stand on that!

FIRST in WASHINGTON
WRC
5,000 Watts • 980 KC
*Represented by NBC SPOT SALES*

search people. He favors particularly the use of illustrative sketches—with piles of silver dollars to symbolize money and cartoons of big and little men to represent consumers. If a thick report is to be offered to clients, he precedes it with a brief summary that crisply indicates: (1) Why the study was made; (2) How it was made; (3) Where it was made; and (4) Highlights of its findings. "At the back of the report, we present an absolute minimum of tables," he says. "We don't expect the client to burrow into those statistics; but if he wants to, they're always there, separated from the rest of the study."

Kudner's research department further believes in familiarizing agency personnel with the import of research. This was revealed to all strikingly when the agency not long ago shifted from its home for 15 years in Manhattan's Rockefeller Plaza to a new building at 575 Madison Ave. When the firm's 300 employees wondered, "Where do we shop?" and "What are the best restaurants for our pocketbook?", the agency anticipated this need with a survey of the 16-block area surrounding the neighborhood. The result was a booklet, *Where?*, which was on every employee's desk as he entered his new office.

The need for researchers to study *practical business psychology* was broached by several ad agency executives. "Take the operator of an independent research organization who recently was trying to sell me his service," said George Castleman, radio director of Bermingham, Castleman & Pierce. "In his letter he wrote me that his service 'covers the universe of outlets.' Now, if he were to put himself in my place, he would realize I don't know what that means. Instead, he was trying to impress me with his professional authority. He lost the sale."

Similarly, Mary Ellis, timebuyer for Batten, Barton, Durstine & Osborn, said, "Though many researchers are masters in clarity, some assume that you as a layman know all about research. So, instead of realizing that you have other matters to think about, they pass off on you incomprehensible technical data. I favor those who define their terms in ABC language. For instance, in the matter of coverage maps. I don't understand completely the use of millivolt lines; I wish this could be interpreted clearly for me whenever I receive new coverage maps."

In this connection, Claire Himmel, research director for WNEW, New York, advocates a *glossary of definitions* for the broadcast industry at large. "Why single out the researcher for his horrendous inability to cope with definitions," she asks. "Every professional element within the industry has its own vocabulary. A glossary would help both researchers and their clients communicate." This notion was seconded by William R. Seth, account executive, Needham & Grohmann, who pointed out that many admen themselves could be more articulate in defining their needs to researchers.

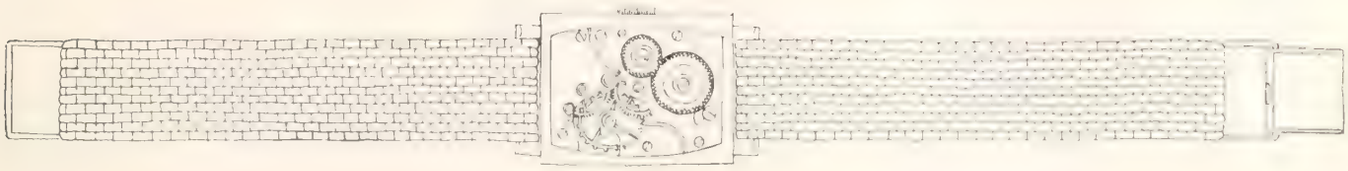
Researchers could pierce the verbal curtain, contends a timebuyer for J. Walter Thompson, if they made genuine attempts to *boil down their data*, stripping them of all verbosity. "At some research meetings, the researchers try to drown you in figures," he said. "I'm not alone in thinking that way. I just have to glance at my colleagues to sense that they're bored. After the third chart that reels off umpty-dump number of figures, we're lost. I don't know whether data can be condensed or not; but at least an attempt should be made."

Larry Deckinger of the Biow Company firmly maintains that research condensation can be achieved. He demands of his research staff of 35 persons that they strive to make letters and memos no longer than one page; and that no big word be used when a small one will do. The four-page Biow *Market News Digest* that his department prepares regularly for the information of agency personnel and trade papers is a model of conciseness.

Deckinger is also a devout believer in *interpreting* cold statistics in the interest of clarification. Not only does he provide a forwarding note with all agency reports that interprets the data he has compiled; he also uses the outside interpretive service of one of the 30 analysts that the A. C. Nielsen Company offers to clients. And when the new Nielsen ratings come out, he often sends the Nielsen pocket piece to agency personnel along with a memo that (1) defines terms and (2) explains the significance of the new ratings.

"Even though Nielsen's TV service costs us $1,000 a month and its radio service $1,800 a month, I prefer them to a cheaper service," he says. "The reason is that it allows us more scope for interpretation.

# how long is 20 seconds?



**long enough** to sell millions of dollars of merchandise for such advertisers as Bulova Watch Co., Procter & Gamble, Oldsmobile Division-General Motors Corp., American Tobacco Co. . . .

**long enough** to reach the *largest audiences in radio* through station breaks adjacent to major network programs.

**long enough** to sell any product, *your* product. In 20 seconds you can use a surprising amount of *selling* copy.

For example:

McCANN-ERICKSON, INC.
50 ROCKEFELLER PLAZA, NEW YORK 20, N. Y.

RADIO

AMERICAN SAFETY RAZOR CORPORATION
SILVER STAR BLADES

RADIO SPOT
20 SECONDS
(MIMEO 3/23/51)

ANCCR: It's two for free--so you can see..with the Silver Star Special! With every 10-blade Silver Star Dispenser, only 49 cents, you now get two additional blades free! Use those two free blades! If they don't prove to you Silver Star gives you the best shave ever, you get your money back! Try the razor blade your face can't feel--Silver Star Double-Edge Razor Blades!

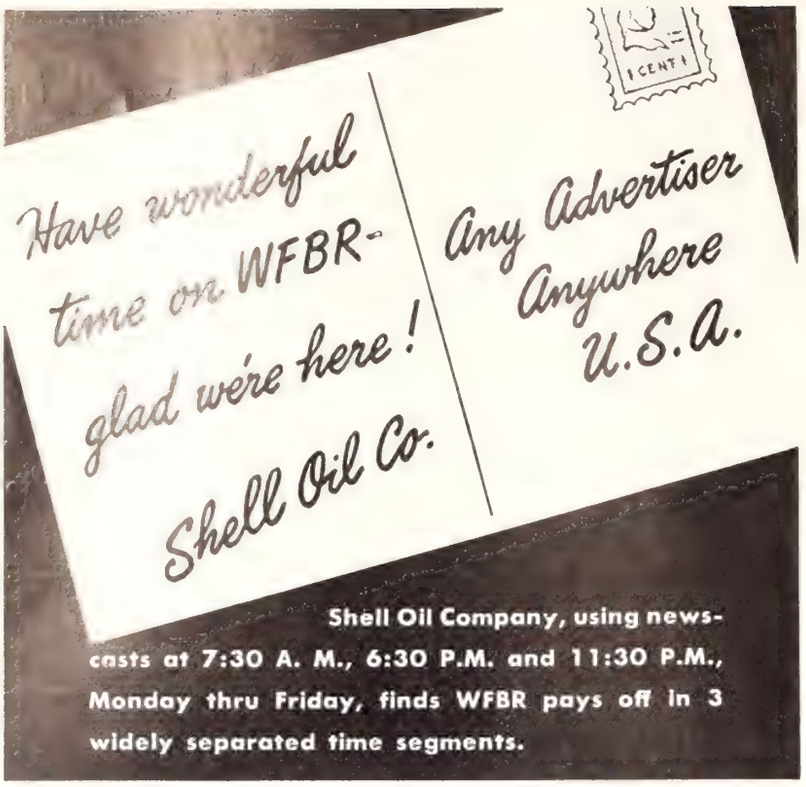
(A typical transcribed 20-second station break. "Live" station breaks are limited to 40 words of copy.)

American Safety Razor Corp., like hundreds of successful advertisers, finds 20-second station breaks to be one of radio's most effective advertising devices. For mass audiences, *long* selling copy and low cost, start planning a station break schedule for your client today. The *best* place to begin is on one or more of the nation's major stations represented by NBC SPOT SALES.

# NBC Spot Sales

NEW YORK CHICAGO CLEVELAND HOLLYWOOD SAN FRANCISCO

| | |
|---|---|
| **WNBC** | New York |
| **WMAQ** | Chicago |
| **WTAM** | Cleveland |
| **WRC** | Washington |
| **WGY** | Schenectady—Albany—Troy |
| **KOA** | Denver |
| **KNBC** | San Francisco |




Any time's good time on WFBR!

Sounds like an ad man's idea of a hot slogan, doesn't it?

It happens to be *true!* Shell Oil Company found that out with their early morning—early evening—late evening pattern.

Other advertisers—dozens of them—are using WFBR time all around the clock to sell profitably.

Because of this, WFBR has built a number of sales-minded participation shows, scattered strategically through the day and night.

Any WFBR salesman or your John Blair man can tell you about availabilities.

MARYLAND'S PIONEER BROADCAST STATION!

WFBR

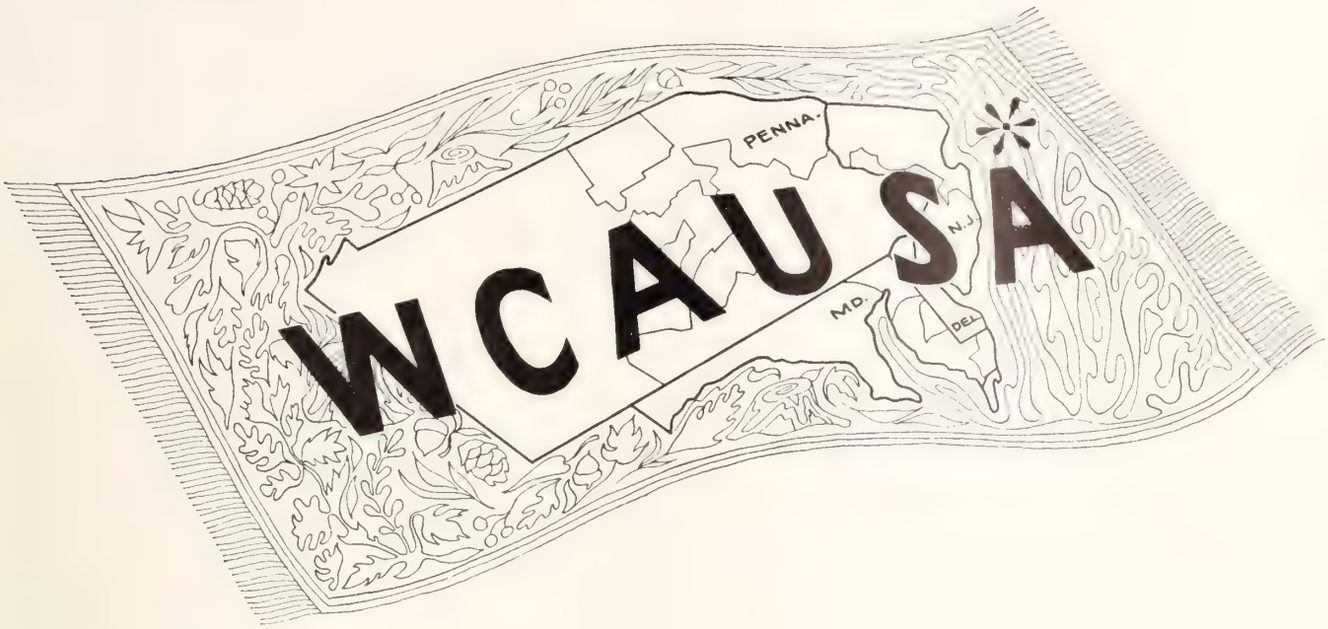
ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

"And I definitely believe," Deckinger adds, "that a researcher should interpret for his clients. After all, he's paid to be well informed, and so he's in a position to evaluate a complete picture. He should forget he's a 'pure scientist,' and, come what may, go out on a limb with an opinion. The only danger of course is that he should not be asked by a client to pervert the research findings. Then he would be like the magazine cartoon that shows a researcher jutting his head into his employer's office and saying: 'I've got the facts, boss. Now, what do you want me to prove?' "

In summation, SPONSOR's survey suggests that the verbal barricade blocking researcher and his clients *can* be blasted away. The social scientist is sensible enough to realize his value to the businessman can be improved with the effort and the desire to become more articulate. On his part, the adman could well improve his own evaluation of research if he paid heed to an excellent study drawn up by 15-member Advertising Research Committee of the Association of National Advertisers. The committee, headed by R. H. Moulton, market research director for General Foods Corporation, made up a check list of points that sponsors should consider when faced with research studies. Here are key points to ask yourself:

1. Is the *purpose* of the research clearly and briefly stated early in the report?
2. *Who* did and *who* paid for the research? (Does the time of year affect market conditions that would make the sample non-representative of the general market situation?)
4. Are the *limitations* of the findings clearly set forth?
5. Was the proper *kind* of research used to answer the problem? (Was personal interview, mail questionnaires, diary records, etc. technique most appropriate?)
6. Was the *questionnaire* or report form properly constructed to achieve the objectives? (No misleading or vague questions, no questions prompting a prejudiced answer?)
7. Was the *field survey* properly conducted and supervised? (Should a check be made on training and experience of interviewers?)
8. Does the *presentation* of the facts follow good statistical and research standards? (Are all the facts obtained clearly stated?) ★ ★ ★

# Magic carpet for summer sales in






Three and a half million of your best customers live within the pattern of this carpet. They are the inhabitants of WCAUSA--every one within reach of your message through the magic of WCAU radio.

And during the summer, 90% of them never leave WCAU's coverage when they go on vacation. They simply move from one WCAU county into another. The only difference is they buy more goods and services in WCAUSA during the summer. Within the 8-county, greater Philadelphia area alone, people spent $986,644,000 during June, July and August in 1950--more than during any other season of the year. And these are only 8 out of WCAU's total 53 BMB counties.

Small wonder 50 of the biggest national spot and local advertisers stayed with WCAU all year round in 1950. They know that the customers who make retail sales go up with the thermometer in WCAUSA are the same ones who keep WCAU daytime ratings just as high in the summer as during all the rest of the year.

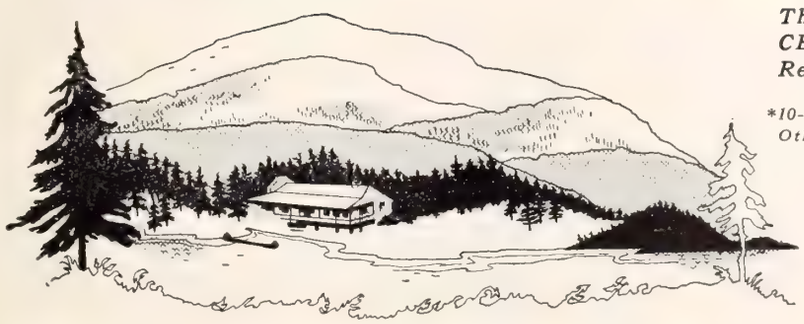
And that's why it's true--with advertisers as WELL as audiences--

**"AT HOME OR AWAY, THEY NEVER LEAVE WCAUSA"**

**WCAU**

*The Philadelphia Bulletin Stations*
*CBS affiliate*
*Represented by Radio Sales*

**10-100% BMB coverage.*
*Other supporting facts available on request*







51 IN '51

For the year 1951, Pulse will make available to its subscribers radio audience surveys in 51 or more markets throughout the country. For radio audience measurements in the major markets, consult the only 100% YARDSTICK of measurement —The Pulse radio reports.

*Address inquiries about these markets and costs to . . .*

THE PULSE Incorporated

15 West 46th Street

New York 19, N. Y.

## MEN, MONEY & MOTIVES

(*Continued from page 6*)

Truth is, Hal, it's never hard to get along with the press. Nearly all reporters are simple souls in simple quest of a little copy. Greet them in person. Be patient with their un-jurisprudential intellects. The trade press is basically sympathetic. Especially if they decide you are made of real flesh and blood. They can't use your scalp as collateral at the grocer's. But they can trade in your slants and comments and news leads. Hal, you have a big advantage. You used to do a song and dance turn in vaudeville. Don't worry about a thing. Let the judge write his own memoirs.

* * *

Spokesmen for associations are only human, but not always smart, in lavishing their warmest cooperation upon those tired old journalistic hacks who gratefully accept all handouts and official interpretations, playing everything straight and asking no embarrassing questions. Young and zippy reporters tell tales among themselves of having their initiative penalized on account of organizational pique or favoritism. Not that this applies to Reagan or Miller, in particular, any more than they were speaking about anybody in particular. But other Joes are guilty.

★ ★ ★

## GAY BLADE SHARPENS SALES

(*Continued from page 27*)

—like "five o'clock shadow" and "duridium invisible edge."

2. Use TV specifically for its visual values and also for its ability to convey the personality of its human brand salesman—Robert Q. Lewis.

3. Use radio specifically to pinpoint sales toward masculine consumers—the listeners of sports and news programs.

4. Use newspapers to highlight the brand name.

5. Use heavy merchandising campaigns directed toward jobbers, salesmen, and drug store retailers, to make them aware of the advertising spent in the various media.

ASR's broadcast story is a colorful saga, fraught with experimentation in showmanship. It begins in 1932 when ASR (consolidated in 1919 as the result of an amalgamation of Star, Gem, and Ever-Ready blades) sponsored a coast-to-coast variety show on CBS called *Ever-Ready Gaieties*. It starred that sweet comedienne of the vaudeville circuit, Belle Baker, who used to sing the gay ballad, "Nathan, Nathan, Nathan, For What Are You Waitin'?" and it featured Jack Denny and his Mt. Royal orchestra. The show was notable for its pioneering stunts. For example, as a publicity device it became the first radio program to broadcast from a traveling train. The performers piled into three or four parlor cars of the B & O Railroad; the diner was used as a studio; the baggage car as control room. And while the train whisked its merry way from Baltimore to Washington, D. C., the performances before the mike were short-waved to a Maryland station, and from there transmitted to the CBS network.

The show was also distinguished for its carefree commercials. They were announced by a virtual battalion of announcers, including Harry Von Zell, Louis Dean (later an ad agency executive) and Mann Holiner (who with his wife, Bert, is now writing a musical revue, *Cross Your Fingers*, to be produced on Broadway next season). Holiner still recalls nostalgically the commercial theme song he wrote and which he sang, jazz style, backed by a musical quartet before the mike:

*"No need to mumble,*
*To groan or grumble.*
*Your beard is humble!*
*Sing you shavers!*
*Just start each day off*
*With care away off!*
*The blues will lay off!*
*Sing you shavers!*
*With Ever-Ready,*
*The blade that's steady,*
*Your face will be reborn!*
*Forget the story*
*Of purgatory*
*You'll feel new glory every morn . . .*
*Shout hallelujah!*
*Sing you shavers!"*

In an equally nostalgic mood, ad manager Solomon says, "The lure and appeal of the new radio medium just naturally drew ASR. It was new and exciting, just as TV is today. Best of all, radio then got us dramatic results in sales—just as it does today."

After 13 weeks, ASR dropped *Ever-Ready Gaieties* and used the new radio medium to sponsor another product, Gem blades, on another CBS variety show, *Gem Highlights*. This one



# TIME BUYERS!

## *For Spicy Reading Pick Up My DIARY!*

Ask your Katz man for a copy of the WNAX Diary Study conducted recently by Audience Surveys, Inc. It's "red hot" reading no time buyer should miss. Here's a f'instance excerpt:

**"Of the 52 stations receiving mention in the diary study—WNAX received top rating in 439 (88%) of the 500 quarter-hours studied. This is more than ten times the number of "wins" granted the second station. Listeners like WNAX best 89% of all daytime quarter-hours . . . 84% of all evening quarter-hours."**

*Add to WNAX's overwhelming domination these three facts:*

1. **WNAX's 267 BMB-counties in Minnesota, the Dakotas, Nebraska and Iowa have an after-taxes purchasing power of $3.9-billion.**
2. **BMB shows that 405,210 families listen to WNAX—80% of them 3-7 times a week.**
3. **In Big Aggie Land tv means 'taint visible!**

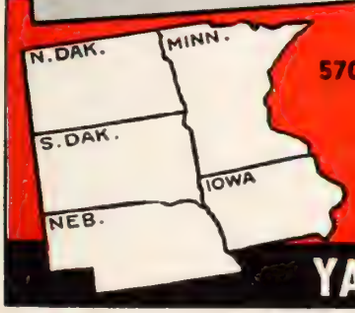
MORE LISTENERS! MORE PURCHASING POWER! NO TV! NO WONDER WNAX has sales success stories galore. Let your Katz Man show you how WNAX alone can sell your product or service in BIG AGGIE LAND.



# WNAX-570

*A Cowles Station*

570 KC • 5,000 WATTS



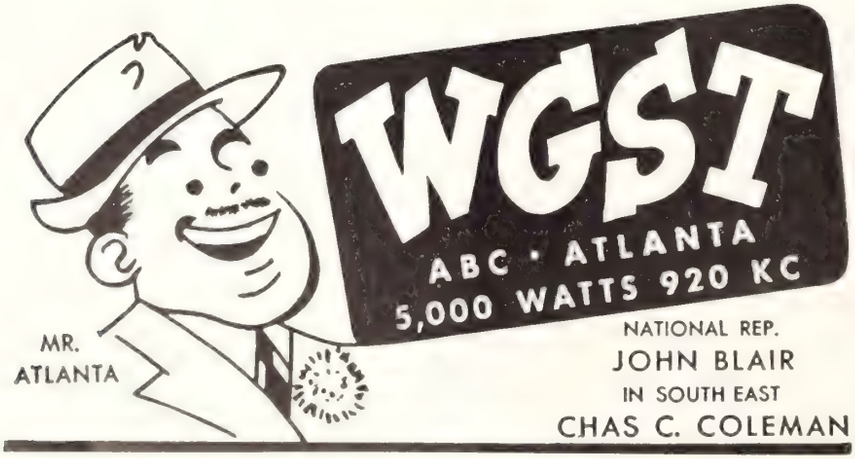



**YANKTON-SIOUX CITY** • AFFILIATED WITH THE AMERICAN BROADCASTING CO.



ASK THE MAN WHO KNOWS

**Are you in the right outfit in the Atlanta Market? Buy WGST and stay in the game. If you ask the man who knows — Mr. Atlanta — he says buy WGST. Top ABC shows, high local acceptance, and alert merchandising mean a winning team. That's why more local advertisers buy more time on WGST than any other Atlanta station.**




starred young Ed Sullivan, then unmindful of his future TV glory, but still a columnist with plenty of contacts in the sports and theatrical world. The rostrum of celebrities he paraded before the mike included Jack Dempsey, Bert Lahr, Babe Ruth, Gene Sarazan, Jack Sharkey, Georges Carpentier, Irving Berlin, Helen Kane (the boop-boop-a-doop cutie), Jack (Baron Munchausen) Pearl, Marilyn Miller, and many more illuminati.

For this one, Holiner, who was introduced as "Holly, your Gem enthusiast," composed a ditty that began:

*"Wake up with a smile,*
*Face the morning with a grin,*
*Laugh out loud at your whiskers, brother,*
*I've got good news for your chin. . ."*

According to Holiner, the commercials on both *Ever-Ready Gaieties* and *Gem Highlights* set the precedent for the light, frothy approach later adopted by Jack Benny when mildly kidding Canada Dry and Fred Allen when amiably joshing Ipana and Sal Hepatica. For example, Holiner would put in a pitch for Gem single-edge blades, and Harry Von Zell, who was the double-edge blade announcer, would echo, "That goes double for me!" Or else, the announcers would build a commercial around a fictitious figure, Oscar El Grumpo, who would complain vehemently: "I was so grumpy, I could always scare my bill-collectors away. But since using those accursed Ever-Ready blades, I'm so cheerful that I'm broke. Darn it, even my landlord is paid off!"

Since those days in the early '30's, ASR has continued to use spot radio in intermittent periods. "Spot radio," explains Solomon, "has been particularly valuable for advertising blades like Treet and Star, which are distributed only in certain territories. Spot hammers home the message in those specific geographic areas."

Jules Singer, who has served as ASR's account executive at the Federal Agency since 1932, still recalls how a relatively unknown, ukelele-twanging announcer, Arthur Godfrey, on WTOP, Washington, D. C., was ASR's spot announcer in those early days. Godfrey would tingle a little bell, make the sales pitch, tingle the bell again, and say, "End of Gem commercial." "Even then," says Singer, "Godfrey was a super-salesman."

ASR entered network radio again

*Come Summer . . .*

# go where the money goes




This summer, shout your story from the mountain tops. Travel to 50,000-watt KSL and the Intermountain summer wonderland KSL covers, and you'll get back the echo in sales. And find a huge and happy-go-wealthy horde of listeners who, June through August last year, spent $254,553,000 retail sales dollars!

You'll love the mountain air . . . ***if you're on the air with KSL!*** Advertisers last summer reached 41% more listeners on KSL than on the second station during the day, 38% more at night! And ***this*** summer KSL will whoop up listening as never before. A gigantic summer audience campaign will feature tie-in displays, stunts, billboards, newspaper and on-the-air ads by the score.

Everywhere you look — Wasatch National Forest (U. S.'s most-visited), Bryce Canyon, all over Intermountain America — the woods are full of money. ***Fuller than ever before,*** with 12% more tourist dollars in 1950 than in '49. And bear in mind the billion-dollar industrial empire that's humming ***all year 'round!***

You can reach new heights with your product this summer. (At amazingly ***low*** cost!) Ask KSL or Radio Sales for details now.

**KSL** { 50,000 WATTS
CBS IN SALT LAKE CITY
Represented by Radio Sales

*All sources on request*

Let's Look At The VITAL STATISTICS



This lassie is classy . . . she's liked quite a lot.

But the problem you have is being "put on the spot"

When clients get fussy—want more for their dough

Here are Toledo statistics—you should know.

In Toledo are people—300,000 we find

98% have a radio plus retail buying in mind.

So, if your client wants action, for results he is greedy

Give him the best—with his dough buy WSPD (ee)D

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL – 13
Represented Nationally by KATZ

in 1940 and 1941, when it sponsored *Wythe Williams' News Commentary* over Mutual for Star and Treet blades. The program helped them reach the male audience. But it was dropped when war began, because, according to some theorists, Williams was alienating listeners with his controversial opinions.

The corporation launched into network radio once more, from 1945 to 1948, when it promoted Gem blades over 400 stations of Mutual on *The Falcon*, starring James Meighan. The reasoning behind this move was simply that ASR, which had been converted to non-civilian production during World War II, wanted to revive its brand name in the *post-bellum* period. Lou Straus, ASR's public relations director, a former *Variety* mugg, tells how ASR used smart promotion tactics to hypo audience listenership. In exchange for a plug at the end of movie trailers, throughout the country, the program's commercial appended the foot-note: "And don't forget to see *The Falcon* at your local movie house."

Although shrewd promoting of this kind lifted *The Falcon's* rating from 2.5 to 11.5, the show was dropped after three years. Explains Solomon cryptically: "Budget reasons."

The story behind ASR's present broadcast advertising schedule is reflective of keen team-play between the sponsor and its ad agencies. Last October, ASR began advertising its new line of blades, Silver Star, (10 for 49¢) on the *Chico Marx Show* on ABC-TV. The show was dropped after 26 weeks, because, according to Solomon, who seems to place great stock in ratings, "Its ratings were pretty poor."

Meanwhile, ASR had shifted ad agencies, switching from Ruthrauff & Ryan to McCann-Erickson, which began handling ASR's Foto-disk cameras and ASR Ascot lighters. "It so happens," says George Bliss, account executive at McCann-Erickson, "that another of our accounts, Columbia Records, had been using Robert Q. Lewis on *The Show Goes On*. We felt it was a strong show, and suggested it to ASR. They accepted, and they're now using the Lewis program on its third 13-week cycle."

As of now, ASR devotes about 80% of *The Show Goes On* to advertising Silver Star blades and 20% to ASR Ascot lighters. The commercials promote the lighters in May (to exploit gift-exchanging habits among couples celebrating their June wedding anniversaries) and in the last three or four months of the year (lighters are top-selling Christmas gifts). The rest of the time (except when Lewis offers talent-buying guests $50 for their favorite charity if the gift lighter doesn't work first try) Silver Star gets the play.

Silver Star's clever TV commercials are developed by McCann-Erickson's copy chief, Fred Frost, his assistant, Dave Lippincot, with the guidance of Al Scalpone, the agency's TV producer, and Arthur Kemp, account supervisor. Using TV technical magic, the main sales message features Lewis and an invisible girl nicknamed "Diji." This will-o'-the-wisp pulls up a chair phantom-fashion, typewrites, sneezes over a rose, and turns newspaper pages. But all the audience can detect is the eerie voice holding a conversation with Lewis. The act winds up with Lewis interjecting: ". . . Atta baby! . . . The invisible edge of a Silver Star Duridium blade. . . . So sharp you can't see it with the naked eye. . . . So smooth you can't feel it whisk away your whiskers."

The same motif is applied in the one-minute and 30-second radio announcements which Lewis delivers, with a personality kid treatment. A recent Lewis sales message highlighted these points:

"Right now down at your store they're offering the Robert Q. Special! Your chance to buy the regular Silver Star Dispenser with 10 blades—only 49 cents— and to get with it two *extra* Silver Star Duridium razor blades *absolutely free!* . . . Yessir! And if *you* don't say those blades give you the best shave ever, there's a positive guarantee right on the package—return the unused dispenser and get your money back! That's the Robert Q. Special! And that's my mug you see on every counter card—because, believe me, Silver Star's *my* razor blade!"

In buying time over the 93 radio stations, McCann-Erickson's timebuyer, Dorothy Fesler, has largely been concerned with getting availabilities before 8:30 a.m. (while the men are at breakfast) and after 6:00 p.m. (when they're home for dinner). Sports and news shows have been favored. Since Silver Star sells faster in urban centers, she's not worried overly about

# WNOX

AN OUTSTANDING CBS STATION

*Announces*

RATE INCREASES effective July 1, 1951

*Because**

- **MORE LISTENERS THAN EVER****
  (Knoxville Sets-in-use at all-time high—*no television competition*)
- **BETTER SERVICE AND PROGRAMS THAN EVER****
  (More for your money in every way)
- **HIGHER HOOPERS THAN EVER****
  (Among the highest in the country)
- **BIGGER MARKET THAN EVER****
  (Station WNOXVILLE area is booming)
- **MORE ADVERTISERS THAN EVER****
  (With many waiting for vacancies)

WNOX

WNOX IS A BETTER BUY TODAY THAN EVER AND WILL BE EVEN BETTER THAN EVER TOMORROW (JULY 1)

## 10,000 WATTS—KNOXVILLE, TENN.—990KC

**ASK A BRANHAM MAN FOR THE PROOF AND ALL THE FACTS ABOUT THIS GREAT SCRIPPS-HOWARD RADIO STATION.

*The same reasons applied when all rates were increased November 1, 1950, and again when some rates were raised April 1, 1951.

directing the messages to farm areas. Generally, she buys time over three stations in each city, using both large and small outlets. For example, in Omaha, the Silver Star message goes out over a giant station like WOW and a small one like KOWH. Here are random samples of other stations used:

In Akron, O., WAKR; WGR, Buffalo; WSJS, Winston-Salem, N. C.; KOA, KFEL, Denver, Colo.; WTAR, Norfolk; WING, WHIO, Dayton; and WONS, Hartford, Conn.

Commercial copy for Treet and Blue Star blades has been written crisply by Arnold Leo, BBDO copy chief, under supervision of account executive Bill Lane. The chief emphasis in both cases is on economy value ("I'll tell you how one dime can bring you a dollar's worth of shaving pleasure!") and on the convenience of the "handy dispenser."

Since Blue Star blades sell best in certain regions and Treet along the Eastern Sea Coast, BBDO's timebuyer, Bill Kennedy, has been most concerned with geographical location of the 288 radio stations. Here are typical stations used for sports, news and disk jockey announcements in trumpeting Treet blades:

WAPI, WBRC, Birmingham, Ala.; WICC, Bridgeport, Conn.; WDRC, WTIC Hartford; WELI, WNHC, New Haven; WDEL, Wilmington, Del.; WGBS, WQAM, Miami; WDAR, WSAV, WTOC, Savannah, Ga.

Finally the commercial copy for Gem blades is handled adroitly by Douglas Stapleton and Pat Bartels, copy writers at the Federal Agency. The major emphasis here is on how Gem blades help avoid that terrible curse of mankind, "five o'clock shadow," and on the value of the Gem Push-pak blade dispenser ("has an exclusive window-end that shows you at all times how many blades you have on hand.")

Last year, Federal's timebuyer, Penelope (Penny) Simmons, acquired time for Gem on a total of about 60 radio and TV stations, including participation on Du Mont's *Cavalcade of Bands*. If present plans work out okay, she'll be buying time for Gem in about 15 radio stations in major cities, largely on early morning d.j. shows.

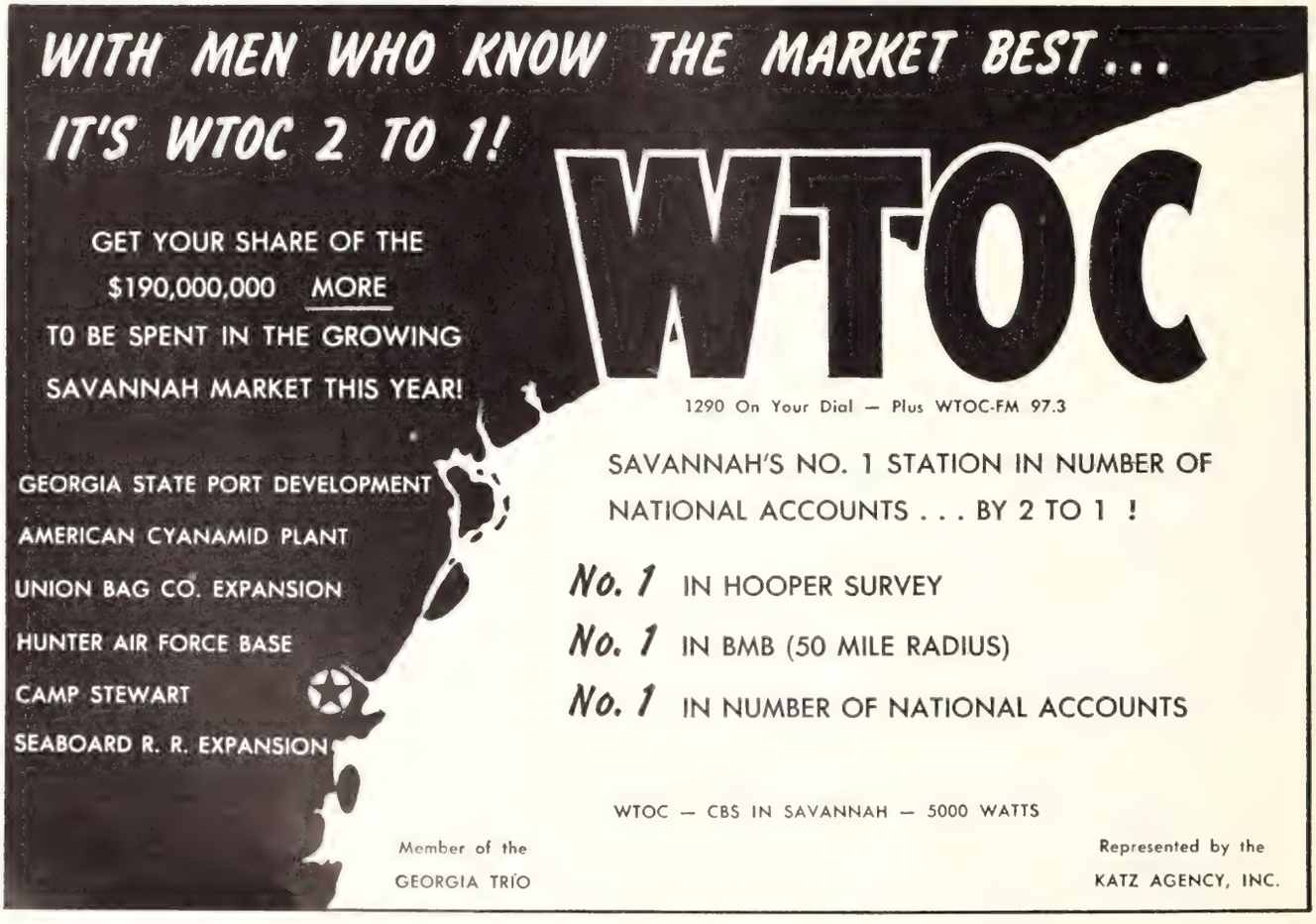
Ad manager Solomon believes in heavy merchandising promotion, usually handled with canny competence by Joe Ungar, ASR's promotion director over the last four years. Salesmen (through their weekly bulletins) and retailers (through counter cards and posters) are informed about ASR's radio and TV advertising constantly. Solomon believes, though, that some of the most effective promoting is done when Robert Q. Lewis takes one weekend off per month to spread his charm in various cities, ranging from Washington, D. C., to Atlanta. "Whenever Lewis visits an area," says Solomon, "his rating goes up there, and ASR sales do a big jump."

It takes no razor-sharp wit to see that, in Lewis, ASR has found a wizard salesman, and in radio/TV, a prosperous advertising medium. ★ ★ ★

## CHLOROPHYLL REVOLUTION

(*Continued from page* 31)

tency of the chlorophyll product itself. The development received a powerful publicity send-off with a *Reader's Digest* article by Paul DeKruif in August 1950. DeKruif described a series of experiments that would gladden the heart of any copy writer on a chloro-

phyll account. One test involved 20 basketball players who took two pills a day for two days. On the third day, they went through an hour of intensive practice. Underarm odor tests with precise instruments showed a "O" reading for 15 athletes and a low reading for the other five. The Pearson people also tell about the dog that was going to flunk out of dog training school because it could not pass one of the basic tests, sniffing out his master's clothes from a large pile of apparel. The instructor, convinced that the dog seemed too intelligent to miss on such a test, took off his own coat and put it at the bottom of the pile. This time the dog dug his nose into the pile and within a few seconds pulled out the instructor's jacket. Explanation: the dog's owner uses Ennds.

Chlorophyll, the substance responsible for the "removal"—not just the masking — of bad breath and body odor — came on the market as a proprietary product only last year, although Air-Wick has been advertising the substance to eradicate indoor odors for eight years. Chlorophyll, as you may recall from school days, is the green pigment in plants which scientists consider basic to life on this planet. Pearson's copy keeps away from the scientific story behind this development. It stresses what one company official, Robert Hartsall, calls the "social security" theme. So far, the copy has been clicking without the use of such gripping slogans as Arrid's "Don't be half safe, use Arrid to be sure."

Here's a typical commercial on the Heatter show. Announcement copy follows the same pattern.

"You can be sure you'll be welcome wherever you go, if you remember one Ennds tablet a day. We call it Ennds because it really ends all your worry about offending others. Ennds, E-n-n-d-s, for real protection. Real in the peace of mind of knowing you never offend because Ennds has chlorophyll, nature's own deodorant. It works at the source inside your body where you need it, where it counts. Nothing ends your worry on that score as Ennds does. It sweetens your breath. Keeps your body fresh as a daisy. Just one Ennds tablet a day. You'll feel it, you'll know your breath is sweet, you'll know you're fresh as a daisy. You'll know they never mean *you* when they say, 'I wonder why he or





*Sales Grow Fat, too*

**when WTAR sells the Norfolk Metropolitan Sales Area for You**

The potential is plump for your product in the Norfolk Metropolitan Sales Area—Norfolk, Portsmouth, Newport News, Virginia. And, WTAR brings home the Sales at lowest cost because . . .

**BMB shows 85-90% penetration in this four-county metropolitan market—PLUS 50%, or more, in 27 other counties in 2 states. Hooper says most Nor-folks listen to WTAR most of the time. So, WTAR delivers more listeners per dollar than any other local station, or any combination of other local stations. Easy to see why you need WTAR to sell Virginia's largest market.**

Put WTAR to work for you today. Call your Petry Man for availabilities, or write us.

WTAR
WTAR-FM

Norfolk, Virginia

NBC Affiliate
5,000 Watts Day and Night

Nationally Represented by
EDWARD PETRY & CO., Inc.

# HITCH YOUR PRODUCT TO A K-NUZ RADIO RANCH STAR



TOMMY CUTRER
K-NUZ Cowboy
10:00 a.m. to 1:00 p.m.
National and Regional Companies
now keep on K-NUZ (Corral):

Allegis Syrup
Arthur Drugs
B. C. Headache Powder
Blue Ribbon Rice
Dromedary
Griffin Shoe Polish
Ivory Soap
Ivory Snow
Kem Dog Food
Mazola
Ladies Home Journal
Life Magazine
Nabisco
Oil Beauty Lotion
Pepsi-Cola
Pepto-Bismol
Rapaport Men's Clothes
Shampoo-Curl

Plus a choice list of local advertisers

For information call
BOB JOYCE
National Representative
or DAVID McCRARY
General Manager
at Elmhurst 288

"RADIO RANCH"
P. O. BOX 2135
TWX HO 414





Our #1 Rivals' biggest rivals is Nulls, made by the DePree Company, Holland, Mich. Nulls, which hit the market before Eunols, takes credit for being the first chlorophyll tablet to be sold in drug stores without a prescription. Nulls now tells retailers in drug trade periodicals that it outsells the next brand two and a half to one. Its 1961 advertising budget runs nearly a million dollars. Through Dancer-Fitzgerald-Sample, it uses radio and TV announcements, Sunday rotogravure, magazines, newspapers, and trade publications. The company is active in merchandising, how much air time is bought has the general impression in the trade is that it is considerably below the schedule of Eunols or another large-volume Nuggets. The advertising for the latter product, made by Nuggets, Inc., New York, is placed through Wagner-Ware, Inc., New York.

Nuggets will begin participating on the Cavalcade of Stars and the Cavalcade of Sports programs both DuMont TV shows beginning 13 May for a 13-week cycle in 21 markets. Nuggets is putting down $6,825 weekly to be one of four products mentioned on each program. Sponsorship will alternate between the two shows so that Nuggets will only be mentioned once a week. Nuggets has been running announcements schedule, mostly radio, plus a few purchases of TV time for two weeks' duration at a time in as many as 20 markets at one time. Frequency runs as high as 25-30 per week in some Midwest areas.

Nuggets, which sells for 25 cents a dozen, is advertised solely as a bad breath preventive. For this reason, Eunols does not consider Nuggets a real competitor. Indicative of the way these products rank on a Nuggets' sale of 25,000 packages through 1,000 druggists in New England during a three-week period. The product was first launched in the East and then rolled across the country until national distribution was achieved.

Another chlorophyll product that has been making some noise as a bad breath eradicator is Delsey, made by the Woodley Company. Chicago O'Neil, Larson & McMahon, Chicago, is the Woodley agency.

One advertiser who has found a working way to get away the chlorophyll hangup is Olympia Importations, Inc., Los Angeles. Its item, Yuk-Yuk, a mixture of chlorophyll tablets and




# fall facts edition

Agency and advertiser executives sweat out their fall and winter schedules during July and August. It's tough going and they need every logical tool they can find. SPONSOR's fourth FALL FACTS EDITION, a handy tool, will hit their desks on 16 July. It's a briefing issue containing up-to-the-minute capsuled analyses of such vital subjects as best use of spot, costs of using TV, merchandising techniques, transcription advances, radio and TV program breakdowns by ratings, and many others. It's your top buy of the year . . . a direct line from buyer to seller.

**Send your space reservation to SPONSOR, 510 Madison Avenue, New York 22**

SPACE RATES

| | 1 | 6 | 13 | 26 |
|---|---|---|---|---|
| Page | $350 | $330 | $300 | $255 |
| 2 Cols. | 255 | 240 | 220 | 185 |
| ½ Page | 200 | 190 | 170 | 145 |
| 1 Col. | 140 | 135 | 120 | 100 |
| ½ Col. | 75 | 70 | 65 | 55 |

Regular frequency rates apply.

☐ DOUBLE PAGE SPREAD

☐ SINGLE PAGE

☐ TWO COLUMNS

☐ ONE-HALF PAGE

☐ ONE COLUMN

☐ HALF COLUMN

Please reserve the space checked in the 1951 FALL FACTS EDITION. Deadline July 1, 1951. Regular rates prevail.

FIRM

ADDRESS

CITY ZONE

STATE

PER

AGENCY, IF ANY

Effective May 1, 1951

the BOLLING COMPANY, Inc.

New York • Chicago • Los Angeles

will represent

WHIO-AM

...of DAYTON, OHIO

**Buying in Atlanta?**

Here is your guide to more sales faster in this one hundred million dollar market

**WERD...**

660 on every Atlanta dial!
1,000 watt

**WERD...**

reaches purchasing agents* with the fiercest brand loyalty.

DATA FOR A SALESMANAGER
How WERDville dollars are spent:

| | | | |
|---|---|---|---|
| Food | 30.1 | Recreation | 2.6 |
| Clothing | 17.7 | Tobacco | 2.5 |
| Housing, utilities | 15.7 | Personal Care | 2.3 |
| House furnishings | 10.8 | Education | 2.0 |
| Alcohol | 5.0 | Medical (Prof.) | 1.8 |
| Auto | 4.0 | Reading | .5 |
| Other trans. | 3.2 | Other | 1.8 |
| | | | $1.00 |

Hooper audience share for January 1951

| Day | Time | Rating |
|---|---|---|
| Mon. thru Fri. | (8:00 AM-12:00 Noon) | 10.6 |
| Mon. thru Fri. | (12:00 Noon-6:00 PM) | 8.1 |
| Sunday | (2:00 [illegible] 6 PM) | 4.6 |

Write for proof of performance!
Joe Wootton
Interstate United Newspapers Inc.
545 Fifth Ave. New York 17, N. Y.

*Negro Brand Buyers

"Stay tuned to this station"
CBS

WHY? Because of such top-notch programs as Jack Benny, Lux Radio Theater, Arthur Godfrey, Edgar Bergen, Amos & Andy, Bing Crosby and other CBS programs that attract and hold radio audiences... KROD is the logical buy in the El Paso Southwest.

KROD
EL PASO
600

MORE DIALERS PER DOLLAR

CBS Affiliate
600 on Your Dial

5000 WATTS
Southwest Network

RODERICK BROADCASTING CORP.
Dorrance D. Roderick, Pres. — Val Lawrence, Vice-Pres. & Gen. Mgr.

REPRESENTED NATIONALLY BY
THE O. L. TAYLOR COMPANY

tion breaks began 22 April as part of a test campaign placed through Vick Knight, Inc. The commercials are used twice a day, seven days weekly on KFMB-TV, San Diego. One film shows a mechanic pouring motor oil from spout can over the hood of a car. The studio announcer, whose copy is synchronized with the film, says, "Wait a minute brother! Oil won't protect your car unless you get it inside. And it's the same with a deodorant. All body odors and most breath odors originate deep down. You can't stop 'em with something you rub in or spray on, you've got to attack 'em deep inside the body with nature's own confidence pills—Nids. Buy Nids at all drug stores and cosmetic counters."

After being sold for 18 months on a prescription basis, the Nids brand is being launched with a test campaign in San Diego using newspapers, car cards, and store display material in addition to TV. Although radio is not being used now, Bernice Levitas, Knight media director, says, "We intend to employ radio to a considerable degree in the campaigns to follow our test. It goes without saying that Mr. Knight's record of having directed and written four shows in radio's all-time top 10 gives us equipment and implements we certainly wouldn't want to overlook in a national projection."

The next step in promotion is expanding the Nids campaign to seven Western states.

The nation's drug consumers will shortly be hearing more about chlorophyll in another form. In four widely-separated markets, Pepsodent is now trying out a tooth-paste containing the substance. Radio announcements and newspapers are being used to test the new item under the name Chlorogene. The connection with Pepsodent is not being played up. Lever Bros. want to see how the product can do on its own. The tests are being kept secret, but don't be surprised if the product goes national. The strong copy story prepared by J. Walter Thompson is based on three key points: (1) removal of mouth odors; (2) beneficial effect on tissue for those who have gum trouble; (3) no loss in cleaning efficiency.

The test campaign which started in the middle of March winds up about the middle of May. Green may well become the fashionable color in tooth-paste as well as pills. ★★★

## TV COMMERCIALS

(*Continued from page* 28)

the sponsor and agency want to change before viewers are tired of them. Of course this applies to commercials that have a good story to tell; if it's one with just a lot of fluff and words, then look out."

A radio/TV director backs this view by saying: "Let's face it. The client wants something new—even if you think the old one is still good. So you please him with a new one. A low-budget man can't afford to change too often, however, so he should be very careful to make good ones that will wear well."

The "keep it on longer" school is contradicted by other executives who advance a variety of reasons for frequent change. A spokesman for one of the large baking companies said: "I think people get much more tired of something they both see and hear. It seems to me that cartoons last longer, but the others begin to lose their sense after three or four times. People think they are wasting their time if they've seen a commercial before. About all the effect it has is to strengthen sponsor identification—in that case you might as well use eight-second station breaks."

Also concerned with the effect of TV's impact on repetition, Maurice Vaughn of Ross Roy, Inc., Los Angeles ad agency, described their thinking on the successful Altes Beer commercials. "We changed the commercials regularly because we felt, as with an act, they might grow tiresome. On radio, repetition seems to have been most effective, but we thought on television, where the commercial could be seen, it would be necessary to have more variety."

Despite these poles-apart opinions, SPONSOR was able to piece together a list of factors which affect the length of time you should run a TV film commercial. Most of these factors apply also to live TV commercials. These are the "technical" elements to be considered:

1. *Film technique—live-action, animated, stop-motion.* Animation is generally conceded longest wearing, stop-motion next.
2. *Number of commercials in a series.* Besides being cheaper to make in a group, a series can be rotated.


**"You give me a paean*," said the account executive**

*(for an a.e. he had a big vocabulary)*



"This copy isn't first enough," the a.e. said "Make it claimier. You know—highest Hooperated CBS station in the nation—highest income in the you know what—all kinds of dough in the area—loyalest audience—you know . . ."

"The hell with that," said the copywriter.

For once a copywriter won an argument. The ad ran this way:

*To a Madison Avenue Time Buyer*
*With Other Things on His Mind*

975 miles west of you on U.S. 30 lies Iowa. Have you ever seen Iowa corn fields in late June? A New Englander, enjoying the experience for the first time, said they looked like "green corduroy." We, with a radio station to grind, prefer to think of them a short time later, when the green has turned into golden buying power. *Iowa's corn yield is the highest of all states.*

Have you ever heard the cry "sue-ee-e" bring ham-on-the-hoof to feeding troughs? In Iowa hog-calling is a fine art, and its practitioners hang their masterpieces in ever-growing bank accounts. *Iowa produces more pork than any other state.*

Another sound that breaks the good clean air of Iowa is "here chick, chick, here chick." It means spending money to most Iowa housewives. Poultry sums aren't chicken feed, either. *Iowa is the highest egg-producing state in the Union; the value of its poultry exceeds that of any other state.*

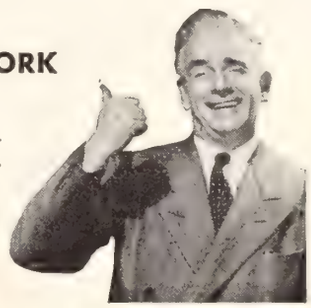
But you haven't time for more rural symphonies. Besides, agricultural Iowa is only half the story. Industrial Iowa accounts for almost half of the state's $4 billion annual income of individuals. It's a market worth reaching—and in Eastern Iowa WMT *reaches.*

*Please ask the Katz man for additional data.*

WMT
CEDAR RAPIDS

5000 WATTS
600 KC
DAY AND NIGHT

**BASIC COLUMBIA NETWORK**



* *"What A.E.'s give me is spelled differently," says the copywriter.*

*to*

**AMERICAN RADIO**

*a salute . . .*

*for remaining America's best single advertising medium:*

*to*

**AMERICA'S RADIO STATIONS**

*a tribute . . .*

*to your high principles and skilled management:*

MARFREE . . . will continue to lead in *ethical* and *successful* mail order advertising and selling.

•

**MARFREE**
*Advertising Corporation*

*In new and larger quarters . . .*
NEW YORK: 33 West 46th St.
CHICAGO: Palmolive Building

3. *Frequency of use.* On a once-a-week schedule there's little chance of exhausting a good commercial. Two or three-a-day schedules may have problems.
4. *Length of commercial—one-minute, 20-second, 10-second.* How this works is still unknown. One possibility is that a longer commercial, having more material in it, takes longer to make itself completely familiar to viewers. Or possibly the longer commercial gives the viewer more time to build up resentment or indifference.
5. *Story-line or approach.* This makes or breaks any commercial. All the other "rules" can be broken for a sensible, smooth-selling approach. (How to choose a story-line would provide grist for an entire article.)
6. *Production quality.* People admire clever animation, polished transitions; whatever the commercial requires. This depends on the producer's skill, size of the budget, thoroughness in preplanning, and making the original on 35 mm film.
7. *Whether commercials are spotted* as announcements or within a program. This is especially critical in sponsoring sports program where the advertiser has no control over the "entertainment" and must fit commercials in at the least critical time to avoid viewer-irritation.

For the analytical agency man or advertiser, the above are the principal considerations in deciding how long it's safe to re-run the same commercial. Actually, as in so many other business problems, there are more compelling principles than the strictly "technical" ones. They might be called "operational" and listed thusly:

1. Original cost of the film commercial compared with the TV ad budget. The need for a new film becomes academic if no money is available.
2. Changes in campaign copy themes which render a commercial obsolete. (But changing a copy theme can be painful if it threatens a $4,000 investment.)
3. A sponsor and/or agency desire for "something new." Common danger seems to be that a commercial will wear out with the

*Radio's Finest*
IN
**TRANSCRIBED SHOWS**

**THIS IS THE STORY**
260—15 minute episodes
Sinclair Refining Co.—68 markets!
Westinghouse Electric—18 Canada Markets!
Borden Co., dept. stores, banks, insurance companies, auto dealers, beer—all products

**SO THE STORY GOES**
260—15 minute episodes
Dept. stores, banks, insurance companies, beer, etc.—all products

**THE WESTERNERS—**
starring *Curt Massey*
156—15 minute episodes
Coffee, flour, beer, dept. stores, etc.
—repeats through 1,400th successive broadcast!

**JOE EMERSON'S HYMN TIME**
156—15 minute episodes
Flour, coffee, undertakers, etc.

**THE HOMETOWNERS**
156—15 minute episodes
Appliances, dept. stores, paints, tractors—all products

*Also—Newest TV Hit!*

**WHAT'S WRONG WITH THIS PICTURE?**
15 minute TV Quizzer
Prizes—Jackpot!
5-a-week frequency

*Morton*
**RADIO PRODUCTIONS**
360 N. Michigan Avenue
Chicago 1, Illinois
*Central 6-4144*

sponsor before it wears out with televiewers.

4. Ability to re-work existing commercials into new hybrids by editing. Several 20-second films can be extracted from the original one-minute length, scenes can be switched around where there is a respectable footage to work with.

To illustrate how these factors work out in practice, SPONSOR presents a series of representative case histories. This is how some smart television-users are meeting the problem of commercial exhaustion.

One outstanding, live, commercial whose long life should bring a blush to the faces of many TV "experts" is the Sid Stone pitchman routine on Texaco's *Milton Berle Show*. In November 1948 (six months after it took the air) SPONSOR reported: "Most talked of commercial of the year is Texaco's pitchman on the Star Theatre (NBC). Authorities feel he'll wear out welcome within a year."

Two years later an Advertest Research survey names this commercial the second best-liked commercial on TV (Ballantine came first). Both format and speiler Sid Stone have remained the same for close to three years. Stone himself is probably the biggest reason for this long-term success. His comedy routine leading into the commercial is completely different every Tuesday evening and his personality wears well with viewers. Two big assists: the fact that the show's a weekly and four products are rotated. By plugging Havoline Motor Oil, Marfak Lubrication, Sky Chief Gas, and Fire Chief Gas, two at a time, each gets a two-week rest between plugs.

Continued success of Pitchman Stone's commercials proves that a good *format* doesn't grow stale, any more than a good story plot. It's the talent and production quality that keeps it going.

Another advertiser who has gotten long, and apparently trouble-free, mileage out of his commercials is Brown & Williamson with Kool Cigarettes. The Ted Bates campaign for Kools, which builds around a web-footed gent called "Willie the Penguin," moved into TV two-and-a-half years ago. It's been a cautious and very successful operation ever since.

Two trial film commercials were first delivered by Animation House, a


CKLW

at 50,000 watts
gives advertisers the

GREATEST COVERAGE

at the

LOWEST RATE

of any Major Station in the

DETROIT AREA

This powerful radio voice is hitting a 17,000,000 population area in 5 important states and is open to advertisers at the lowest rate of any major station in this region. A tremendous buy for action and sales that is establishing new records daily. Get the facts now.

CKLW

50,000 WATTS at 800 KC.
Guardian Bldg. • Detroit, Mich.

Adam J. Young, Jr., Inc.
National Rep.

★

J. E. Campeau
President

MUTUAL

Effective May 1, 1951

the BOLLING COMPANY, Inc.

New York • Chicago • Los Angeles

will represent

WIOD

. . . of MIAMI, FLA.




In March, a major record company spent an equal amount of money on three Pittsburgh stations. We were to produce requests for a new series of discs. KQV won the competition by a mile, beating Station B, 5 to 1 and Station C, 9 to 1. Ask Weed & Company for details—and availabilities.

KQV

Pittsburgh, Pa.

MBS — 5,000 Watts — 1410




New York film producer. Satisfied, Brown & Williamson and its agency ordered 10 more, giving them a total of 12 20-second animated film commercials for spot TV use.

That was just the beginning. To meet the need for 10-second station breaks, Animation House edited 32 brief eight-second sequences from the original 20-second commercials. These they spliced on to two seconds of a station call letter. Cost of this mass borrowing: $3-4,000 to edit and make up prints for the eight-second commercials, $120 to add call letters. To date the Bates agency has ordered close to 1,800 copies of these original commercials.

Kools spot schedule presently covers 45 markets, calls for about two spots to be shown in any one day. Expansion into new markets is continuous. After using the same series of commercials for two-and-a-half years, isn't Brown & Williamson worried about viewer boredom with their persistent penguin? Answers William S. Cutchins, vice president in charge of advertising for B&W: "We're not worried about repeating our Kool TV commercials over a long period. First of all there are new viewers coming into TV all the time and by rotating commercials we avoid boring older ones. Secondly, and most important, the Kool penguin is a personality in his own right. People like to watch his animated adventures the way they watch cartoons at the neighborhood movie. Obviously they don't tire of these entertaining characters and we have found the same applies to Willie the Penguin. The Kool sales picture bears this out — percentage-wise, our sales are increasing at a rate considerably better than the industry as a whole."

Network television enables another successful advertiser to put on a composite commercial — the exact same film segment each time, plus changing lead-ins and closings. Electric Auto-Lite rotates three products on its CBS-TV show *Suspense:* batteries, spark plugs plus other ignition equipment, and factory parts plus service. Both spark plug and factory parts commercials have been replaced regularly every few months; not the "Sta-ful" battery commercial however. "The client considered this Sta-ful Battery film the best possible explanation of how it works. He felt that since we

had a good thing it should be used to the utmost," explains Frank Gilday, Cecil & Presbrey TV director. "As a matter of fact, several dealers told the sponsor that until they saw the commercial they never really understood why the battery needed only three fillings a year."

Here's how Cecil & Presbrey puts together the various elements of its three-minute "Sta-ful" Battery commercial on *Suspense*. Auto-Lite's announcer does a live lead-in to the commercial proper, bridging the gap between entertainment and sell. A filmed cartoon sequence follows, showing some embarrassed wretch beset with low-battery woes. A doctor who can't make his call because the car won't start, or something equally unpleasant. This doesn't happen with the Auto-Lite "Sta-ful" Battery, of course, and a one-minute film takes viewers "inside" a battery to show them the constructional reasons why. Following this comes the pay-off — a "Sta-ful" Battery goes into the doctor's car and he zooms away. The live announcer picks up from the end of this film and leads back to *Suspense*.

A supply of cartoon clips permits rotation, the same one being shown only once every eight weeks. The diagrammatic battery film has been the same, however, for over a year.

Electric Auto-Lite's composite commercial may well be the answer for network TV advertisers with complex "reason-why" sales points. If a film segment tells the story effectively it makes sense to use it extensively; high initial cost of such a film is another compelling reason for a long run.

Several other large TV advertisers have adapted this same basic idea to both spot and net commercials. They differ from Auto-Lite's composite commercial of live plus film segments by keeping entirely to film. Technique involved is to establish a film library of all the footage made for a particular product, then create "new" hybrid commercials by judicious editing and splicing of scenes.

John Freese, presently technical director of TV commercials for Young & Rubicam, has been a pioneer in setting up such film libraries in several agencies. For example, BBDO has copies of all Lucky Strike films. The entertaining stop-motion sequences done by Sarra, Inc., have appeared on and off since they were produced three years ago. Clips taken from the original three one-minute and 16 20-second marching cigarette commercials appear regularly, in part, on spot and as network program openers.

Providing there are no revolutionary changes in copy theme for Lucky Strikes, all those reels of film are like gold in Fort Knox. By dubbing in new sound tracks, editing, and splicing, BBDO can run the Lucky hybrids for many more years to good effect. Copy changes are not quite as dangerous a possibility as they might seem. As a BBDO spokesman pointed out, old copy themes are incorporated in Lucky Strike advertising. The LS/MFT gimmick lasted for two years, still bobs up along with the present "Be Happy Go Lucky" theme which started in the fall of 1950.

Muriel Cigars, a product of P. Lorillard Company, lack the advertising budget to do the extensive film job that Luckies have done. But by producing a clever and technically excellent commercial, agency Lennen & Mitchell and producer Shamus Culhane put on the air a sales pitch that's grown old gracefully. The first commercial, featuring Muriel and her


BMI

SERVICE

Service is one of the basic theme songs of BMI. Broadcasters in AM, FM and TV are using all of the BMI aids to programming . . . saleable and useful program continuities, research facilities, expert guidance, in music library operations, and all the other essential elements of music in broadcasting.

Along with *service* to the broadcaster, BMI makes available to its 2,817* licensees a vast and varied repertoire ranging from be-bop to the classics. BMI is constantly gaining new outlets, building new sources of music and constantly expanding its activities.

The BMI broadcast licensee can be depended upon to meet every music requirement.

**As of May 1, 1951*

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD



"Night and Day"

WOW-TV Leads!

NIGHT
WOW-TV LEADS IN
19½ OF THE 31 HOURS
it is on the air!

DAY
WOW-TV LEADS IN
20 OF THE 32 HOURS
it is on the air!

Let us PROVE to you that

WOW-TV

has the LARGEST audience
nearly ⅔ of the time.
*BOTH DAY and NIGHT!*

• Yes . . . ask us to *prove* it. This is no "guesswork" claim. It is based on a thorough, well-planned "Telephone Coincidental Survey," covering about 3% of the TV-owners.

Full details of this survey — how it was carried on, the questions that were asked, the number of set-owners responding in each hour, and their answers—all these, and other important data, are available to you in our presentation of the Survey.

You *can't* judge the Omaha T-V market without this vital information — these FACTS! Write, wire or telephone to WOW-TV, WEbster 3400.

WOW-TV CHANNEL 6
FOR AVAILABILITIES CALL ANY BLAIR-TV OFFICE OR WEBSTER 3400
OMAHA, NEBRASKA
Frank P. Fogarty - General Manager
John Blair TV - Representatives



ROGER PRYOR
*Director of Television*
*Foote, Cone & Belding*

LIKE MOST "Newsworthy" TELEVISION EXECUTIVES MR. PRYOR'S LATEST PUBLICITY PORTRAIT IS BY —

*Jean Raeburn*

*Photographer to the Business Executive*
*565 Fifth Ave., New York 17—PL 3-1882*


"strip-tease" is a venerable 20-months old. Viewers watch her dance in either a one-minute or 20-second version. And recently Muriel acquired a companion, thus lightening the sales burden somewhat. Each cost over $5,000 to make, a stiff price but one that permitted lasting value to be built in. Lennen & Mitchell hasn't flinched at using its two Muriel Cigar commercials unstintingly—it runs in 21 markets on an average of five times a week. Despite this acid test of frequent repetition (it's also a hitch-hike on P. Lorillard's *Amateur Hour* over NBC-TV), the Muriel commercial came out among the top in a recent SPONSOR survey of admen (23 April).

In essence, the five case histories detailed above illustrate five different ways to increase the mileage of a TV commercial.

1. Use the same format, talent, even similar *selling* copy; keep it appealing by varying the *entertainment* portion — usually the lead-in. Example: Sid Stone, Texaco's pitchman.
2. Make a large series of film commercials at the outset, avoid exhaustion by constant rotation. Example: Kool Cigarettes.
3. Build composite commercials by varying one segment, keeping the "reason-why" part the same if it proves unusually effective. Example: Electric Auto-Lite.
4. Edit hybrid commercials from a large stock of film already on hand. By splicing bits of this and bits of that together, new combinations can prevent boredom. New sound tracks dubbed on old film is also effective. Example: Lucky Strike Cigarettes.
5. Do such an outstanding job that viewers feel compelled to watch. (Don't worry too much about audience "likes" and "dislikes" — many commercials labeled "disliked" by televiewers sell remarkably well.) Example of top production: Muriel Cigars.

Ultimately, the decision on how long to run a commercial depends on so many factors that each commercial must be considered individually. The answer to the problem is basically the same as the answer the producer of *Gone With the Wind* received when he asked a friend how long a picture should run: "How long is it good?"

★ ★ ★

## COMMERCIAL REVIEWS

(*Continued from page* 47)

that I wondered if both were prepared by the same agency.

The first was an animated Goldilocks epic, well done from standpoint of the drawing, lip sync, and the track, but with its message so tricked up and fantasied, the spot left me with a single irrelevant thought—i.e. Goldilocks sure was a jerk. The next commercial featured a screen star named Colleen Gray—beautiful to behold and convincing to hear as she told about being on location as they shot her latest film on the Riviera. The drying effects of the sun and the harsh water of south Europe made it important for her to use the right shampoo—which led her most naturally to a bottle of Halo. This spot was at least as attention-getting and interest-holding as the fable-in-artwork and about 10 times as believable. Which brings me back to my pet belly-ache—isn't realism better than fantasy as a selling device?

★ ★ ★




## BMI PROGRAM CLINICS

(*Continued from page* 33)

town where meetings are held, four local radio officials join the panel for the all-day sessions. The next series will be held next week when the caravan travels to Springfield, Ill., 15 May; Milwaukee, 16 May; Indianapolis, 18 May; and Ann Arbor, Mich., 21 May. The traveling speakers will include Dick Pack, WNEW, New York; J. Leonard Reinsch, WSB, Atlanta; J. Harold Ryan, Fort Industry Company, Birmingham, Mich., who will substitute for one of the speakers in Ann Arbor, and Robert J. Burton, BMI vice president.

The objective of these clinics, Haverlin says, is to start program concepts going in the front office, as well as among program managers. He adds, "Good programing requires more thought, not more dollars."

Here, capsuled under various headings, are some of the thoughts the broadcasters heard expressed at various clinics. These are all points, incidentally, which timebuyers can and do use in assessing the worth of local shows.

### Too many disk jockeys

Dave Baylor, vice president and general manager, WJMO, Cleveland, said at the Birmingham meeting on 23 March: "We've got a situation in Cleveland where for one hour in the afternoon, which for some reason seems to be allocated to disk jockeys, there are seven characters all playing the same kind of music. Everyone assuring their adoring listeners in no uncertain terms that 'They better get cool, because *Momma Come and Scratch My Back* on the Kumquat label by Possum Trot Perkins is going to set the town on its shell pink ear.' What's the answer when you see your disk jockey skidding to an 0.7?"

WJMO's solution, Baylor explains, is to go into strict cross-programing. "We've got a one-hour block of mysteries between 3:00 and 4:00 p.m. followed by a half-hour Western dramatic serial for kids. That's the spot where the other stations have disk jockeys beating each other over the head."

### Better disk jockey shows

This type of program came up for discussion often, BMI's Dolberg says. He reports, "The popular error of disk jockeys is talking too much, most experts agree. The real meat of a d.j. program is intelligent selection of music with a wide variety of artists. A d.j. should aim to make the show the thing, in other words the music itself. Lasting popularity for a disk jockey requires finding that proper balance between yak and the musical numbers."

### Audience participations

Alen Newcomb, WFBC, Greenville, S. C., says, "The secret of a good audience participation show is the sincerity of the interviewer. He must never talk down to the people who appear at his microphone. His aim should always be to make them feel important, and never say anything that would embarrass them."

Summing up other discussions on the subject, Dolberg says one big fault with many shows of this type is that the interviewer does too much talking. Don't plant questions such as "I understand that you work in the sanitation department," or, "Is it correct that you have 10 children?" Don't restrict the person at the microphone to a brief "yes" or "no" so that he sounds like


KXOL

FORT WORTH'S leading independent

JOHN E. PEARSON COMPANY



At Precision today
*we're processing the finest*
ANIMATION FILMS
*for nationwide showings*



**For your special 16 mm. film requirements use Precision . . .**

- Over a decade of 16 mm. industrial film printing in black and white and color.
- Fine grain developing of all negatives and prints.
- Scientific control in sound track processing.
- 100% optically printed tracks.
- Expert timing for exposure correction in black & white or color.
- Step printing for highest picture quality.
- Special production effects.
- Exclusively designed Maurer equipment.
- Personal service.

. . . no wonder more and more of the best 16 mm. films today are processed at . . .

PRECISION
FILM LABORATORIES, INC.
21 West 46th St.,
New York 19, N.Y.
JU 2-3970

for quick,
easy reference
to your copies of
SPONSOR
get the beautiful SPONSOR BINDER

BINDER ORDER FORM

SPONSOR
510 Madison Ave.
New York 22

Please send me Binder holding 13 issues and bill me later.

NAME

FIRM

ADDRESS

CITY ZONE STATE

☐ $4 one binder ☐ $7 two binders

at only $4

IMPORTANT: Binders come in two sizes (1) to fit your 1950 or earlier SPONSOR issues. (2) to fit the slightly larger 1951 issues. Please write numbers 1 or 2 in the boxes to indicate binder size desired. You may buy one of each size for $7.




WMRY REACHES NEW ORLEANS' GREAT NEGRO MARKET

With specialized programming* to more than ½ million Colored people throughout Southern Louisiana, Mississippi, Alabama and Northwest Florida, WMRY is effectively directing the buying habits of this vast, faithful audience.

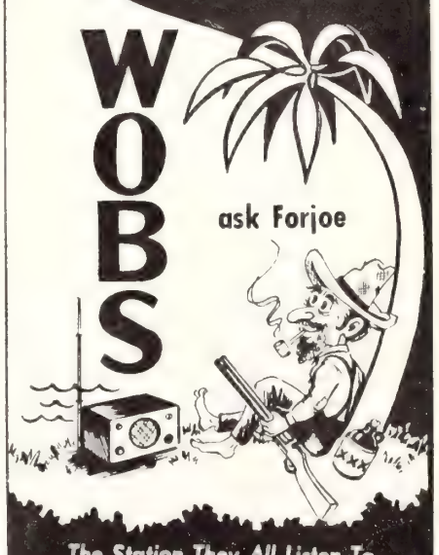
*100% Negro Programming Personnel

600KC "THE SEPIA STATION"
WMRY
NEW ORLEANS, LA.
JOHN E. PEARSON CO
Nat'l. Representative

THE ONE DIRECT APPROACH TO NEW ORLEANS' LARGEST MAJOR MARKET

YOU SELL
Jacksonville, Fla.'s
MAMMOTH
Hillbilly
audience
when you buy . . .

WOBS
ask Forjoe



The Station They All Listen To

an unwilling witness before the Kefauver committee. Let the guest say a few words for himself.

### News

More local news was the big point stressed by all. Herbert Hollister, KCOL, Ft. Collins, and KBOL, Boulder, Colo., believes that local coverage is so important that "no station is so small that it can't afford a local newsman. Mention births and weddings as often as these items can be squeezed into the news reports." Another radio official, Ralph Connor, KVOR, Colorado Springs, Colo., warned against taking the lazy way out on news shows by just taking the AP, UP, or INS report. Don't neglect the important happenings in the world but at the same time mention local events and local names every time you can. The old news principle was recalled that there is nothing more interesting than names.

### Religious programs

Herbert C. Rice, national production manager, Mutual Broadcasting System, advises, "Observe the mood and trend of the times. Specifically, the return to the churches means that listeners want to hear more religious programs. Don't make the mistake of thinking that showmanship can be left out of such programs." He cited Mutual's *At Home with Fulton Lewis* as a good example. Show features a 28-voice children's choir singing religious songs. One way that audience interest is kept high is by bringing a child from some foreign country to appear with the choir each week. The child sings and is interviewed.

### Public service programs

One problem facing every station is the frequent request for time by various groups. George Gingell, WRBL, Columbus, Ga., outlines one case: The president of the women's auxiliary of the churches in town approaches the station manager with a request for 15 minutes to air an appeal her group is making for a worthy cause. To turn down that request, particularly in a small town, would be highly unwise from a public relations standpoint. For the mark of a successful station is always how well it becomes identified with the community. On the other hand, to permit a woman to appear on the air who probably has an untrained

and dull speaking voice not only loses listeners for that particular segment but also for the time period that follows. (Bad news for any advertiser who might be in that slot.)

The answer Gingell gave is to listen to the woman sympathetically, ask for all the salient facts on the drive, and then suggest a short announcement on some popular show or between shows that would be read by a staff announcer. If tactfully presented, that usually satisfies the organization.

### Over-all suggestions

A key phase at all the meetings was presentation of techniques for lifting the entire program schedule so that all shows benefit. Timebuyers always look at the entire schedule strength when selecting programs. One suggestion was "loss leader programing." Ted Cott, who advances this idea, believes that stations should follow the example of department stores which build store traffic by offering good bargains to lure women into the store. In the same way Cott says that stations should create kilocycle traffic with activity that will make the listeners dial to the station. Use imagination. Be different.


*Mr. Arthur W. Ramsdell*
*Weiss and Geller, Inc.*
*Chicago, Illinois*

*Dear Art:*

*When Arthur Godfrey an' Tony Marvin is atalkin' 'bout Hypocotyls on WCHS, they has 41.2% uv th' audience, an' they's five stations in town! Yessir, Art, ever weekday mornin' here in Charleston, West Virginny twict as many folks lissens ter WCHS as ter th' next rankin' station. Now ain't thet purty good? You bet hit is, an' thet's sumpthin you an' th' boys at Reid-Murdock orta keep in mind! Folks really lissens ter West Virginny's Number One Station!*




*Yrs.*
*Algy*

**W C H S**
**Charleston, W. Va.**


Cott relates this example of real broadcasting initiative in the way one station in Colorado covered a railroad wreck. The owner learned that the rival station in town was sending up a plane with tape recorder. This move was countered by a phone call to the Western Union office nearest the wreck. The station owner reasoned that one of the first things any passenger who got out of the wreck unharmed would do would be to call his family to say he was uninjured. The telegraph office was asked to have the first passenger who walked in call the station collect. A few minutes later, the call came in. the interview was conducted over the phone, and put on the air. The station which used the plane was scooped by a good margin.

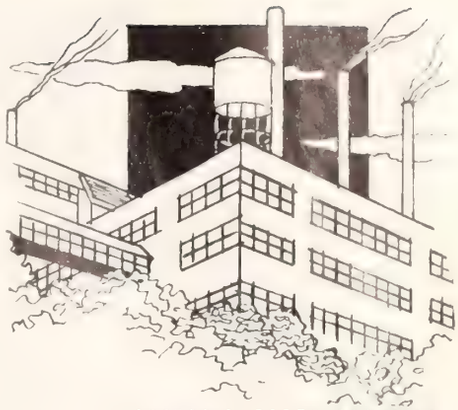
(Cott found the Colorado broadcasters as a group one of the most progressive in the country.)

This shackle-breaking spirit was one of the prevailing themes of the clinics. It is epitomized in another story about network radio that Cott tells. It concerns dynamic Abe Schecter who was a Mutual vice president and is now a vice president of the Crowell-Collier Publishing Company. Schecter was lining up world personalities for an hour-long Christmas show. He asked the Mutual correspondent in Paris to arrange with Gen. Charles DeGaulle for a five-minute talk. The message came back from the Mutual reporter that DeGaulle would never consent. Schecter sent another cable to Paris. This one said "Allow DeGaulle to refuse for himself." DeGaulle was contacted, following Schecter's orders, and the French leader consented to participate in the program. Cott told how this same thinking applied at WNBC recently when it was suggested that Stokowski appear on a regular classical disk jockey show." We had no idea whether the conductor would accept," Cott says, "but we allowed Stokowski to refuse for himself." Instead, he assented to our proposals.

Robert Saudek, ABC vice president, laid down a series of seven pointers for any station's programs.

1. Are all the shows fresh and different?

2. Who was left out? Are there mystery, comedy and sports shows for the men? Are women being treated with the sense of importance they deserve? ("Women win scholastic honors when they are going to school and after they get married they find them-

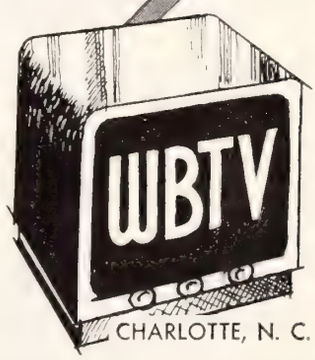



GASTONIA, NORTH CAROLINA

Capital of the South's cotton textile empire, Gaston County's 160 textile mills make it first in the nation in the consumption of raw cotton . . . produce over 200 million dollars worth of finished goods annually. Gaston County's 110,706 people receive television service *only* from WBTV, Charlotte.

CABLE TELEVISION FOR 3 MILLION CAROLINIANS

JEFFERSON STANDARD BROADCASTING COMPANY




CHARLOTTE, N. C.

REPRESENTED NATIONALLY BY RADIO SALES

Over 95,000 Sales*
IN ONLY 8 WEEKS
* A 15c Item In 43 Retail Outlets
For the complete story Contact any
BRANHAM COMPANY
• OFFICE •
OR
WABB
MOBILE, ALABAMA

ask
JOHN BLAIR & CO.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG—AM
WCOD—FM
WTVR—TV
First Stations in Virginia

selves busy with washtubs. Good programing for women means keeping the content of the shows on a high level.")

3. Whose judgment do you trust in evaluating popularity? In addition to working with the Hoopers and the other research firms, get out among the people and find out what they like for yourself.

4. Don't get upset about your competition. Chart your own course and go full speed ahead.

5. Take time to reflect. Think over your program schedule.

6. Do your shows have imagination?

7. Don't be afraid to go all-out when you get the big idea. Apply heavy promotion and play it like it was worth a million dollars.

Beneficial as these clinics have been, Haverlin sees them as "only a yeast in ferment and not the finished loaf." BMI is suggesting that the state associations have intra-state meetings several times a year so that the seeds of the BMI clinics can germinate.

BMI's schedule for the rest of 1951 is to hold clinics in all the states that have not been covered. Next year, Haverlin hopes to have a three-day clinic, perhaps in New York, where broadcasters can go through a regular laboratory course in studios, learning the do's and don'ts of good programing. If that succeeds, he foresees a summer seminar on some pleasant college campus that would last six, eight, or 10 weeks in 1953. There broadcasters could take an intensive course in producing the kind of programs that pull audiences and keep advertisers contented.

One step in station cooperation that is being achieved is the collection of tape recordings of outstanding program ideas at BMI headquarters in New York. The ticket of admission to the collection is to file a program yourself. The shows are not there to be copied but to serve as guide for preparing a show of the same type.

This public service activity of the BMI mushroomed from a small beginning two years ago when station music librarians and other broadcast officials were invited to inspect the model music library at BMI and hear talks on procedure. The talks spread to programing, enthusiasm for the clinics spread rapidly. Under the supervision of Roy Harlow, vice president in charge of station services for BMI, 16 clinics were held in New York, one in Los Angeles, Chicago and San Francisco. In March clinics were held in Missouri, Iowa, Nebraska, Colorado, Alabama, Florida, South Carolina and North Carolina. Dolberg took over the field clinic operation in January.

The most concrete evidence of industry support has been the backing given by the 29 State Broadcasters Associations at the NARTB convention in April. The broadcasters chose a steering committee to study the plans for future clinics. Emmett Brooks, WEBJ, Brewton, Ala., is chairman. Other members are Mahlon R. Aldridge, KFRU, Columbia, Mo.; William J. Newens, KOIL, Omaha; Earle J. Gluck, WSOC, Charlotte, N. C., Rex G. Howell, KFXJ, Grand Junction, Colo.

The clinics' progress in spreading radio knowhow and the elaborate plans ahead indicate that the advertisers are going to find the power of an already effective medium multiplied many times. ★ ★ ★

## WHAT RATE CUT MEANS

(*Continued from page 24*)

president of the Mutual network. He had predicted then that "there will no longer be four AM networks as television grows national."

An examination of the facts suggest that network radio — as opposed to local station radio—is far from being in a healthy condition. In announcing his rate cut, CBS President Frank Stanton explained that he

"TOP-DOG" ON THE COAST




*"Consistency does it. Elliott-Haynes area studies show that CKNW rates ahead of all others every day of the week . . . in the Vancouver 100-mile radius."*

was taking a hardboiled, realistic view, because: "We have gotten only one legitimate piece of new radio business since July 1950." This is all the more alarming, since CBS is the strongest radio network around. It was the only net to show a gain over 1949; and for the first quarter of 1951, it's up 5% from the same period in 1950. But the most positive proof of network radio's financial *malaise* in the face of generally decreased ad expenditures is revealed in FCC figures. These show network radio business 1949-50 remained virtually constant—with a slight 1.5% rise in aural revenue primarily attributable to increased business of stations. To be precise, the four nationwide networks and the three regional networks grossed a total $109,700,000 in aural broadcast revenue in 1950, as compared to $108,100,000 in 1949. In striking contrast, local radio stations, with their booming national spot business, increased aural revenue by 10.1%. Altogether, the nation's 2,093 AM radio stations grossed $307,100,000 in 1949, and in 1950, the nation's 2,173 stations did a whopping $338,000,000.

What does this add up to? Some analysts believe that the time has come when there aren't enough blue-chip advertisers around to support all four networks profitably. Only an ostrich with his head in the sand could ignore the fact that about 20 big-time sponsors dominate network radio. Take food advertising for instance, the leading revenue producer for the nets. Five major food advertisers are responsible for nearly 60% of all network food billings. And in toiletries—the second biggest network revenue producer—the five leading advertisers account for nearly 70% of the intake.

The nets have become only too aware in the last few years of the paucity of big-time spenders, despite the fact that network listening remained high. But instead of uniting their energies to attract new big- and medium-sized advertisers to network radio, the nets have resorted to all sorts of cost-cutting and under-the-table deals in order to steal customers away from each other. Just a few of their actions contributing to their present dilemma would include:

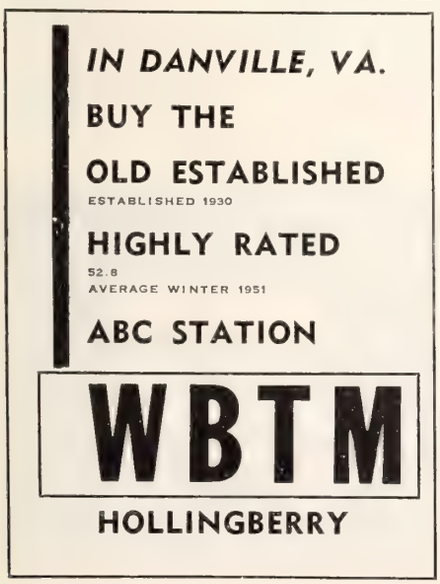
1. The network talent raids, resulting in excessive talent costs, and a tendency to bank on veteran headliners, rather than to develop fresh talent and original programs.

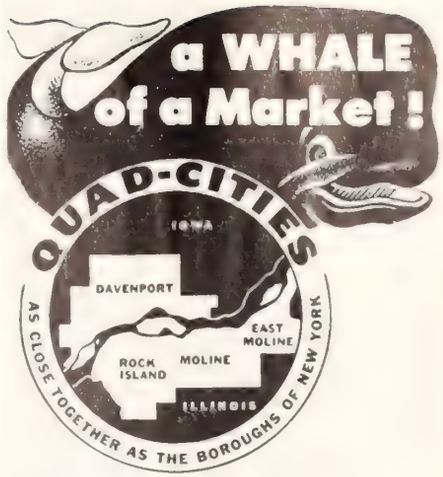
2. Covert price-slashing, only recently brought out into the open by ABC's mass raid on NBC's soap operas, with its offer of a 45% discount and a program contribution of $1,000 weekly.

3. Tandem-type operations resulting in what is in effect network competition with national spot. This was highlighted in a recent speech by Edward Petry, president of Edward Petry & Company. He pointed out that ABC had offered P & G one-minute participations in *Stop the Music* on Sundays, in *The Sheriff* on Friday, and in certain evening five-minute news periods in sustaining ABC shows. He warned that "The networks are jeopardizing some 50% of your national spot volume for their own purposes. . . . They are robbing Peter to pay Paul. You're Peter. Guess who Paul is," he told station executives.

4. The lethargy of radio networks is responsible for the fact that some clients are slipping too easily from network radio to network TV. All that the network executives have been concerned with is that clients evacuating radio use the TV facilities of *their* network. If the nets' radio and TV operations were more sharply divorced, sales executives would exert more effort to convince clients to stay with radio.

5. Finally, the networks have been extremely lax in extolling the virtues of radio as a medium. Until this year, when they were making presentations, net executives made little attempt to sell radio; their only concern was selling their own network. A more cooperative effort among the networks—both in stabilizing rates and in promoting radio—would have helped tre-


HOME OF 233,012 *People . . .*
*Over 300 Industrial Firms*

Quad-Cities' giant manufacturing concerns are turning out a vast array of materials for national defense . . . as well as the vital products for peacetime civilian life. Industrial employment numbers over 50,000. **WHBF** is the station with the coverage and impact to deliver sales at a profit in this big, unified market.

**WHBF**
5000 WATTS BASIC ABC
AM TV FM
NAT'L. REP. AVERY KNODEL, INC.



Same old story in Rochester . . .

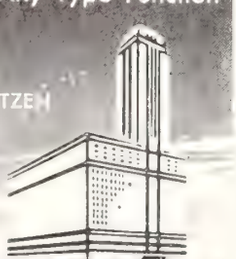
**WHEC WAY OUT AHEAD!**

Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . . .

**WHEC**
CBS
ROCHESTER, N.Y.
5,000 WATTS
*Representatives . . .*
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco

NOW
FULL TIME
ON
600
KTBB
TYLER, TEXAS
Represented by
THE O. L. TAYLOR CO.

In the Heart of
CHICAGO'S LOOP
Historic
BOSTON OYSTER HOUSE
•
World Famous
TERRACE CASINO
Available for Any Type Function
WILLARD M. RUTZEN



HOTEL Morrison
MADISON and CLARK
CHICAGO

mendously in preventing last year's virtual sponsor boycott against nighttime radio.

But since crying over spilt milk is unprofitable, what are broadcasters now doing in a positive fashion to enhance the value of radio to sponsors? Perhaps the most encouraging and forceful steps have been taken by the Affiliates Committee, initiated at a rump session in Chicago a fortnight ago. Industry veterans say that not since the days of the old Independent Radio Network Affiliates (organized in 1936 following the American Federation of Musicians' tough demands on networks) has there been such a refreshing unification among broadcasters.

The aggressive group is headed by long-time industry leader Paul W. (Fritz) Morency, general manager of WTIC, NBC affiliate in Hartford, Conn. Other highly respected members who came to New York to storm the network bastions include R. M. Fairbanks, WIBC, Indianapolis; Leonard Kapner, WCAE, Pittsburgh; Edgar Kobak; Kenyon Brown, KWFT, Wichita Falls, Texas; Clair McCollough, Steinman stations, Lancaster, Pa.; John Patt, WGAR, Cleveland; Robert Swezey, WDSU, New Orleans; George B. Storer, Fort Industry stations; Ben Strouse, WWDC, Washington, D. C.; Hugh B. Terry, KLZ, Denver; and G. Richard Shafto, WIS, Columbia, S. C. (Walter Damm, of WTMJ, Milwaukee, was unable to attend, due to illness.)

The committee members worked virtually around the clock for 48 hours in an effort to convince the networks that "radio rates are still low—and could be shown to be worth even more." Finally, neckties loosened, collars wilted, clothes rumpled, the fatigued committee men had to admit defeat. As one battle-worn member, prone on a sofa in the Hotel Marguery, told SPONSOR wearily, "I've never worked so damned hard in all my life."

But although they eventually conceded the network rate slice as a *fait accompli*, the committee members did far more than wail that the horse had been stolen from the barn. They dispatched a five-page letter to fellow station affiliates, urging the organization of a permanent affiliates committee that would "reestablish the efficacy of radio as an advertising medium on network, spot and local levels." Fellow affiliates were asked to return checks by 15 May equivalent to one quarter-hour of the station's highest rate. (And, as Morency had told the affiliates previously in Chicago: "That's at the full rate—no cuts.")

Observing admen could expect certain developments to follow the committee's actions:

1. Some affiliate stations—especially those in non-TV areas—may increase their local spot rates. This is suggested in the committee's admonition in its letter, "that stations should have no hesitancy whatsoever in increasing rates wherever, in their considered opnion, such rate increases are warranted."

2. It's likely that some affiliate stations will break away from the networks.

3. Other stations—again particularly in non-TV areas—will probably demand some time and money concessions from the nets.

4. Although the committee report doesn't mention the point, you can expect more stations to stop offering sponsors rate-card reduction deals. Unofficially, one committee member told SPONSOR that he estimated a high percentage of radio stations now offer advertisers under-the-counter rate deals.

5. Lastly, you can expect broadcasters to make a concerted, vigorous drive to compile data that will show advertisers the true dimensions of radio. As the committee reports pithily: "Your committee is convinced that there are facets of research which have not been sufficiently explored; and in these areas there may very well be material which can yield positive and valuable results for radio."

The stations will be aided and abetted in fact-gathering by William B. Ryan, president of the Broadcast Advertising Bureau, who is girding his loins for one of the most intensive ra-

KLIX
IS KLICKIN'
In one of the west's
RICHEST MARKETS
Idaho's Fabulous Magic Valley
Ask Hollingbery
ABC at
Twin Falls, Idaho
Frank C. McIntyre
V. P. and Gen. Mgr.

dio promotion campaigns in BAB's history. In recent speeches, Ryan has chastised broadcasters who've gotten along "on glib talk" instead of documenting radio's power. He castigated them for not lining up solidly behind their own promotion organization, as newspaper publishers do behind the Bureau of Advertising. Instead, according to Ryan, "because of all the confusion over TV, broadcasters themselves have shown . . . loss of faith in their own medium. This, in face of the fact that last year, the public bought 13.000.000 new radio sets."

Currently, Ryan is engaged in raising a projected $1,000,000 budget, plus a special organizational effort of about $500,000. Meanwhile, the BAB's Hugh Higgins is seeking immediate research from stations and networks that will demonstrate radio's selling power, despite any inroads of TV on nighttime listening.

Ryan's plans for extending BAB's services include: "Keeping stations supplied with every possible selling aid." via fieldmen located in the East, Midwest, South and West; regional sales clinics for radio salesmen; copy clinics to sharpen commercials; a library of case studies backing up selling arguments.

Oddly, Ryan's biggest problem will be to get sufficient funds from the networks—the organs that most require hammer-style promotion. The nets argue that all four have recently renewed contracts for the A. C. Nielsen service at an 80% increase—NBC and CBS paying $100,000 each; ABC $80,000; Mutual $60,000. "Why should we pay for extra BAB research?" the net brass argue, in effect. "We've already researched ourselves to death, and it hasn't helped us enough. Besides, whatever research we get from BAB will only detract from our individual presentations."

Most observers in the industry, including advertisers and ad agency executives, hope that the networks will contribute toward a joint study of radio. Many sponsors, who concede they have built tremendous sales from radio, would hate to see the medium deteriorate. The advertisers themselves are willing to renew their confidence in network radio; but their faith will waver unless broadcasters try wholeheartedly to offer data that will permit the stabilization of radio rates. And the only way to prevent future rate slashes, advertisers agree, is for broadcasters to wake out of their lethargy and cooperate in laying out a solid rate groundwork for the future. (For editorial comment on rate situation, turn to next page The next issue of SPONSOR will have an article on the future of network radio. ★ ★ ★

The **WHOLE** job in TV film spot-making at TELEFILM Inc.
Producers since 1938.
HOLLYWOOD (28) CALIFORNIA

# TOOLS *available to sponsors*

***Here are informational tools that* SPONSOR *feels can be of use to you. Requests for material must be made within 30 days.***

**A169** ***"The Station With 4,000,000 Friends,"*** Edward Petry & Co., New York—includes all pertinent information about radio and television in the WGAR, Cleveland, market. Number of families owning TV sets compared to number of families owning radio sets. Cost-per-1,000 on WGAR and how many families $4.99 will buy on TV as compared to WGAR's radio buy.

**A170** ***"23 New Kinds of Research to Help Increase Advertising Effectiveness,"*** Richard Manville Research, New York—speech made by Richard Manville recently before the Creative Group meeting of the American Association of Advertising Agencies; of interest to copy or art men.

**A171** ***"WKRC Stations Key Item Plan,"*** Katz Agency, Inc., New York—these Cincinnati stations offer advertisers a completely coordinated promotion and merchandising plan which includes AM-FM-TV and newspaper promotions plus many other sales helps.

**A172** ***"An Extra Come-On For Customers,"*** CBS Radio Sales — folder shows program promotion "extras" available to advertisers, including audience-building newspaper ads and other long-range promotions.

**A173** ***"Good Housekeeping Consumer Panel—1950,"*** John A. Clements Associates, New York—this report, mailed to subscribers, gives information on ownership of radios, TV sets, among other items. Indicates buying expectancy.

**A174** ***"What's Cookin' in the Carolinas?"*** Radio Sales (CBS) – advantages of participation on the WBT, Charlotte, *What's Cookin'?* show are set forth in form of sales results, guest stars, listener reactions.

**A175** ***"Are Your Sales Slipping in the Kansas Market?"*** WIBW, Topeka —shows WIBW's standing in relation to other stations and cost-per-order on premium offer carried over 29 stations. Included in folder is electric appliance cord shortener which ties in with station theme, "WIBW can shorten the distance to greater Kansas sales."

**A176** ***"Are You Walking Out on Your Audience?"*** KNX, Los Angeles – brochure analyzes summer selling with seasonal distribution for all retail sales, furniture, drugs, food, appliances.

**A177** ***"Study of Listening Habits in Fairbanks and Anchorage,"*** Adam J. Young, Inc., New York—study made by Robert S. Conlan & Associates for KFAR, Fairbanks, and KENI, Anchorage, shows where 78% of Alaska's population lives; where 94% of the territory's population increase took place in last decade, listening habits of Alaskans between 7:00 a.m. and 10:30 p.m.

**A178** ***"NBC-TV Network Map,"*** NBC, New York—map features proportion of families within service range of all NBC-TV stations; also coverage based on signal intensity. Data sheets arranged alphabetically by markets for all affiliates show total families, retail, food and drug sales, buying income.

**SPONSOR**
**510 Madison Avenue, New York 22, N. Y.**

To obtain any of the tools listed, place check in boxes to right.

NAME

COMPANY

ADDRESS

CITY & STATE

☐ A169 ☐ A174
☐ A170 ☐ A175
☐ A171 ☐ A176
☐ A172 ☐ A177
☐ A173 ☐ A178




### Phil Frank

When you're on a trade paper you can spot the doers of the industry, the fellows who make things tick.

We spotted Phil Frank of BMB five years ago when we started out. We hadn't known then that he had put in a number of years as an agency man, an advertiser, a network executive. But we figured he was something special by the alertness and calibre of the comments that he directed our way.

At BMB Phil never missed a trick, so far as we could tell. After its collapse he joined WSGN, Birmingham, where we wondered at his strange silence until we heard he'd been laid up.

When Phil returned to New York last year, now in the employ of A. C. Nielsen, we discovered he hadn't slowed down a whit. As public relations director, he cooperated fuller and faster than we thought possible. For the first time our complete editorial staff was oriented on the multitude of A. C. Nielsen services, compliments of Phil Frank. When we made a slip, we heard from him; when we did something commendable, Phil was first with applause. We heard he was having a bad time physically—but not from Phil.

We learned of his sudden passing when we returned from the NARTB Convention. Awaiting, too, was a letter from Phil gently reprimanding while thanking us for something we'd written about his firm. No industry can afford the loss of a Phil Frank.

### Radio's 95%

We read the other day where the newspapers claim that they reach 66% of the population every day. They reckon this by the simple process of multiplying the copies printed each day by two. The multiplier represents the number of people who are credited with reading the average copy.

Which reminds us of something that Dr. Syd Roslow of Pulse said at the radio and TV clinic held by the Advertising Club of Washington, D. C.

"Why doesn't the radio industry hammer home the simple fact that 95% of all homes have radios."

To which we add—and how about tossing in a couple of simple radio-listening figures. For instance, Nielsen estimates that the average radio home has the radio tuned in close to four hours daily.

No medium can touch radio's saturation story. But radio has forgotten to talk about it. Maybe there would be less talk of rate reductions if advertisers were made more conscious of the dimensions of what is still the biggest medium of them all.

## Applause

### 12 good men

In New York late last month 12 industry-minded radio station executives put in 48 non-stop hours trying to convince the four networks to go slow on rate cuts.

At the end of this stretch one of them said he was "utterly and completely worn out." Another said, "I've never been half as tired in my life." What added to their exhaustion was that the networks, in the face of potent arguments, could see no way to change their course: the deed was already done.

What these men, representative of the best minds and greatest powers of persuasiveness in the broadcasting field, recognized was *not* an inherent weakness in radio's ability to deliver the goods. What they saw was a specific element of radio—the national networks—under serious attack. What they came to fear was that, by a process of thought osmosis, advertisers might soon be downgrading all of radio.

These men did no ranting and raving. In a letter to all affiliates summarizing their activity and recommendations there was no upbraiding of advertisers. It was apparent, as SPONSOR soon discovered, that they saw the sponsor just as confused about the true dimensions of radio as themselves. They recognized that the industry is beginning to pay the price for its failure to measure its true and full worth. With radio rating services showing less listening in TV areas (and confused, inadequate, and only partial measurements to boot), the seller unable to point out how much he delivers, why blame the advertiser if he decides to downgrade rather than upgrade the medium?

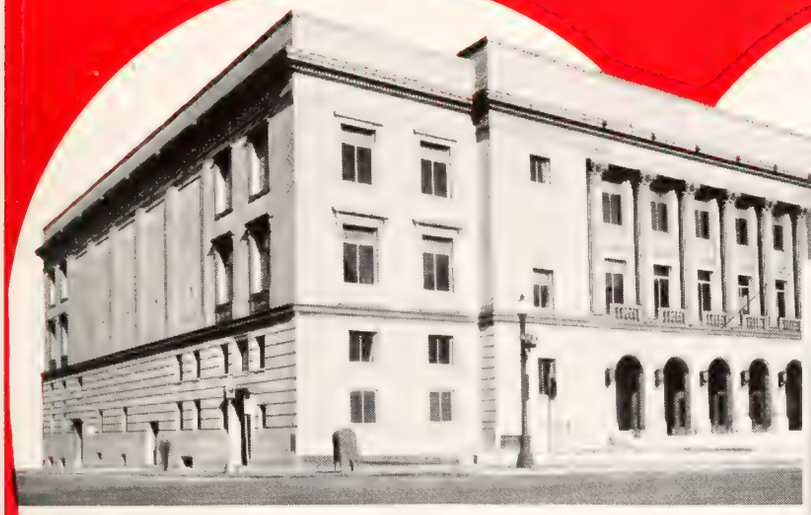
These men wisely have set about to isolate the shortcomings attributed to network radio from radio as a whole. They say, "Network reductions in rates should not be regarded as any indication at all of the market-by-market value of radio . . . affiliated stations should make their own evaluations of the value of their local service quite independent of network action. . . ."

They recognize that the current squirmings of the networks are symptoms of the real problem. The real problem is to orient the advertiser regarding radio in a television age. It doesn't help to ask, "Why is radio taking the whole rap when all media are affected by television?" All that matters is: satisfy the advertiser. The burden of proof is on the seller. Convince him and nature will take its course.

Valid research, these men point out, is sorely needed. To accomplish this research, with the help of BAB, Inc., these 12 tried men and true urge the formation of an Affiliates organization to "reestablish the efficacy of radio as an advertising medium on network, spot, and local levels."

Whether the affiliates will go along with this proposal will be known about 15 May.

# For "Thirty Years and Thirty Days" ...and Years to Come...





Thirty years ago, on April 21, 1921, KMBC of Kansas City, first radio station in the Heart of America, was founded. For three decades, KMBC has grown – broadcasting in the public interest to the highest degree – developing confidence and loyalty among its millions of listeners – rewarded with audience preference in total rated hours almost 3 to 2 over the closest competition.

For thirty years, the "Heart of America", too, has been enjoying a phenomenal growth – population is greater by 52 per cent. It has prospered – retail sales have increased by three quarters of a billion dollars. Higher ratings, greater population, more money can mean but one thing to KMBC advertisers – lower cost per thousand listeners.

Down through the years, KMBC has remained "first" in radio in the midwest. Kansas City has taken its place among the first markets in the nation.

Now, after thirty years and thirty days, The KMBC-KFRM Team is proud to announce, combined with the 30th Anniversary, the Grand Opening on May 19th, of its new home – a rededication of itself to the service of listener and advertiser – the representation of faith in the future of broadcasting and in the market it serves now... and years to come.

Arthur B. Church

## 30th Anniversary



## The KMBC-KFRM Team

6TH OLDEST CBS AFFILIATE – PROGRAMMED BY KMBC

# WTAG

WORCESTER
MASSACHUSETTS

## By Any Measurement
## Commands Worcester and Central New England

**BY HOOPER**
OCT. 1950-
FEB. 1951

More Audience Than All Other Worcester Stations Combined

**BY PULSE**
OCT.-NOV. 1950

Higher Average Ratings Than All Other Worcester Stations Combined

**BY BMB**
Report No. 2

More Than Twice The Radio Home Coverage in Central New England of Any Other Worcester Station

WTAG is the only station with Worcester Hooper, Pulse and BMB available for your use.

**WTAG**
WORCESTER
WTAG-FM BASIC CBS • 580 KC

Industrial Capital of New England

*See Raymer for all details*

MAY 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

## Does network radio have a future? — p. 25

20-year pioneer Smith with RCA boss Sarnoff—see p. 4

SP 10-50 12479
WM S HEDGES
N B C
30 ROCKEFELLER PLAZA
NEW YORK 20 N Y

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Reviews of Radio Commercials page 48

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Editorials page 64



# Captain JOHN SMITH led the way



Statue of Captain John Smith

The Indian signals that broadcast the Jamestown landing of intrepid Captain John Smith prophesized, too, another pioneer event in Virginia.

Today the epic story of Captain Smith and his heroine Pocahontas can be told, in full picture and sound, to the people of Virginia via television.

In Richmond it can only be told over WTVR, now over three years old and still Richmond's only television station.

Like Captain John Smith, Havens and Martin Stations lead the way. Twenty-five years of service by these First Stations of Virginia have made an indelible impression on citizens of the Old Dominion. It's an impression that pays off for advertisers.

**WMBG** AM **WCOD** FM




**WTVR** TV

Havens & Martin Stations are the only complete broadcasting institution in Richmond

Pioneer NBC outlets for Virginia's first market.

Represented nationally by John Blair & Company

FIRST STATIONS OF VIRGINIA




**$500,000 SALE GOES BEGGING WHILE NETS WEEP**—In midst of gloom (unofficial) among network executives, SPONSOR learned of one advertiser with itch to spend $500,000 on web radio. But none of nets, with exception of Mutual, have pitched vigorously for business. Advertiser himself regards situation as indicative of prevailing lack of sales push in net radio circles.

**N. Y. CARS EQUIPPED WITH RADIO JUMP 32% IN PAST YEAR**—In New York City alone there are 770,330 cars with radios, Pulse survey discloses. That's 4 out of 5 cars, jump of 31.6% over 1950. Says Pulse director, Dr. Sydney Roslow: "If this ratio held true in suburban counties . . . there are approximately 1,250,000 cars with radios in metropolitan New York." Roslow plans to extend car survey to 17 other major U. S. markets during May, will make results available to agencies, broadcasters as service to industry.

**MUTUAL, ABC RATE CUTS IMMINENT AT PRESS TIME**—CBS negotiations to buy ABC were cause of delay by Mutual, ABC in making rate cuts. Expected momentarily as SPONSOR went to press, Mutual cut was cause of last-minute soul-searching. Network's dilemma: should we cut when eventual sale of ABC could put Mutual in stronger competitive position? Despite break-off of CBS-ABC talks, poser for network remains since ABC sale is still likely, many believe.

**BAB'S LIGHT WON'T BE HIDDEN UNDER BUSHEL**—You can expect to hear lot more about BAB, Inc. In recent weeks, little has been said concerning role of BAB in presenting radio's case to advertisers because emergency-basis organization of Affiliates Committee held center stage. But it's clear, SPONSOR learns, that Committee intends to work closely with BAB once organizational problems are out of way and committee settles down to long-range efforts.

**AFFILIATES COMMITTEE EXPECTED TO BE PERMANENT, AND MILITANT, GROUP**—Checks from stations for support of Affiliates Committee rolled in by dozens before 15 May deadline, insuring future existence of group, insiders believe. Advertisers anxious to grasp what future holds for network radio will follow committee's activities with keen interest. Committee may work with webs to modify contractual arrangements with affiliates. Shrewd industry observers also foresee affiliates working together to form regional nets with special rates and pooling resources for regional research to get bed-rock radio facts.

**PEPSI-COLA LAUNCHES NEW FAYE EMERSON SERIES ON CBS-TV, CELEBRATES SALES JUMP**—Purchase of prime Saturday night slot (9 to 9:30) for Faye Emerson on CBS-TV comes at time when Pepsi-Cola is enjoying 12% jump in sales of concentrate to its bottlers during first four months of 1951. New Emerson show replaces present three-a-week format on ABC-TV. Following Emerson on CBS will be American Safety Razor's

SPONSOR, Volume 5, No. 21, 21 May 1951. Published biweekly by SPONSOR Publications, Inc., at 510 Madison Ave., New York 22, N. Y. Subscription: $5 a year in U. S. A. and possessions; $6 a year in Canada; $7 a year elsewhere. Entered as second class matter at the post office at Baltimore, Md., under act of March 3, 1879.

"Show Goes On," with Robert Q. Lewis as m.c. Interestingly, both Pepsi-Cola and razor firm tend to give their stars wide merchandising. Faye Emerson appears in Pepsi-Cola color ads in national magazines; Robert Q. Lewis is used in ads, point-of-sale placards, and personal appearances.

***AFRA-INDUSTRY GROUP WORKS OUT PROCEDURE FOR HANDLING LOYALTY PROBLEMS***—After months of discussion, sub-committee representing AFRA, AAAA, NARTB, ANA, and major networks has developed procedure for handling subversive charges. Plan is designed to protect radio/TV talent and their employers from irresponsible accusations. Under new set-up, when employer learns of disloyalty charge, he requests statement from individual involved. This goes to AFRA, without identification of employer, allows talent opportunity to reply directly to charge without publicity spotlight. So far no case has come up under new arrangement.

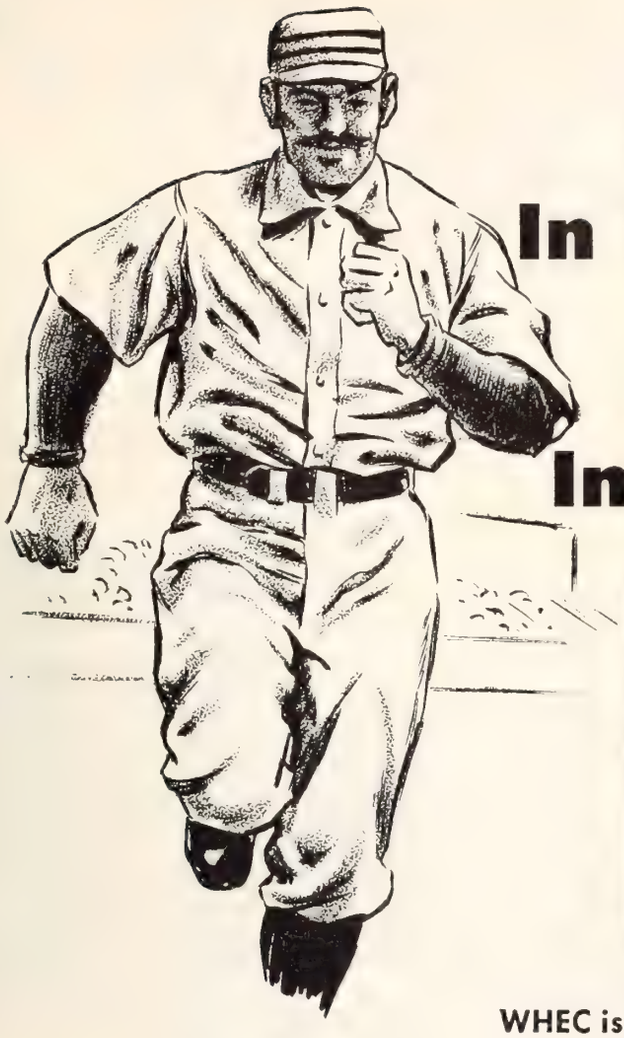
***WILL COAST-TO-COAST TV COME IN TIME FOR WORLD SERIES?***—Rumors that coast-to-coast TV is proceeding so rapidly that World Series may get nationwide hookup appear unfounded. Last link in cross-nation connection, the micro-wave relay facilities from Omaha to Coast, will be completed for carrying telephone calls by this August. That may be source of rumor. But necessary equipment for carrying TV signals from Omaha to Coast won't be installed till late in fall.

***NEW EDITION OF BEN DUFFY BOOK ON MEDIA AND MARKETS OUT THIS MONTH***—Second edition of "Profitable Advertising in Today's Media and Markets," by BBDO president Ben Duffy, was published by Prentice-Hall this month. Brought up to date 11 years after first appearance, book covers scientific buying of radio, TV, printed media, outdoor. Media savant Duffy rose through agency ranks, was successively media buyer, media department head before becoming agency president in 1946. In this issue of SPONSOR, Duffy takes look at future of network radio, points out that appearance of new media in past has not automatically sounded death knell of existing media (see page 27).

***ADVERTEST SURVEY MEASURES POPULARITY OF WESTERNS ON TV***—April issue of "Television Audience of Today," published by Advertest, reports that 51.4% of all homes contacted said Western program was viewed during preceding week by at least one family member. Among families with children age 5 to 14, 66.3% report viewing of Westerns; only 39.2% of homes without children report such viewing. Interestingly, over 63.1% of viewers admit watching Western pictures for second time. That point is of particular importance to advertisers using Westerns who feel hampered by lack of new films for TV. Apparently viewers love old Westerns even second time around.

***HOW TV AIDS SPORTS PROMOTERS***—New WPIX, New York, survey, reported exclusively in this issue of SPONSOR (see page 30), indicates that sports attendance can be helped by television. Sample included only sports fans; despite this, 81% saw some sport for first time on TV. Of these, 30% later bought tickets to sport and 34% say they want to buy tickets. Statement to SPONSOR by Ned Irish, Madison

(Please turn to page 52)



# Billy Hamilton In Runs Per Season*

# WHEC In Rochester Radio

## LONG TIME RECORD FOR LEADERSHIP!

*In 1894 Hamilton, playing with the "Phillies" scored 196 runs during the season. This big league record *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings *have never been topped since!*

**WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:**

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|---|---|---|---|---|---|---|
| MORNING 8:00-12:00 Noon Monday through Fri. | **43.1** | 19.7 | 8.0 | 8.4 | 15.4 | 3.7 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | **42.0** | 28.4 | 8.8 | 11.9 | 5.4 | 2.4 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | **39.2** | 28.2 | 8.6 | 11.6 | 10.6 | |

Station Broadcasts till Sunset Only

**FALL-WINTER REPORT 1950—1951**

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.

5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

# SPONSOR

VOLUME 5 NUMBER 11

DIGEST FOR 21 MAY 1951

## ARTICLES

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Opinions range from darkest gloom to hope for continued prosperity through changes in network operation — **25**

***How Rinso and Spry made an about-face***

A return to hard-selling spot and daytime radio boosted sales for Lever Brothers' Rinso and Spry — **28**

***Does TV hurt Madison Square Garden's b.o.?***

New survey indicates TV can increase sports attendance; should help convince promoters that they can continue to allow televising of athletics — **30**

***Hillman-Minx goes far on a small budget***

Skillful selection of personality d.j. shows with large local following hypos sales of British-made car in U. S. — **32**

***Now you can see what you're buying***

Radio salesmen have transcriptions to use as samples. What can TV's reps use? Free & Peters' answer is new desk-top film-strip selling technique — **34**

***Kate Smith's first 20 years***

Human quality has piled up $29,000,000 in billings for singer. But one mistake was allowing Kate to sell cigarettes, mgr. Ted Collins told SPONSOR — **36**

***Stop sugar-coating your advertising***

Using too many superlative adjectives woven into glib testimonials about your product may make your buying public "wary and weary" — **38**

## COMING

***TV Dictionary/Handbook for Sponsors***

New lexicon of trade terms includes over 1,000 words, valuable data. To be published in installments, then appear as a SPONSOR supplement — ***4 June***

***Kindergarten for sponsors***

Contacts with the show world are fraught with pitfalls for the sponsor who lets the razzle-dazzle go to his head — ***4 June***

***Spanish language broadcasting***

Why sponsors are missing a good bet by neglecting the millions that comprise the Spanish-speaking market in the United States — ***4 June***

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**COVER:** Much of Kate Smith's success is due to human qualities viewers find in her programs. Typical of her 20 years of homey showmanship was recent TV show in which she helped Brig. Gen. David Sarnoff get Red Cross drive off to start. RCA Board Chairman Sarnoff is Red Cross campaign keystone. Miss Smith, currently on NBC-TV with daytime show, may also bring daytime radio show "Kate Smith Speaks" (Mutual) to NBC. For Kate Smith story, see page 36.

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# the TOUR TEST proves

## KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE ....in the OREGON MARKET





Miss KGW, on recent Tour Test to Corvallis, made in cooperation with Oregon Motor Association, visits Chapman Manufacturing Company, where Robert Wheeler, Plant Engineer shows operation of hydraulic press. Wood waste from Oregon's basic resource are utilized in making product with a variety of uses. KGW's Comprehensive Coverage was proved effective in Corvallis by this Tour Test. Second picture shows Tour Test car in front of big, new Gill Basketball Coliseum on Oregon State College Campus.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

No other Portland radio station, regardless of power, reaches as many radio families or provides a greater coverage area. KGW's efficient 620 frequency is beamed to cover Oregon's Willamette Valley and Southwestern Washington. BMB surveys prove KGW is doing just that!

### TOTAL BMB FAMILIES
### (From 1949 BMB Survey)




| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

# KGW

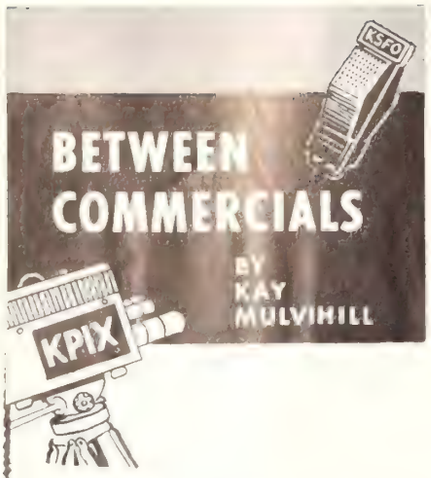
NBC AFFILIATE

30th YEAR

## PORTLAND, OREGON

ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




**Still the most discussed topic in local television circles is the MacArthur telecast. The West Coast's combined operation, which included the pooled facilities of the 11 California TV stations, brought five million viewers on-the-spot coverage of the historical event via the San Francisco-Los Angeles microwave. An estimated 45 million eastern viewers witnessed the telecast by kinescope.**

KSFO aired the event for AM audiences with Wally King, Bob Tutt, Bob Hanson, Bill Hillman and Bill Hayward handling announcing chores.

**In S.F., KPIX exclusively screened MacArthur's address to Congress 9 hours later. Kinescoped in Chicago, via the Baloban-Katz process, the kine was flown to Los Angeles and fed to KPIX on the microwave.**

## ADD KSFO AIRINGS

KSFO's recently inaugurated "Voice of California Agriculture" features well known bureau man, Bert Buzzini. Originating in the KSFO studios, the 15 minute farm show is fed to four additional California radio stations, Mondays thru' Fridays at 6:30 AM.

**STATISTICS . . . Bay Area TV set sales have now reached the 180,000 mark . . . according to Tele-Que, 90.3% of these sets were tuned to the West Coast's telecast of MacArthur's arrival.**

KPIX CHANNEL 5
Represented by The Katz Agency, Inc.
560 KC KSFO
Represented by Wm. G. Rambeau Co.
SAN FRANCISCO

# Men, Money and Motives

*by*
*Robert J. Landry*

"Here," said the doctor, "try this couch on for size."

"I don't like it," complained the patient, "I feel laid out."

"Hmmm," said the doctor, scribbling on his pad, "very significant. You see yourself as a corpse?"

"That's right," the patient muttered, "very time I read the trade press I have nightmares in which I am attending my own funeral. I am entirely surrounded by smirking characters who are glad I'm dead."

* * *

"Free associate," encouraged the doctor, "can you identify any of the smirking characters in your nightmare funeral?"

"You mean like television editors?"

"Or other strange figments."

The patient reached back into his dream. "I see zombies with big bellies."

"Big bellies," the doctor rubbed his hands, elatedly, "what do they remind you of?"

"Undigested inventory," said the patient. "and they're pale government-green around the gills. They keep spitting money and beating their chests and bragging."

* * *

"Good, good," said the doctor, "can you make out what they are saying?"

"They keep saying something about waiting, just waiting. They say just wait until October."

"October?" pressed the doctor, "a revolution in October, new days to shake the world?"

"Yes, yes," the patient responded, "in October the coaxial cable reaches Hollywood."

"Free associate," commanded the doctor.

* * *

"It's the trade press. I know about the coaxial cable from the trade press. It's then that I'm a goner. It's then they'll lay me out."

"But," said the doctor, doesn't it depend on what trade press you read? Others say you'll be dead when the freeze ends."

"When Milton Berle reaches Denver, that's when, that's when," the patient groaned at the prospect.

"There is something morbid about this dream of yours," said the doctor. "Milton Berle has reached Denver before and practically nothing happened. Your pressure is normal, your arteries are young, only a few months ago in 1950 you had your best year in your entire life. Why do you suddenly feel convinced you are not long for this world?"

* * *

"I feel strangely inferior," replied the patient. "In my dreams I keep falling by the neck."

"Ah-ha," said the doctor, "the plunging neckline complex. Very

*(Please turn to page 71)*

# What's Louisville Got-

# BESIDE

# Beautiful Women?!?

**Louisville's 3-county Metropolitan Area ranks ahead of Metropolitan Memphis, Miami or Omaha in both Retail Sales and Effective Buying Income.***

**Louisville's WAVE gets a Daytime BMB Audience of 238,490 families. Its BMB Area contains less than a third as many people as Kentucky's total, but *accounts for 66.2% as much Food Sales as the entire State.***

**WAVE-TV pioneered in Kentucky . . . is now far and away Louisville's favorite television station. It is Channel 5 — NBC, ABC and Dumont. There are 86,782 TV receivers in and around Louisville.**

**Make WAVE and WAVE-TV your Kentucky choices. Free & Peters can give you all the facts.**

**Sales Management Survey of Buying Power, May 10, 1950*

# WAVE AM TV

WAVE* has a Daytime BMB Audience of 238,490 families in Kentucky and Southern Indiana. This area has an Effective Buying Income of $1.67 billion, as against $2.51 billion for the entire State. The Effective Buying Income within WAVE's Daytime BMB counties is 151% of the Income in those Kentucky counties in which WAVE does NOT have a BMB audience!

*The WAVE-TV Coverage Area contains 256,400 families.




# LOUISVILLE



**FREE & PETERS, INC.**
Exclusive National Representatives

MBS



For the fifth consecutive year, Mister PLUS stands alone at the peak of the mountain called Sunday Afternoon.

Other networks get up into the foothills, but the view from the top is reserved strictly for Mutual clients.

And what a view!

More than twice as many actual listener tuned to the Mutual Broadcasting Syste as to any other network...

Far more than double the homes-per-do

*the difference is...* **the MUTUAL broadcasting system**




elivered by any other network...

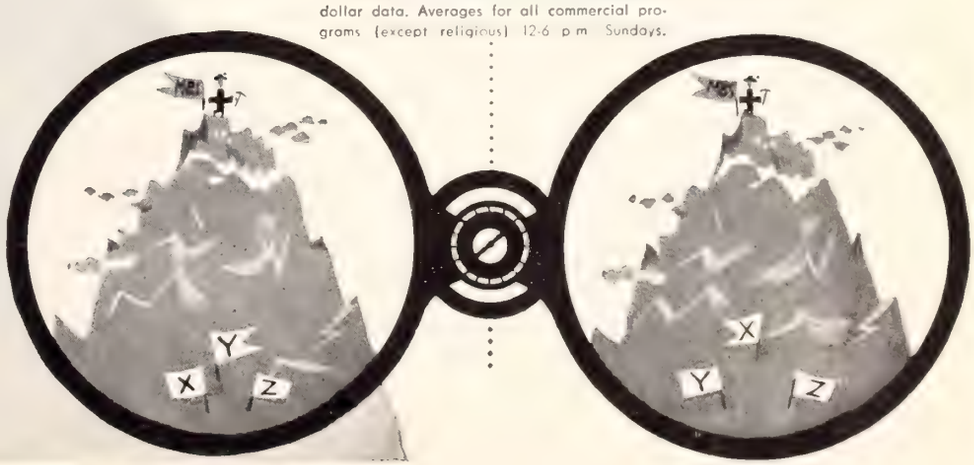
es, on Sunday afternoons, Mutual clients
re getting the largest audiences in all network
adio—at the lowest costs of all.

nd there's room at the top for you!

**the close up:**

| *AVERAGE RATINGS* | | *AVERAGE HOMES/$* | |
|---|---|---|---|
| **MBS** | **7.3** | **MBS** | **319** |
| NETWORK X | 3.0 | NETWORK X | 143 |
| NETWORK Y | 3.5 | NETWORK Y | 122 |
| NETWORK Z | 3.1 | NETWORK Z | 121 |

Source: Nielsen Radio Index—Oct. '50-Feb. '51 for ratings; Oct. '50-Jan. '51 for homes-per-dollar data. Averages for all commercial programs (except religious) 12-6 p.m. Sundays.



WILSON
NORTH CAROLINA
IS THE
WORLD'S
GREATEST
TOBACCO
MARKET
WGTM
5,000 WATTS ★ CBS AFF.
*Sells* the 1,250,000 people in the largest tobacco producing area in the whole wide world!
***Let us send you up-to-the-minute facts, figures and availabilities!***
***Write, 'phone or wire***
**ALLEN WANAMAKER**
**Gen. Mgr., WGTM, Wilson, N. C.**



Mr. Sponsor

## *George Miller*

Merchandising Manager
Richfield Oil Corp., Los Angeles

Born four months before the turn of the century, jolly George Miller has spent the largest part of the time since then selling petroleum products. He has been with Richfield for 12 years; in his present position the last 10 of them. Before that George spent 17 years with Sinclair, leaving as resident manager in Philadelphia to come to Richfield.

An avid sports enthusiast, George lists too many spectator and participating sports as special interests to mention them all. At the top of the list are golf, baseball, football.

George gets a kick, too, out of spending over a million dollars a year for Richfield's advertising. About a third of this is spent on the *Richfield Reporter* which has grown in its 20 years on the air to the status of an institution. This 15-minute newscast is broadcast daily over the complete NBC Pacific Coast and Arizona Group networks with the addition of ABC stations in Washington and Oregon. (An identically titled show is aired on the East Coast by Richfield Oil Corporation of New York. This New York organization, which was originally set up to market Richfield products on the East Coast, is now a wholly owned subsidiary of the Sinclair Oil Corporation, has no connection with the West Coast firm.)

Newspaper and outdoor advertising come next with between 20 and 25% of the budget going to each of them.

TV is an up and coming youngster, with additional money being appropriated for this medium as it becomes profitable to do so. TV announcements have been used in all markets with good results. The only program used on TV at present is *Success Story*, an hour-long institutional presentation of the workings of Los Angeles industry. This telecasts weekly over KTTV, with a different industry reported each week. George is proud of the fact that the ratings show this educational feature outpulls wrestling telecasts. He hopes to use this same program format in the San Francisco area.

George thinks that TV will continue to grow in importance for Richfield for quite some time and that its budget will be added to year by year. Radio's place will depend to some extent on TV's effect on its ratings and rates. The *Richfield Reporter's* large loyal audience outside of major population centers, he feels, makes it a good bet to withstand TV for a long, long time.

# MR. SPONSOR:

## 6 Weeks on WJBK-TV... 25% SALES INCREASE!



May 1, 1951

Mr. R. E. Jones, Gen. Mgr.,
WJBK-TV
Masonic Temple,
Detroit, Michigan

Dear Dick:

Thought you might be interested in knowing about the gratifying results we have been getting on a participation basis on the WJBK-TV "Ladies Day" show.

We selected a key product which had little previous advertising, checked the route sales averages a month before, and featured it on "Ladies Day" five days a week for six weeks. During this period the product was not advertised through any other medium.

At the end of the six weeks run, we again checked route averages and found they had increased 25% in sales.

Another spot check of the same test product, three weeks after we had been off the program with no other advertising, showed even higher sales. This proves to us, not only the sales results of advertising on WJBK-TV, but also the continuing effect of your sales punch.

Of course, we have no way of determining the amount of goodwill we are getting--"meeting" each day with the women's clubs that attend "Ladies Day"--but we feel it plays an important part in merchandising our products.

Sincerely yours,
FARM CREST BAKERIES, INC.
Ralph L. Recor
Ralph L. Recor
Sales Department

RLR/eb



You, too, can get real results the easy way. Let WJBK's tremendous listener-response give your sales the boost that pays off in higher sales results. Smart advertisers know that sales success in booming Detroit is spelled W-J-B-K.

A FORT INDUSTRY STATION

# WJBK —AM —FM —TV DETROIT

**The Station with a Million Friends**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

**Represented Nationally by THE KATZ AGENCY, INC.**



# ON THE SPOT SELLING IS IMPORTANT ON PACIFIC COAST NETWORK RADIO, TOO!

DON LEE IS THE ONLY RADIO NETWORK on the Pacific Coast that can release your sales message on-the-spot . . . where the people live and spend their money ($21,154,281,000 of it).

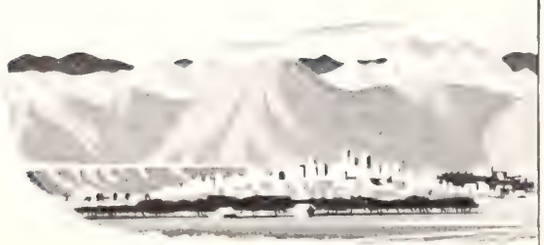
The Pacific Coast is big, sprawling and virtually covered with very high mountain ranges. Add low ground conductivity and you have a situation that demands many stations, each broadcasting *within* the markets for good consistent reception, the kind that *really* makes complete coverage. Don Lee has 45 stations in 45 important Pacific Coast markets—Don Lee has the *only* network station in 24 of those markets.

Does this on-the-spot local coverage really work? You bet it does. Don Lee regularly broadcasts more regional programs on the Pacific Coast for both regional and national advertisers than any other network.

Complete *on-the-spot coverage* when you want it. *Extreme flexibility* when you need it. Buy what you

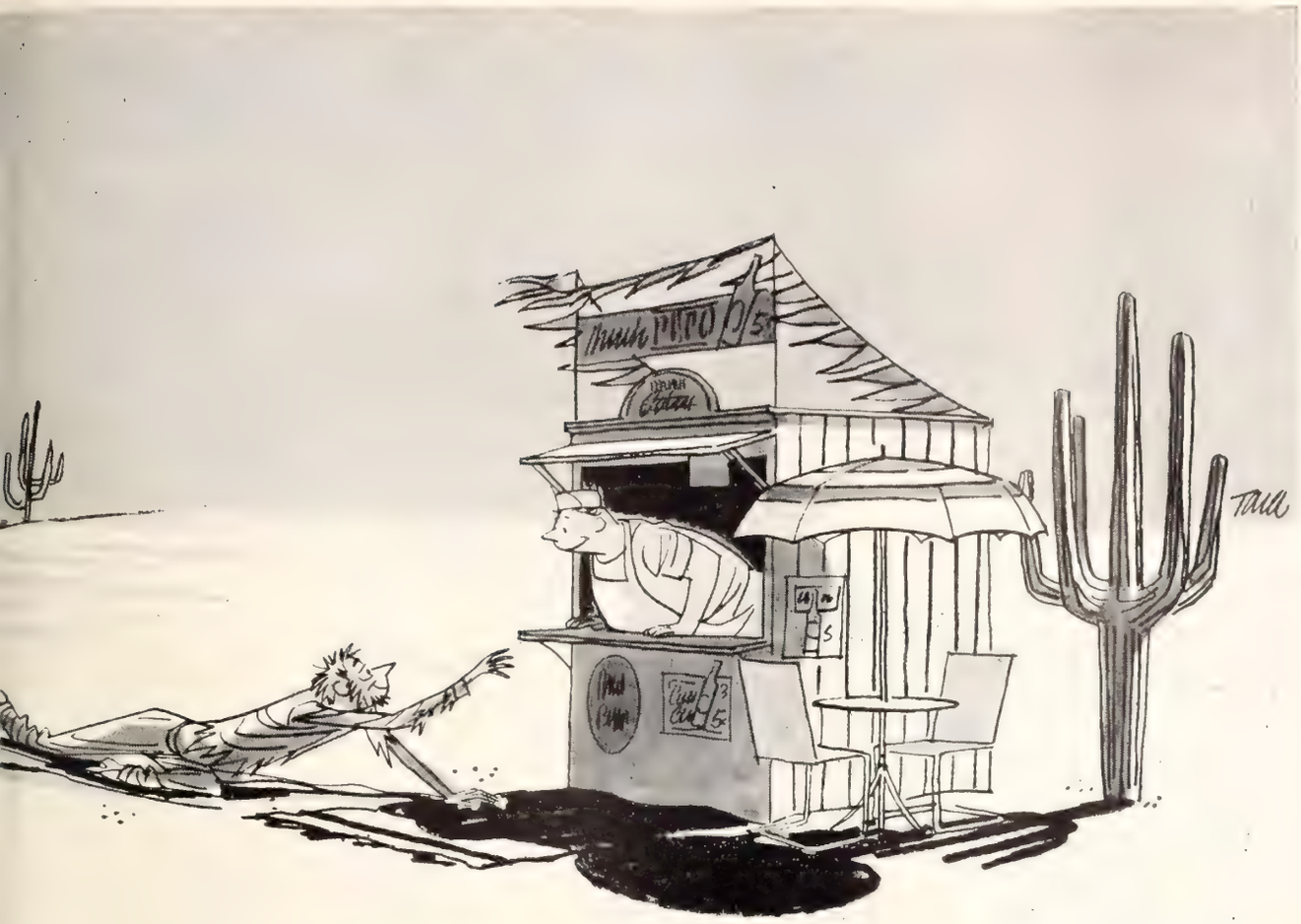
WILLET H. BROWN, *President* · WARD D. INGRIM, *Vice-President in Charge of Sales*

1313 NORTH VINE STREET, HOLLYWOOD 28, CALIFORNIA



## Of 45 Major Pacific Coast Cities

| ONLY 10 | 3 | 8 | 24 |
|---|---|---|---|
| have stations of all 4 networks | have Don Lee and 2 other network stations | have Don Lee and 1 other network station | **have Don Lee and NO other network station** |




want to fit your distribution—no waste. An exclusive Don Lee feature and at a lower cost per sales impression than *any* other advertising media.

Point-of-purchase selling is mighty powerful selling. Put your sales message on Don Lee and sell them where they live and BUY.

***Don Lee Stations on Parade:*** **KUIN—GRANTS PASS, OREGON**

*Located just a few miles from the boundary between Josephine and Jackson counties, Don Lee Station KUIN has served this prosperous market since 1939. 1950 Sales Management Survey of Buying Power credits the two counties with a combined population of nearly 100,000 and an effective buying income of $88,464,000. Put your Coast advertising on Don Lee and get the on-the-spot sales influence of KUIN and 44 other stations that put you in LOCAL contact with your consumers—where they live and spend their money.*

## *The Nation's Greatest Regional Network*




*Represented Nationally by* JOHN BLAIR & COMPANY

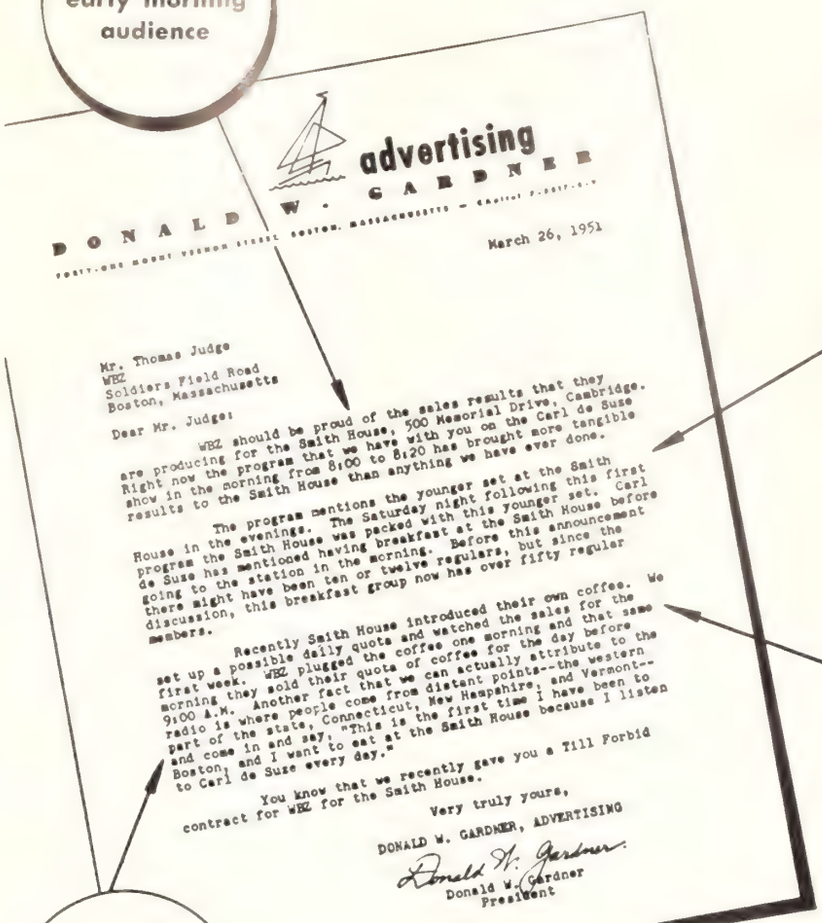
# *tangible, telling results!*

Reaches early morning audience

Reaches teen-agers

Sold full day's quota of coffee before 9 AM

People come from distant points



advertising
DONALD W. GARDNER

March 26, 1951

Mr. Thomas Judge
WBZ
Soldiers Field Road
Boston, Massachusetts

Dear Mr. Judge:

WBZ should be proud of the sales results that they are producing for the Smith House, 500 Memorial Drive, Cambridge. Right now the program that we have with you on the Carl de Suze show in the morning from 8:00 to 8:20 has brought more tangible results to the Smith House than anything we have ever done.

The program mentions the younger set at the Smith House in the evenings. The Saturday night following this first program the Smith House was packed with this younger set. Carl de Suze has mentioned having breakfast at the Smith House before going to the station in the morning. Before this announcement there might have been ten or twelve regulars, but since the discussion, this breakfast group now has over fifty regular members.

Recently Smith House introduced their own coffee. We set up a possible daily quota and watched the sales for the first week. WBZ plugged the coffee one morning and that same morning they sold their quota of coffee for the day before 9:00 A.M. Another fact that we can actually attribute to the radio is where people come from distant points--the western part of the state, Connecticut, New Hampshire, and Vermont--Boston, and come in and say, "This is the first time I have been to and I want to eat at the Smith House because I listen to Carl de Suze every day."

You know that we recently gave you a Till Forbid contract for WBZ for the Smith House.

Very truly yours,

DONALD W. GARDNER, ADVERTISING

Donald W. Gardner

Donald W. Gardner
President

**The Carl de Suze Show..** favorite radio fare for thousands of New Englanders each morning from 8:00 to 8:30.. keeps moving merchandise for a growing list of participating sponsors! As this letter shows, the Smith House is one of them.. an important example, because this advertiser sells *both* service and merchandise. Important, too, are Carl de Suze's frequent public appearances.. not only in Boston but in *five* New England states. For details, check WBZ or Free & Peters.

**WBZ** BOSTON
50,000 WATTS
NBC AFFILIATE

**WESTINGHOUSE RADIO STATIONS Inc**

**KDKA · WOWO · KEX · KYW · WBZ · WBZA · WBZ-TV**

National Representatives, Free & Peters, except for WBZ-TV; for WBZ-TV, NBC Spot Sales

***Radio—America's Great Advertising Medium***

# New and renew

SPONSOR
21 MAY 1951

## 1. New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Anthracite Institute | J. Walter Thompson | ABC-TV 12 | Better Home Show; Sat 6:30-7 pm; 5 May; 52 wks |
| Bauer & Black | Leo Burnett | ABC-TV 39 | Super Circus; Sun 5:30-6 pm; 10 Jun; 5 wks |
| Blatz Brewing Co | William H. Weintraub | CBS-TV | Amos & Andy; Th 8:30-9 pm; 19 Jun; 52 wks |
| Bohn Aluminum & Brass Corp | Zimmer-Keller | NBC-TV 6 | American Forum of the Air; Sun 1:30-2 pm; 29 Apr; 36 wks |
| Eversharp Inc | Biow | NBC-TV 29 | Jack Carter Show; Sat 8:15-30 pm; 5 May; 52 wks |
| Goodall Fabrics Inc | Ruthrauff & Ryan | CBS-TV | Round Robin Tournament; Sun 5-6 pm; 10 Jun only |
| Chris Hansen's Laboratory Inc (Junket Brands Food div) | McCann-Erickson | CBS-TV | Garry Moore Show; Th 1:30-45 pm; 7 Jun; 52 wks |
| Nash-Kelvinator Corp | Geyer, Newell & Ganger | ABC-TV 34 | Paul Whiteman TV Teen Club; Sat 8-9 pm; 9 Jun; 52 wks |
| Northam-Warren Corp | J. M. Mathes | ABC-TV 29 | Laraine Day Show; Sat 1-1:15 pm; 5 May; 52 wks |
| Pabst Sales Co | Warwick & Legler | CBS-TV | Charles-Maxim Fight; W 10-11 pm; 30 May only |

## 2. Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| American Tobacco Co | BBDO | NBC-TV 30 | Robert Montgomery Presents; alt M 9:30-10:30 pm; 7 May; 26 wks |
| Firestone Tire & Rubber Co | Sweeney & James | NBC-TV 37 | Voice of Firestone; M 8:30-9 pm; 21 May; 52 wks |
| Andrew Jergens Co | Robert W. Orr | NBC-TV 48 | Kate Smith Show; W, F, 4:15-45 pm; 20 Apr; 9 wks |
| Mohawk Carpet Mills Inc | George R. Nelson | NBC-TV 50 | Mohawk Showroom; M, W, F 7:30-45 pm; 30 Apr; 52 wks |
| Revere Copper & Brass Inc | St. Georges & Keyes | NBC-TV 42 | Meet the Press; Sun 4-4:30 pm; 8 Apr; 13 wks |

## 3. Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| KOB, Albuquerque | NBC | The Branham Co, N.Y. |
| KOB-TV, Albuquerque | NBC, CBS, ABC, DuMont | The Branham Co, N.Y. |
| KWFC, Hot Springs, Ark. | MBS | Adam J. Young Jr Inc, N.Y. |
| WAAA, Winston-Salem, N. C. | Independent | Forjoe & Co, N.Y. |
| WCBM, Baltimore | MBS | O. L. Taylor Co, N.Y. |
| WCCC, Hartford | Independent | Indie Sales Inc, N.Y. |
| WGMS, Washington | Independent | National Time Sales, N.Y. |
| WHAY, New Britain, Conn. | Independent | Adam J. Young Jr Inc, N.Y. |
| WHEE, Boston | Independent | Forjoe & Co., N.Y. |
| WIOD, Miami | NBC | The Bolling Co, N.Y. |
| WPCF, Panama City, Fla. | ABC | National Time Sales, N.Y. |

## 4. New and Renewed Spot Television

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| Best Foods Inc | Benton & Bowles | KSL-TV, Salt Lake | 1-min annemt; 2 May; 26 wks (n) |
| Best Foods Inc | Benton & Bowles | WAFM-TV, Birm. | 1-min partic; 2 May; 26 wks (n) |
| Best Foods Inc | Benton & Bowles | WCAU-TV, Phila. | 1-min annemt; 10 May; 26 wks (n) |
| Borden Co | Doherty, Clifford & Shenfield | WCBS-TV, N.Y. | 20-sec annemt; 17 May; 36 wks (n) |
| Canada Dry Ginger Ale Inc | J. M. Mathes | WCAU-TV, Phila. | 1-min partic; 2 May; 13 wks (n) |
| Eversharp Inc | Biow | WCAU-TV, Phila., and 19 other stns | 1-min annemt, partic; 8 May; 52 wks (r) |
| General Foods Corp | Young & Rubicam | KTSL, Hlwyd., and 9 other stns | 20-sec annemt; 7 May; 32 wks (n) |
| Kreuger Brewing Co | Charles Dallas Reach | WNBT, N.Y., and 1 other stns | 8-sec annemt; 8 May; 26 wks (n) |
| McKesson & Robbins Inc | Ellington | WNBT, N.Y. | 1-min annemt; 3 May; 17 wks (r) |











Numbers after names refer to category in New and Renew:

H. W. Betteridge (5)
Allen G. Bishop (5)
W. H. Case (5)
T. K. Carpenter (5)
Wm. Chalmers (5)

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments

## 4. New and Renewed Spot Television (continued)

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| Mrs. Paul's Kitchens | Aitkin-Kynett | WNBT, N.Y. | 1-min annemt: 1 May; 13 wks (n) |
| Pan American World Airways | J. Walter Thompson | WCBS-TV, N.Y. | 1-min partic: 14 May; 32 wks (n) |
| Procter & Gamble Co | Benton & Bowles | WAFM-TV, Birm. | 20-sec annemt: 4 May; 52 wks (n) |
| Procter & Gamble Co | Dancer-Fitzgerald-Sample | WPTZ, Phila. | 1-min partic: 7 May; 52 wks (n) |
| Procter & Gamble Co | Benton & Bowles | WPTZ, Phila. | 20-sec annemt: 7 May; 52 wks (n) |
| Sweets Co of America | Moselle & Ellison | WBTV, Charlotte, and 27 other stns | 20-sec annemt: 4 May; 52 wks (n) |











Numbers after names refer to category in New and Renew:

Ken R. Dyke (5)
Robert Gillham (5)
Alfred Hanser (5)
Harry Harding (5)
Tom Wright (5)

## 5. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Andy Armstrong | Dancer-Fitzgerald-Sample, Chi., art dir | Leo Burnett, Chi., vp |
| Harry W. Betteridge | Denman & Betteridge, Detroit, exec vp | Betteridge & Co, Detroit, pres (new agency in Buhl Building) |
| Allen G. Bishop | Ruthrauff & Ryan, Chi., acct exec | Warwick & Legler, N.Y., acct exec |
| Robert Carley | Cecil & Presbrey, N.Y., vp | Cunningham & Walsh, N.Y., exec |
| Thomas K. Carpenter Jr | Kenyon & Eckhardt, N.Y., head of radio-tv commercials dept | Same, vp, copy dir |
| Tom Carson | Foote, Cone & Belding, N.Y., special radio-tv consultant | Benton & Bowles, N.Y., dir radio-tv timebuying div |
| Winslow H. Case | Campbell-Ewald, N.Y., sr vp, dir | Same, also head creative, tv staffs for all Campbell-Ewald offices |
| William A. Chalmers | Kenyon & Eckhardt, N.Y., radio, tv vp | Grey, N.Y., vp |
| Richard B. Cousins | McCann-Erickson, N.Y., acct exec | Foote, Cone & Belding, N.Y., acct exec |
| William Drager | Fuller & Smith & Ross, N.Y., marketing research | Kenyon & Eckhardt, N.Y., acct research dir |
| John T. Dunford | Marschalk and Pratt, N.Y., tfc mgr | Same, asst media dir |
| Ken R. Dyke | Young & Rubicam, N.Y., pub rel vp | Same, also asst to pres |
| William Fisher | Young & Rubicam, Chi., tv producer | Gardner, St. L., radio-tv dir |
| Robert S. Gentry | Gentry, Seattle, pres | Vick Knight, L.A., radio-tv dir |
| Paul Gerhold | Dancer-Fitzgerald-Sample, research mgr | Foote, Cone & Belding, N.Y., research dir |
| Robert Gillham | J. Walter Thompson, N.Y., vp | Cunningham & Walsh, N.Y., exec |
| George H. Gribbin | Young & Rubicam, N.Y., copy supervisor | Same, vp |
| W. Richard Guersey | McManus, John & Adams, Baltimore, office mgr | VanSant, Dugdale & Co, Balto., acct exec |
| Alfred Hanser | J. Walter Thompson, Chi., acct exec | Biow, N.Y., acct supervisor (Eversharp, Ansco, Whitehall) |
| Harry Harding | Young & Rubicam, N.Y., vp | Same, also head of contact dept and member of exec committee |
| James C. Ingles | Youngs Department Store, Alton, Ill., adv, display dir | Richard B. Ingles, St. L., partner |
| Leonard S. Kanzer | Rosenfield, Boston, mgr | Same, vp |
| Bill Kennedy | BBDO, N.Y., timebuyer | Ted Bates, N.Y., timebuyer |
| Kenneth McKenzie Jr | Neale, L.A., copy chief | Martin R. Klitten Inc, L.A., member of plans, copy staff |
| Robert P. Mountain | Young & Rubicam, N.Y., exec | Same, vp |
| Farlan Myers | Platt-Forbes, N.Y., tv dir | Ted H. Factor, L.A., tv dir |
| H. Ross Potter | Dancer-Fitzgerald-Sample, N.Y., acct exec | William Esty, N.Y., acct exec |
| Donald Quinn | Ruthrauff & Ryan, N.Y., head timebuyer | Pedlar & Ryan, N.Y., head timebuyer |
| Harry Rauch | Young & Rubicam, N.Y., radio publicity dept mgr | Same, vp of Bureau of Industrial Service |
| Thomas B. Rhodes | Billups Petroleum Corp, New Orleans, adv mgr | Herbert S. Benjamin Associates, Baton Rouge, acct exec |
| Cecil Richards | WGMS, Wash., sls mgr | Onslow and Brown, Wash., acct exec |
| Fred L. Ryner | Dancer-Fitzgerald-Sample, N.Y. | Same, research mgr |
| Barnard L. Sackett | Barnard L. Sackett Radio-TV Productions, Phila., pres | Nat M. Kolker, Phila., assoc, member, dir radio-tv dept |
| William H. Saul | Arthur Rosenberg, N.Y., pres | Weiss & Geller, N.Y., acct exec |
| Wilson A. Shelton | Dancer-Fitzgerald-Sample, N.Y., vp | William Esty, N.Y., vp |
| Herbert D. Stott | Carl S. Brown Co, N.Y., dir publication media | Same, media dir |
| Arthur E. Taylor | J. R. Pershall, Chi., acct exec | Same, vp |
| Max Tendrich | Weiss & Geller, N.Y., exec | Same, dir of media |
| William Tyler | Dancer-Fitzgerald-Sample, Chi., copy chief | Leo Burnett, Chi., vp |
| Frank W. Townshend | Campbell-Ewald, Detroit, asst gen mgr | Same, N.Y., office mgr |
| Henry F. Woods Jr | Young & Rubicam, N.Y., pub rel, publicity dept mgr | Same, vp of Bureau of Industrial Service |
| Tom Wright | BBDO, N.Y., tv dept bus mgr | Dundes & Frank, N.Y., vp |

## 6. Station Power Increases

| STATION | FORMER WATTAGE | NEW WATTAGE | FREQUENCY |
|---|---|---|---|
| WAER-FM, Syracuse | 2½ | 1,000 | Test basis |

## 7. New Network Affiliations

| STATION | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| WBAB, Atlantic City | CBS | Off the air (eff 20 Apr) |
| WFPG, Atlantic City | ABC | CBS (eff 29 Apr) |

# No. 3 IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

# Farm Programs

## IN IOWA, WHO IS THE PREFERRED FARM STATION

Business in Iowa is divided approximately 50-50 between industry and agriculture, but almost everybody in the State is interested in farming. The 1949 Iowa Radio Audience Survey proves that 23.2% of all Iowa women (including even urban women) and 25.3% of all Iowa men (including even urban men) "usually listen" to WHO's Farm News and Market Reports.

**STATIONS PREFERRED FOR FARM NEWS AND MARKETS**
(An Iowa Radio Audience Survey Study)

| Percentage of all listeners naming a favorite station | Men 67.8% | Women 49.5% |
|---|---|---|
| Best Farm News and Markets on: | | |
| WHO | 37.4% | 46.7% |
| "B" | 18.9 | 15.4 |
| "C" | 12.2 | 2.1 |
| "D" | 5.6 | 0.9 |
| "E" | 4.9 | 8.7 |
| "F" | 3.9 | 3.9 |
| "G" | 3.0 | 3.6 |
| "H" | 2.6 | 5.1 |
| "I" | 2.1 | 3.4 |
| "J" | 1.7 | 2.8 |
| "K" | 1.2 | 0.6 |
| "L" | 0.8 | 0.5 |
| Others | 5.7 | 6.3 |

In Iowa, *Specific Farm Programs* are highly and widely popular, and *more people prefer WHO farm programs than prefer those of any other station.* For three successive years, when asked to name the sources of their favorite farm programs, all Iowa farm-program listeners responded as follows:

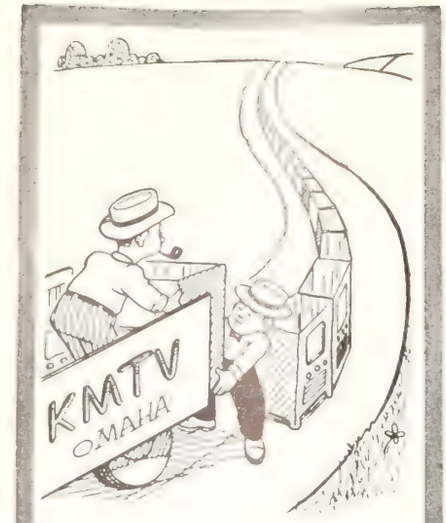
| | First Year | Second Year | Third Year |
|---|---|---|---|
| WHO — | 14.0% | 53.9% | 55.0% |
| Station B — | 54.5% | 13.8% | 10.2% |

This is Point Three in the Five Point System of Programming Evaluation, which helps explain WHO's outstanding position as a public facility and as an advertising medium, in Iowa Plus. We suggest your consideration of this and the other four points as vital factors in time-buying.

**WHO**
**+ *for* Iowa PLUS +**
Des Moines . . . 50,000 Watts
Col. B. J. Palmer, President
P. A. Loyet, Resident Manager



FREE & PETERS, INC.
National Representatives




*Let's make the next curve all table models!*

**36 MILES of TV Sets in KMTV-OMAHA**

• If you put the Omaha area's 77,000-plus TV sets side by side, they'd extend from the Bronx to Norwalk, Conn. . . . . or from Akron to Cleveland!

Saleswise, this means your television dollar goes a long way on KMTV in Omaha . . . . reaching into more than 77,000 television homes.

Omaha is a live, growing market where the television-family audience is increasing by hundreds every week . . . . where KMTV features *direct* CBS, ABC, DuMont, and local TV programs for this rapidly expanding audience.

For *sales results* in this rich Nebraska-Iowa market, include KMTV-Omaha on your basic television schedule.

***Get All the Facts From Your KATZ Man***
***National Representatives***

**KMTV**

**TELEVISION CENTER**

**2615 Farnam Street**
**Omaha 2, Nebraska**
**CBS • ABC • DuMont**

**KMA Commercial Mail Response UP 94.8% Over 1949**

That's an increase of nearly a quarter million pieces of commercial mail! It proves that during this highly competitive period Radio Station KMA is even a better buy than ever before. You'll be SALES AHEAD with KMA.

**KMA-Shenandoah, Iowa**

**Under Management of**
**MAY BROADCASTING CO.**
**Shenandoah, Iowa**

# 510 Madison

## RKO'S RADIO THEME

Your story, "How RKO stops box-office sag," in the 23 April SPONSOR reminded me I haven't heard that one for 15 years or more. Didn't your old timers at RKO leave out some of the words? Didn't the song go more like this?

*Hello, hello, the RKO*
*Is sending you this message via radio.*
*From Maine to California*
*And up to Montreal*
*And down to dear old New Orleans*
*You'll hear this friendly call.*
*All the brightest stars*
*From here to Mars*
*Are here to greet you with a big "hello."*
*And in case you like the show,*
*Be sure and tell your neighbor so—*
*The voice of the RKO.*

JIM BROWN
*Manager, Radio-TV Promotion & Publicity*
*BBDO*
*New York*

• Reader Brown is gifted with a remarkable memory. RKO trotted out its oldest employee to sing the theme to SPONSOR. But he admitted (as did others) that the words were hard to recall.

## SUMMER SELLING ISSUE

Congratulations on your outstanding Summer Selling issue. There has been a very favorable reaction among our salesmen and among Los Angeles agencies because of down-to-earth approach and more comprehensive research by your staff.

Give my congratulations to Norm Knight and all your people who worked so hard on the summer story. I sincerely believe your efforts will sell the idea of summer radio. Who is the girl on the front cover?

TONY MOE
*Sales Promotion Director*
*KNX*
*Los Angeles*

## OLDSMOBILE COMMERCIALS

At this agency, we all gave special attention to your issue of 23 April, because of the article on top TV commercials. Naturally, we were very much pleased to see that our spots for Oldsmobile made the first five in your survey.

Moreover, I'd like to say that we find SPONSOR consistently interesting and informative. Any survey taken in this office would certainly rate your magazine at the top of its field.

We have had the pleasure of talking with your editors from time to time. All the material we have passed on to them has been handled with skill and fine judgment. Please call on us if we can be of service to you in the future.

KENNETH G. MANUEL
*Television-Radio Director*
*D. P. Brother*
*Detroit*

## OPEN LETTER TO CROSBY

Congratulations on your "Open Letter to John Crosby"

Strange to say, I haven't run into any defeatism anent radio versus TV, but if I do, your editorial has afforded additional ammunition.

JOHN CLEGHORN
*General Manager*
*WHBQ*
*Memphis*

I just wanted to let you know how delighted I was to read your open letter to John Crosby.

My compliments for carrying the torch so completely and intelligently.

ERNEST LEE JAHNCKE JR.
*Vice President*
*ABC*
*New York*

## STATION'S REBUTTAL TO ANA

We observe that, because ". . . individual stations affected by TV competition (show declines in) radio time values . . .", the suggestion is made that WLAC's rates be reduced by 15%. The following figures prove the utter fallacy of any such reasoning.

While there has been no rate increase at WLAC since our power was raised to 50,000 watts in 1942, the number of radio homes served by this station over the past 5-year period has substantially increased:

| | | |
|---|---|---|
| Radio homes in 25 primary (50% or more counties | 1949— | 173,110 |
| | 1944 | 114,461 |
| | A gain of | 58,649 |

What has been the extent of the au-

(*Please turn to page* 81)

***A word to time buyers:***

# WCUM puts Cumberland to bed...not to sleep!

And the good people of Cumberland were wide awake on the day that the City Furniture Company advertised some mattresses for sale! From one show—just *one*—they completely sold out the item! Just read this letter from the advertiser:

> "This is to verify the fact that radio advertising on WCUM pays. I sponsor a program on WCUM in Cumberland Monday through Saturday at 9:45 A.M. One Tuesday we advertised mattresses and before the day was over we sold out completely the 50 mattresses we put on sale. It was through radio advertising on WCUM that we moved this item and many others."
>
> (signed) Robert E. Friedland
> City Furniture Company

That's the kind of sudden results WCUM is used to producing—for both local merchants and national accounts.

Cumberland's mountain-locked geographical location makes it a uniquely rich spot for radio selling. There's gold, plenty of it, in these hills. And WCUM blankets the market—produces phenomenal sales again and again and again.

If you're not getting your share of this lush market—investigate. You'll be surprised what WCUM has to offer. See your Meeker man for the whole WCUM story.

## CUMBERLAND, MD.

## 1490 on your dial

**FM 102.9 MC**




A KARL F. STEINMANN ENTERPRISE, Tower Realty Company (*Owners and operators of WCUM*)

© The Joseph Katz Co.



# The minute she makes up her mind...

This is the minute the TV demonstration makes a woman a customer.

Actually, the sale began when an advertiser accepted Radio Sales' suggestion for using TV in Salt Lake City: participations on KSL-TV's live kitchen program.

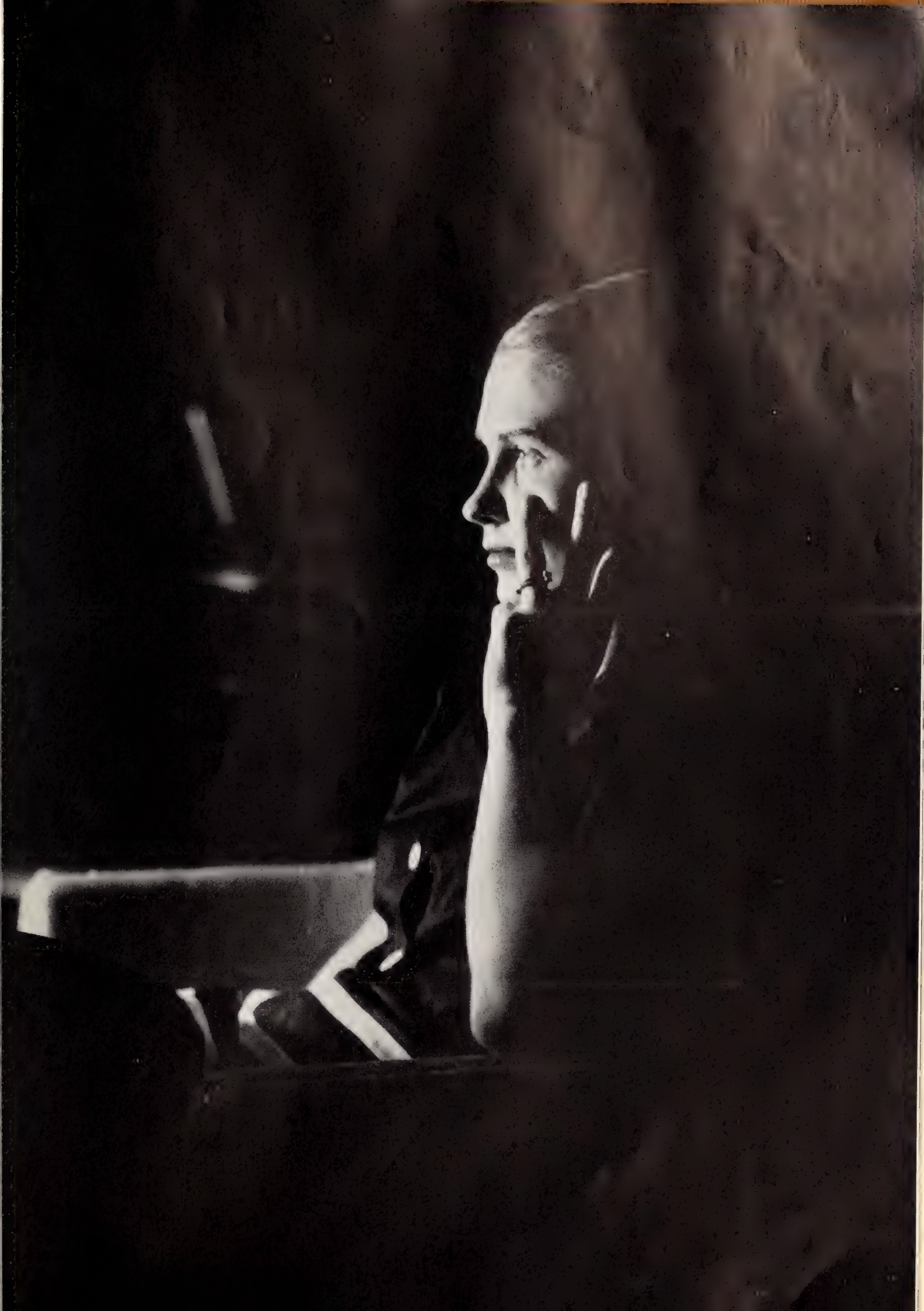
It worked. So well that, after 26 weeks, the sponsor concentrated *all* his Salt Lake City advertising on KSL-TV and renewed for another 39 weeks... using even more time on each program.

Radio Sales has been in television since its early days... has kept a close watch on television development. Out of close study and experience has come the "know-how" which makes for *most effective* television advertising. For the sponsor we've just told you about... and for you.

## Radio Sales

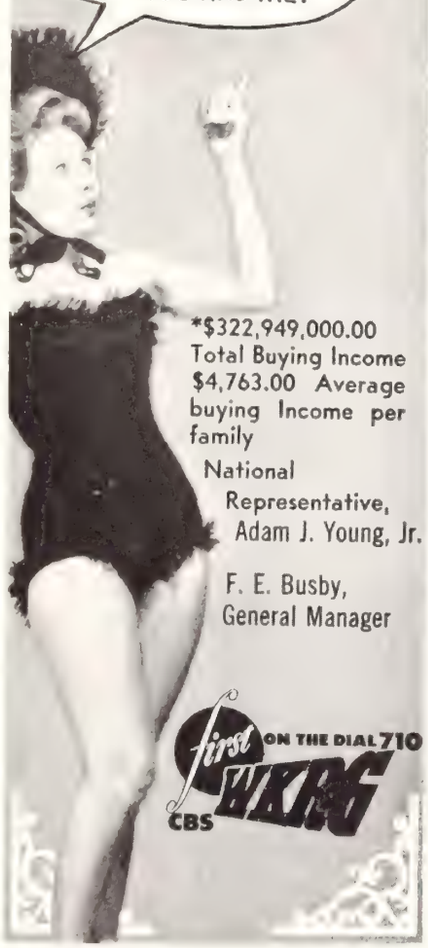
*Radio and Television Stations*
*Representative... CBS*

Representing WCBS-TV, New York; WCAU-TV, Philadelphia; KTSL, Los Angeles; WTOP-TV, Washington; WBTV, Charlotte; KSL-TV, Salt Lake City; WAFM-TV, Birmingham; CPN and the leading (the CBS) radio station in 13 major markets.



PROSPEROUS
IN OLD MOBILE
. . . it's
WKRG
with
- Every Top CBS Show
- Stimulating Local Programs
- Astonishing 59.5% listenership gain

I AM A BELLE OF OLD MOBILE,
THEY SAY THAT I'M OLD FASHIONED.
WHILE BROADWAY DOLLS
MAY SIP AND PLAY
WITH HANDSOME GUYS
IN A SMALL CAFE,
HONEY, AH'M BUSY AS CAN BE
MAKING MONEY FOR
YOU AND ME.



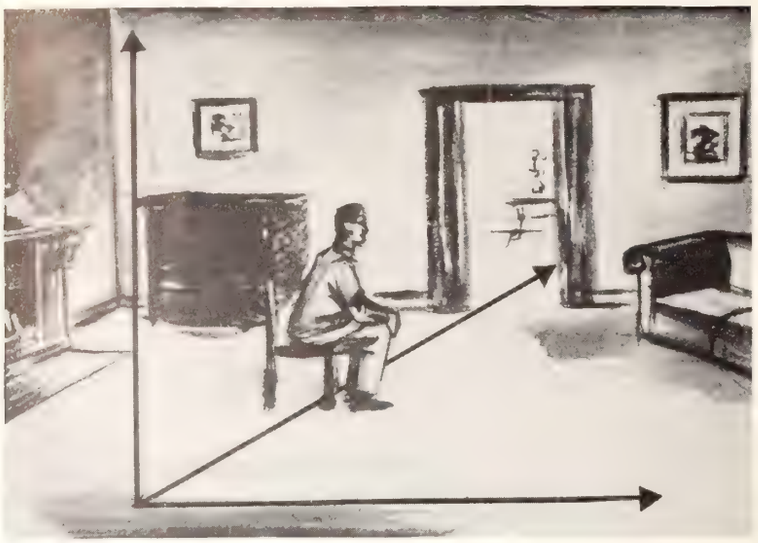
*$322,949,000.00
Total Buying Income
$4,763.00 Average buying Income per family

National Representative,
Adam J. Young, Jr.

F. E. Busby,
General Manager

first ON THE DIAL 710
CBS WKRG

## *New developments on SPONSOR stories*



Telemension device provides illusion of scenery surrounding actor in all dimensions

P.S.

**See:** "Getting the most out of your camera and props?"

**Issue:** 12 February, 1951, p. 32

**Subject:** Illusions created by special effects cut costs

New equipment and procedures developed by the Telemension Syndicate of America (550 Fifth Avenue, New York) are designed to cut TV production costs to one-tenth the current figure, according to the company. The method: specially processed motion picture footage is precision-blended with live studio action going on simultaneously. The process is intended to eliminate or decrease the necessity for construction and storage of scenery.

Other devices the Telemension system makes available include: a *suspended image system* whereby an average TV studio can be magnified or expanded optically to create an illusion of distance, height, and depth without actually altering the staging area dimensions; *three dimensional scenery*—on the specially processed films, scenery will appear around live performers in such a way as to appear to be three dimensional.

In addition to other time and money saving factors, the Telemension system is ideal for local station requirements because of its compactness. The entire unit housing is not more than 24 inches in length and width.

P.S.

**See:** "How to sell on Saturday nite"

**Issue:** 31 July 1950, p. 19

**Subject:** Advertisers love radio's barn dance for its sales punch

Advertisers who want to keep abreast of rural listening tastes can glean some helpful information from a recent KYAK, Yakima, Wash., survey.

Richard J. Passage, farm service director of this Don Lee-MBS affiliate, sent out 1,000 questionnaires asking farmers for their program preferences—exclusive of farm shows. News proved to be best liked, with popular music second, comedy shows third; audience-participation programs and western music shows were fourth and fifth respectively. Among the least-liked program types were soap opera, classical music, and opera.



1.

Poor Ab O'Ridginy, so she'd repine no more,
Promised his helpmate to knock off a dinosaur.



2.

This, on reflection, seemed good for no yaks—
No one yet, you must know, had invented the axe.



3.

So Ab did—and whanging the big lizard's gizzard,
Proved that the right weapon makes you a wizard!

4.

MORAL: You don't have to invent it! Your best sales weapon for Dayton is ready and waiting—Dayton's first and favorite WHIO-TV.

## For Sales Prowess in Dayton*

# THE SHOW MUST GO ON

# WHIO-TV

★ How's to get *your* share of sales from Dayton's 800,000 viewers and their 200,000 TV receivers? *Via WHIO-TV!* How else? Pulse says that they *really* keep their eyes on us, morning, afternoon, and evening.* And don't forget, those figures prove that our rich Miami Valley audience is *54% televised.* Ask for the full story from National Representative George P. Hollingbery Company.

CHANNEL 13
whio-tv AM FM
DAYTON, OHIO

* *Pulse March figures show 8 out of top 10 televised shows were WHIO-TV programs.*




In Northern California

**MORE PEOPLE LISTEN — more often — to KNBC**

than to any other radio station

KNBC's 50,000 watt *Non-Directional* transmitter reaches *all the markets* of Northern California...

... KNBC has the *biggest, most loyal* audience in the San Francisco-Oakland Metropolitan Market — the *seventh largest, fastest-growing* major market in America.

... And as a plus, KNBC penetrates the rich, fast-growing markets *throughout* Northern California. PLUS MARKETS like Stockton-Modesto, Ukiah-Mendocino, Napa-Santa Rosa, Santa Cruz-Monterey, Sacramento, San Jose-Santa Clara, and Eureka-Humboldt County.

ONLY KNBC can reach *all* these markets — in *one, big economical package*. KNBC sales reps will show you how...

**KNBC delivers MORE PEOPLE (in one package!) — at LESS COST per thousand — than any other advertising medium in Northern California.**

**PLUS-Market Case History**
**San Jose-Santa Clara**

- Population — 288,938, an increase of 65.2% from 1940-1950
- Effective Buying Income* — $415,346,000 up 166.4%
- Retail Sales* — $302,670,000, an increase of 206.2%
- KNBC Audience — Week after week, almost *nine-tenths* (89%) of the radio families listen regularly to KNBC

**Sales Management's 1951 Survey of Buying Power*

KNBC

Northern California's NO. 1 Advertising Medium

50,000 Watts — 680 K.C. San Francisco Represented by NBC Spot Sales




NETS MUST SPECIALIZE IN LOW-COST SHOWS, MAKING ABOUT-FACE FROM HIGH-PRICED ERA WHICH MAJOR BOWES OPENED

# Does network radio have a future?

**Everyone has an opinion, but most believe that with structural changes and expert aggressive salesmanship nets can thrive**

over-all Does network radio have a future?

The rate cuts, the economy moves at NBC, and the possible sale of ABC have spread confusion through all segments of network radio. (Although negotiations to sell ABC are temporarily at a halt, the network is still expected to go on the block. And the same parties may later be involved. SPONSOR learned that, contrary to published reports, CBS was in the meetings till the final minute.) For the advertiser trying to plan ahead, the atmosphere is cloudy.

Will network radio continue to be the vital force it has been? Answers on that key problem are many and sharply divided.

# WHAT AD MEN, RADIO EXECUTI

There is a sizeable group which argues that because of the high cost of network TV and its inadequate coverage network radio will be an important tool for advertisers for many years to come. Network supporters point to its economy of operation for advertisers and agencies and its ability to deliver high-quality shows at low cost-per-thousand. One network sponsor, F. L. Dewey, manager of general company advertising, E. I. duPont de Nemours and Company says, "On a cost basis, which is the guide for any advertiser, there is yet no medium to approach radio for reaching the mass audience." A show like CBS' unsponsored *Line-Up* costs 90 cents per M.

***Net billings***
***1st quarter '50 vs. '51***

| | CBS | NBC | ABC | MBS |
|---|---|---|---|---|
| 1950 | $17.8 | $17.0 | $10.1 | $4.4 |
| 1951 | $19.7 | $15.0 | $8.6 | $4.5 |
| Change | +10.9% | −10.4% | −14.6% | +2.8% |

Figures in millions of dollars
Source: Publishers Information Bureau

Network spokesmen feel that their setups will continue strong because they are the only organizations that can produce top-notch shows at a low cost-per-station.

Not all networks have declined in sales. One is at an all-time high. CBS has achieved a 10.9% increase in billings for the first quarter in 1951; MBS had a 2.8% increase for the same period. Only NBC and ABC have the sharp decreases.

But network pessimists are legion.* Some say that the days of the national webs are numbered. This was probably put most bluntly by Merlin H. (Deke) Aylesworth in a *Look* article two years ago. Aylesworth, first president of NBC, said, "I predict that within three years the broadcast of sound, or ear radio, over giant networks will be wiped out. Powerful network television will take its place." Now, because of the TV freeze and delays in laying the co-axial cable, "Deke" Aylesworth is extending the date when TV networks will supplant the radio webs by another two years. "The difference between two and three years is only a detail of progress, however," he

(*Please turn to page 72*)

*Contributing to the gloom are recent cancellations including Lemaires CBS-Raleigh NBC's. Many of such advertisers are part-time users and when you consider that total of network sponsors numbers less than 200



**J. M. Allen, v.p., Bristol-Myers: "radio fading away"**

It must be foreseen by now that the future of radio is somewhat like General MacArthur's old soldier who never dies but just fades away.

At the peak of radio coverage, 95% of the 50 million families in the United States had radio sets. Today television set ownership is around 14 million and has some distance to go before there are as many television families as radio families. It seems, however, that within the foreseeable future television sets will reach that saturation point. Surveys show that the radio gets very little attention once a television set is installed.

Of course, while this is going on there are large important areas where television is not available. Where television *is* available there are periods of the day when no television programs are being presented. Many advertisers are now using these areas and these periods for radio advertising to reach their audiences—and will continue to do so as long as such audiences represent an appreciable proportion of the total national market.

I am convinced that TV will eventually cover the U. S., and that present TV stations will be on 18 hours a day.



**J. H. McConnell, pres., NBC: "radio's future healthy"**

I believe radio has a healthy and continuing future as a great advertising medium.

The problem as I see it is not a question of whether television will swallow up radio, but whether we broadcasters will have the ingenuity to shape both these great services so that each will do the most effective job. Each has a particular job for which it's best equipped; each can do a tremendously effective job. Used together they can accomplish more than any other medium.

Radio's job is to establish its basic advertising values in comparison with the values of other media, such as magazines, newspapers, car cards, billboards, and so forth. It is inherent that emotion and imagination dominate in the early development of any medium. This was true with the advent of radio broadcasting. Many advertisers withdrew from magazines to go into radio, but with the arrival of a realistic attitude, all media were reapprised as to their proper values and each medium returned to its proper sphere. Radio and television together give an advertiser full coverage, full impact, and full economy. Radio will no more disappear from the American scene than did newspapers and magazines when radio broadcasting entered the picture. Radio will, of course, undergo some major changes, but that is part of its very history. The ability to change and adapt itself to change made radio the great medium that it is, and so it will be in the future. The advent of television merely spurs radio broadcasters to new feats of ingenuity.



**Don Nathanson, ad chief, Toni: "economy net radio's hope"**

In my opinion, there is a definite future for network radio . . . if . . . the networks *make* the necessary adjustments.

I'm not talking only of price adjustments, but of programing adjustments, operational adjustments and sales adjustments. The industry will have to gear itself to a smaller audience, both daytime and nighttime. Yet, it will still be a big and powerful audience in relation to other media.

The great hope of radio lies in its economy of operation. No other vehicle of advertising can reach so many peo-

ple so inexpensively. However, in the flush of tremendous profits, the industry has added expense after expense to its cost of doing business. These "extras" will have to go in radio's future.

With fewer listeners, radio rates will tumble, too (as they already are doing). It is not enough for a station to defend its high rate on the promise that radio still reaches more listeners per dollar than TV. We are familiar with this parallel example: You pay *more* for a 4-color spread in a magazine than you do for the same two pages in black and white. The cost differential is justified by the added *impact* of 4-colors.

Don't let the radio industry kid itself. TV has more impact than radio and can, therefore, justifiably charge more for each potential customer it reaches.

What is this ratio of added impact that television delivers—two to one, five to one, or 10 to one? That question is still to be answered. Advertisers, television, and radio men should attempt to determine the ratio. Once they do this, adjustments in radio rates can be made on a fair and equitable basis.

Program adjustments will certainly be made in radio's future. Already, program costs are going down. Big budget shows are becoming museum relics. But, lowering costs is only part of the program story. A research study of the radio audience should be undertaken by the networks.

For example, a regular TV listener still drives a car; he still listens to his radio in this car. As home listening goes down, car listening goes up in relative importance. What types of programs do car listeners prefer? That kind of question will become more important as time goes on.

And, so the story goes. The key word is *adjustment*. Radio has a bright future, if all of us in the industry don't get blind looking at TV.



**M. S. Jones, gen. mgr., KNX: "regional net prospects bright"**

The prospects for regional network radio on the Pacific Coast are bright as advertisers are increasingly aware of the West's vast sales potential.

Columbia-Pacific is substantially ahead in its forecast for summer and fall business. Our forecast shows June, July, and August to be higher than January, February, and March of 1951. As a result of the new 10% rate reduction we do not anticipate any drop in summer and fall nighttime billing.

Our Columbia-Pacific San Francisco office is showing a great billing stride. We believe this indicates recognition by astute on-the-scene regional advertisers of the great Pacific Coast population increase of 50% within the last 10 years.

Currently our billings from Eastern advertising centers is on the increase, reflecting recognition by business generally that the great migration to the Pacific Coast is being felt in terms of greater West Coast sales and that regional radio is the most effective means of reaching the area.



**J. M. Outler, gen. mgr., WSB: "network programing may be on verge of a renaissance"**

Any prognosis of what's ahead in network radio must include several pertinent angles. One of these is the future attitude of the network affiliates and how dependent they may be on the networks for programs and revenue. Then, there is the presumptive attitude of the networks toward their affiliated stations —either program-wise or profit-wise. And both these angles are strung on the thin thread of the continued privilege of the audience to freely choose the source of entertainment or information.

That there is a future for radio broadcasting is presently beyond debate. But unless the independent network affiliates return to first principles and are both willing and able to serve their areas with their own resources, they will continue to be vassal to and dependent on the vagaries of a network contract.

If radio tune-in has dropped off in recent months, it is not so much because of the advent of television, per se, as perhaps the fact that radio programs—network and local—have themselves provided the incentive for the audience to seek entertainment elsewhere.

It is not beyond good reasoning that network radio is on the verge of a renaissance, and that today's circumstances may precipitate better programs, better program ideas, a better service to American listeners, than has been the case in the past. The future of network radio is, to a large extent, in the hands of the network affiliates. Toleration of mediocrity can produce more of the same.

Contentment or lassitude means a continuance of present conditions. The quality of programs and future progress of network radio depends on the demands made by the multiplied outlets.



**Ben Duffy, pres., BBDO: "TV costs could cause shift back to radio"**

If we are to determine the future of network radio, we must necessarily look back a bit.

In 1914, the total expenditures for national advertising amounted to less than $1,000,000,000. Today, some advertising agencies have billings which exceed this figure.

It was in the late '20s that radio began to show its importance as an advertising medium. At that time some people anticipated that radio would eventually put newspapers, magazines, outdoor, and other media out of business. Let us look at the record:

*Newspapers*—National billing in 1929 amounted to $260,000,000. This was a banner year for newspapers. In no previous year did the national volume exceed this amount. In 1950, however, national newspaper advertising volume amounted to $449,000,000. It is true that the percentage of newspaper advertising as against total advertising volume decreased from 49% in 1929 to 34% in 1950. Nevertheless, the fact remains that the overall national advertising expenditures increased from $532,000,000 in 1929 to $1,466,000,000 in 1950. Therefore, with a smaller percentage of total volume, the total national newspaper advertising dollar has more than doubled.

(*Please turn to page 79*)




RINSO AND SPRY SHARE CBS-TV "BIG TOWN" (WITH RADIO COUNTERPART ON NBC) TO ATTRACT NIGHTTIME FEMALE AUDIENCE

# How Rinso and Spry made an about-face

**Sales are up for both now that Lever has dropped glamour approach, returned to hard-selling daytime spot radio**



**Howard Bloomquist**

Howard Bloomquist, advertising manager for Rinso and Spry at Lever Brothers, has shot up fast in the advertising world. He's only 32. Born in Minneapolis, he graduated from University of Minnesota, became assistant ad manager for Pillsbury Mills and Toni. He joined Lever December 1950, to handle Lux, recently shifted to Spry, Rinso. He has home in Greenwich, Conn., where he spends spare time gardening, listening to AM, TV.

**over-all** Not since the dynamic Charles Luckman left the presidency of Lever Brothers Company in January, 1950, has there been so much ad excitement for Rinso and Spry. This year, the mammoth soap-and-shortening company is spending an estimated $3,500,000 to $4,000,000 to advertise those two products on radio and TV. No ringside tickets are being sold. But trade spectators can enjoy viewing a ding-dong battle royal as Rinso and Spry try to recoup the sales gains of their two doughty competitors—Procter & Gamble's Oxydol and Crisco.

The current suds-and-shortening imbroglio reflects a new revamp in advertising strategy for Lever Brothers. Only recently is it recovering from the decline it suffered during the post-war years. When Luckman took on his $300,000-a-year presidency in 1946, the 36-year-old executive just about altered the company's advertising policy from stem to stern. Luckman was attracted to glamour show personalities; he spent much of Lever's some $20,000,000 annual ad budget on big-time radio celebrity programs, like *The Bob Hope Show*. In contrast, Luckman decreased Rinso-Spry's spot radio ammunition. And he dropped veteran daytime radio shows, like *Big Sister*, a soap opera that had been selling Rinso for 10 years. (It was picked up the next morning by P & G.)

By the end of his four-year tenure, Luckman could boast of having the top six radio shows on the Hooper roster, ranging from the *Lux Radio Theatre* to *Amos 'n' Andy*. But in the meantime, P & G had doubled its earnings, and Lever Brothers had tumbled for a multimillion-dollar loss, the first time in memory it had ever lost money. A study made by *Fortune* Magazine in 1950 reveals this interesting comparison of figures:

*Sales and Profits After Inventory Adjustments*
(Millions of dollars)

| | Lever Brothers | | Procter & Gamble | |
|---|---|---|---|---|
| *Year* | *Sales* | *Profits* | *Sales* | *Profits* |
| 1946 | 150 | 8.0 | 346 | 23.0 |
| 1947 | 220 | 14.0 | 534 | 32.9 |
| 1948 | 260 | 6.6 | 724 | 42.4 |
| 1949 | 200 | 7.0 (deficit) | 697 | 49.7 |

Since 1950, Luckman has retired to pasture in Los Angeles, as partner in the architect firm of Perrera & Luckman. Lever's new president, Jervis J. Babb, an astute and experienced business figure, recognizes the virtues of hard-selling, if outwardly unspectacular, spot radio and daytime radio programing. This return to the tried-and-true verities is seen in Lever's current broadcast advertising for Rinso and Spry. Here's the line-up:

For Rinso, Lever Brothers has been using a stepped-up schedule of radio announcements and participations over 210 stations in 70 major cities Its Rinson network artillery includes: the 10:15 to 10:30 a.m. portion of the CBS *Arthur Godfrey Show* on his daily 90-minute marathon, Mondays through Fridays; one-third of the NBC radio *Big Town* show, shared with Lifebuoy Soap Tuesday nights; and one-half of the CBS-TV *Big Town*, shared with Spry Thursday nights.

For Spry, Lever Brothers has been using an equally impressive spot radio barrage, directed to 180 stations in 75 major cities. Its Spry network schedule includes the daily use of the *Aunt Jenny* soap opera, 12:15 to 12:30 a.m. on CBS radio; one-half of TV *Big Town* shared with Rinso. When Lever began using the *Arthur Godfrey Show* on radio in October, 1950, Spry was promoted for the first 13 weeks. But after that, Rinso got the play from the indefatigable Godfrey.

Because Lever Brothers releases no figures for its 30 main products (including such varied lines as Rayve Creme Shampoo, Harriet Hubbard Ayer cosmetics and Pepsodent tooth paste and brushes), it's hard to determine the specific status of Rinso and Spry. But trade insiders have no doubts that these two brands have upped sales considerably since Lever's shakeup.

According to Frank J. Reilly, editor of *Soap and Sanitary Chemicals* magazine, consumers bought 90,000,000 cases of packaged soaps and detergents in 1950, (24 packages to a case) as compared to 60,000,000 cases in 1949. In the so-called synthetic detergent field, alone, P & G's Tide is tops, easily dwarfing Lever's no-rinse Surf, which got a late start in promotion during the Luckman regime. But in the granulated soap race, Rinso has spurted ahead, handsomely. In January, 1950, Rinso's sales were neck and neck with Oxydol, but today Rinso is selling 10% more than Oxydol, and it's also ahead of P & G's Duz, trade insiders believe.

Rinso has done more than increase its sales at the expense of granulated competitors. It has also boosted sales despite the current vogue for detergents.

(*Please turn to page* 58)








***Present Rinso, Spry AM shows***

***1.*** NBC's "Big Town" gives Rinso family following

***2.*** "Aunt Jenny," CBS, sells Spry to women at noon

***3.*** Godfrey morning pitch on CBS sells Rinso



***In past,*** Rinso, Spry tended to big shows like "Amos 'n' Andy" which was dropped



# Does TV hurt Madison Squa

## New survey indicates answer is "no"; should

### What Ned Irish told SPONSOR about TV

**"Madison Square Garden had a full program of television during the 1950-51 season, and we still feel the effects on our box office are not particularly damaging.**

**The New York Rangers were televised from the start of the season, but had a poor year competitively, so that the decline in attendance cannot be attributed solely to television. As a matter of fact, when the team improved in the second half of the season, the attendance and gate receipts rebounded very nicely.**

**The basketball season was marred by conditions outside of television, so that we cannot get a true picture of it. The Horse Show, held in the first week of November, 1950, had its best season ever despite televising every performance. The Rodeo was not televised for the first two weeks, and televised the last two weeks without any appreciable difference in gate receipts. Boxing receipts were off, but the attractions were not up to par.**

**All in all, our conclusions were that the actual televising of the events was not nearly as damaging as the great improvement in the overall quality of television entertainment this past winter. We still feel that reaching the tremendous television audience will result in the eventual increase in the number of sports fans who will become spectator fans as well as television viewers."**

**NED IRISH,** ***executive v.p. Madison Square Garden Corp.***

TV The telecasting of sports—one of TV's most powerful attractions—hangs by a thread.

Some of the choicest events have already been banned from video: many of this year's college football games, for example. A dearth of televiewers, lack of well-heeled sponsors, technical problems? Not at all.

It's simply that sports promoters, who own the precious television rights, are getting nervous about the empty-seat situation. A pocketful of TV money is fine—if it doesn't mean box-office starvation.

Since an advertiser can't telecast a sports event without buying or arranging the rights to it, the promoter's nervousness is catching. Many a sponsor's ad campaign depends not on the traditional problem of enough budget, but on a particular promoter's attitude toward TV.

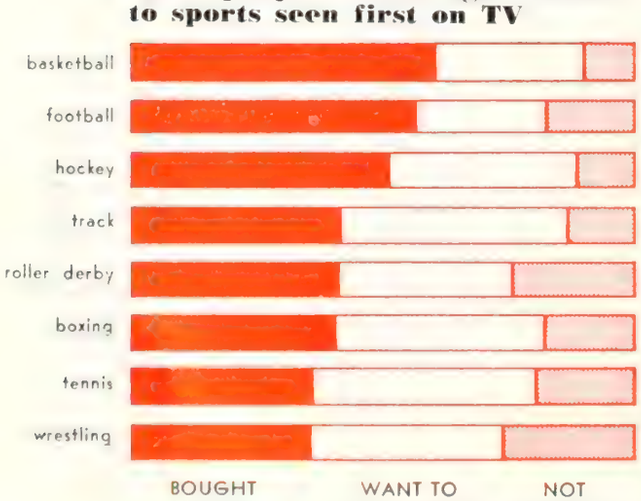
Despite the doleful complaints of the more pessimistic promoters, there's evidence to show that televising sports does not invariably knock boxoffice sales in the head. To the contrary, it often bolsters them in the long run—particularly for lesser known sports.

Latest straw in the wind is an intensive survey of 1,116 WPIX, New York, viewers who tuned in on New York's famed Madison Square Garden during the past season. Results of the survey, conducted for WPIX by the research department of Hewitt, Ogilvy, Benson & Mather, are reported here exclusively for the first time by SPONSOR.

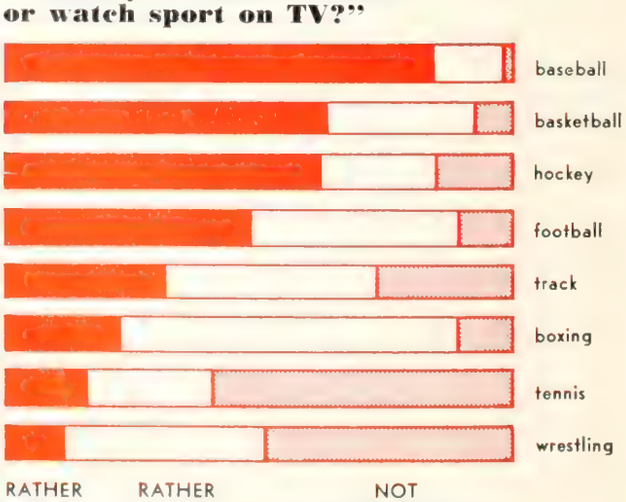
What makes the survey particularly interesting and important is the unique standing of Madison Square Garden as a sports arena of top national prominence. Millions know it as the mecca for college and pro basketball, hockey, track, boxing. Other millions of fans remember the Garden for its presentations of the rodeo, horse show and dog show, tennis. What happens here in TV's supposed joust with the box office may well serve as a bellwether for other decisions.

More pertinent to the sponsors of last season's 120 televised events is the survey's effect on next season, since first-refusal rights are involved. The Local Chevrolet Dealers Association signed for half the $500,000 package, with Webster Cigars and Instant Chase & Sanborn Coffee (Standard Brands) splitting the remaining half

**% of people who bought tickets to sports seen first on TV**




**"Would you rather attend or watch sport on TV?"**



# rden's b.o.?

## s of promoters

evenly. When Chevrolet pulled out in mid-season because of defense production's impact on auto-making, Thom McAn (Melville Shoe Corporation retail chain) signed up for most of the remaining unsponsored events.

Despite the subdued approval of TV's part in Garden operations expressed by its executive vice president, Ned Irish (see statement at left), next season's approval of Garden telecasting is still unknown.

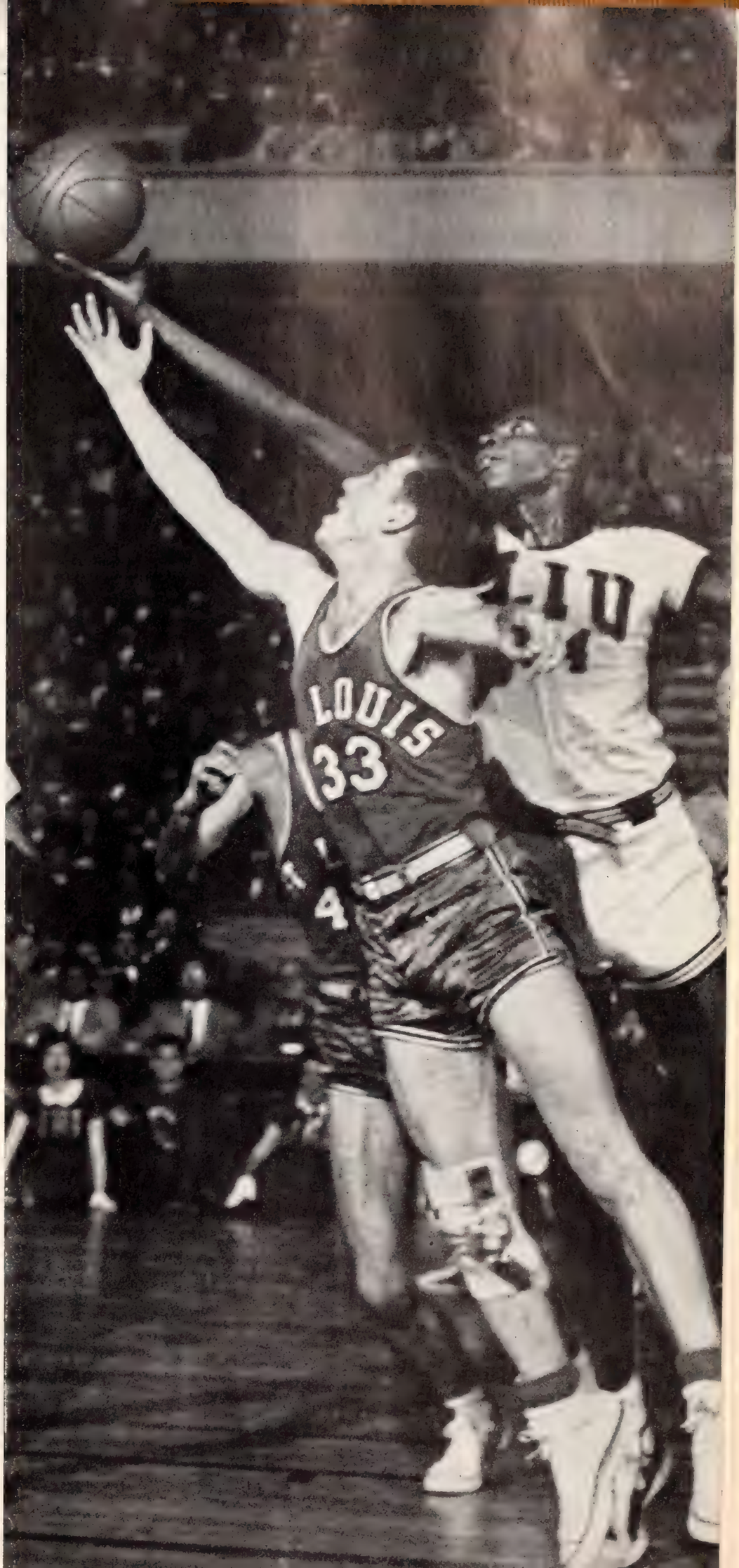
Even before the WPIX survey in February 1951, there were encouraging signs that TV was a help rather than a headache in filling the Garden's 17,000 seats. Take the Horse Show, for example. Ned Irish says it "had its best season ever despite televising every performance." What happened is that following the "social" opening on the first night, which drew a fair crowd, the second night gate dropped off. Both performances were televised, however, and on the third night business picked up. On the remaining three nights the Garden was packed!

Analyzing this box-office trend, many observers might be inclined to reword the Ned Irish statement above to read: "it had its best season ever *because of* televising every performance."

Contrast the horse show situation with what happened when pro tennis came to Madison Square Garden. Net star and promoter Bobby Riggs firmly squelched the idea of TV coverage. He apparently subscribed to the idea that it would kill attendance. Came the big night and a mere 3,500 people walked leisurely into the Garden, picking their way through the 17,000 seats. Tennis at the Garden had laid an egg.

The WPIX survey, like the Jerry Jordan sports survey of a year ago,

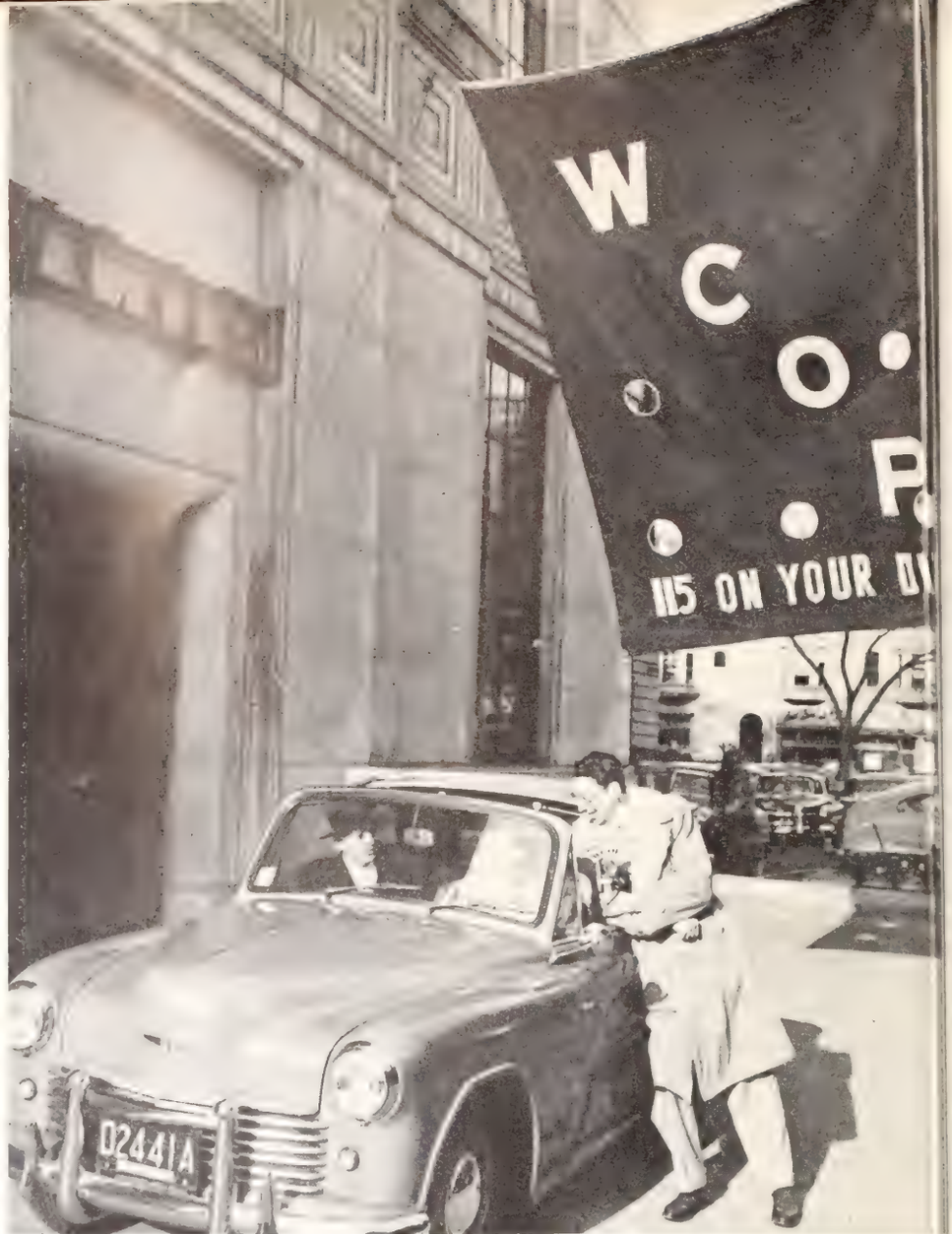
(*Please turn to page* 76)




ndal hurt 1951 Garden basketball, but TV aided it

# Hillman-Minx goes far on a small budget

**Colorful d.j.'s overcome prejudice of Americans against cars from Britain**




WCOP's Bragg (right) and Armstrong (left) work closely with Hillman-Minx Boston dealer Hamm (c

spot A disk jockey on a West Coast station recently wound up his commercial on Hillman-Minx cars with the off-hand remark:

"If you're too lazy to go to the showroom and see the Hillman-Minx, send me a check and I'll buy one for you." A few minutes after the program was off the air the d.j. received a phone call from a listener who said: "Say, I've never seen this British car. Is it really as good as you said it was?"

The radio personality courteously assured his caller that every word of his praise for the automobile was sincere.

"Well, okay, I'm sending you a check this morning," the man on the other end told the startled d.j. The check arrived as promised, and the radio personality fulfilled his part of the deal by driving a Hillman-Minx directly to the door of his devoted listener.

This incident, probably the ultimate in selling via a radio personality is related by a pleasantly amazed agency man, Victor Seydel, radio and TV director, Anderson & Cairns, New York. (Hillman-Minx is one of the accounts that Anderson, Davis & Platte contributed in the recent merger with John A. Cairns, Inc.) Though things like this do not happen every day, Seydel explains that the incident does point up a key factor in the Hillman-Minx radio success—the use of carefully selected personality programs. Great Britain's Hillman is now one of the top sellers among foreign cars in the U. S.

To appreciate the British advertiser's shrewd radio strategy, you have to go back several years ago when the Rootes Group of Great Britain introduced its Hillman on the American market. "Rootes had tremendous resources as one of England's leading automotive producers," says Donald MacVicker, the agency's account executive on the Rootes account. "But it could not bring large funds into this country for a strong advertising campaign because of the restrictions on the transfer of funds out of England. Rootes had to finance advertising directly from car sales here. Promotion resources had to be husbanded carefully. Every dollar had to be spent with the maximum of advertising efficiency, and that is why spot radio was tried two years ago.

'We decided that the most potent way to use spot radio was by purchasing early morning time on disk jockey shows featuring personalities with large followings in their communities. Tests on the *Jack Sterling* show, WCBS, New York, confirmed this theory, and we began to expand slowly.

***Hillman dotes on the "personality boys"*** Firm's strategy is to use d.j.'s whose strong local following can melt iciness to foreign cars. D.j.'s use their own copy to sell

**1.** Jack Sterling is WCBS, New York, d.j.
**2.** "Morning in Maryland," WFBR, Baltimore
**3.** "Six O'Clock News" (pm), WGBS, Miami
**4.** Bill Layden, KFWB, L.A., exec. Tim Rootes
**5.** "Morning Watch" crew, WCOP, Boston
**6.** Skitch Henderscn, WNBC, N. Y., and wife



















That expansion has by no means come to a stop," Seydel points out. Eleven markets are now covered by radio through the national office, Rootes Motors, Inc., plus a large number of programs and announcements put on by the dealers.

The personality approach was designed to overcome two handicaps that imported cars face. First, Americans are not accustomed to these cars. Second, many foreign car makers have come and gone in this country, leaving owners of the cars with a big headache when parts were needed. The strategy worked out by the agency was aimed at building confidence in the name Hillman. Personal indorsement by such figures as Sterling in New York or Nelson Bragg, WCOP, Boston, is stressed, all with the object of personalizing the unfamiliar Hillman name for Americans. To stir enthusiasm for the product among the talent, dealers make the car available to them for weekends or special trips. Once they have driven the smooth-riding car themselves, the d.j.'s go on the air with a natural, convincing pitch that begins with such typical phrases as, "A bunch of us went for a ride in the Hillman-Minx Sunday and I wan to tell you. . ."

One large dealer, John N. Hamm. British Motor Car Company, Boston, told SPONSOR how the personality approach works in his market, where Nelson Bragg, WCOP, d.j., pushes the car.

"I think that the Hillman-Minx is a product that demands personality selling and in my opinion the value of Nelson Bragg's commercial is Nelson, period. I think he's tops in Boston radio for personality selling. His commercials are conversational. When he talks of maneuverability of the car he speaks of 'sneaking in and out of traffic.' It's also a matter of faith with listeners. Nelson has something he believes in, and the people believe him."

This is the way skilled exploitation of radio's unique personal hold on its audience has paid off. "I figure that at least 16% of total sales," says Hamm, "are directly attributed to him. For automobile selling that's terrific."

"In view of my past pessimism as to the value of radio advertising in merchandising the Hillman-Minx I feel in fairness to you," he wrote to WCOP recently, "I should offer my apology at this time and acknowledge my erroneous thinking. Since you have spread the word through Nelson Bragg, we have had a very definite response in sales volume directly attributable to station WCOP."

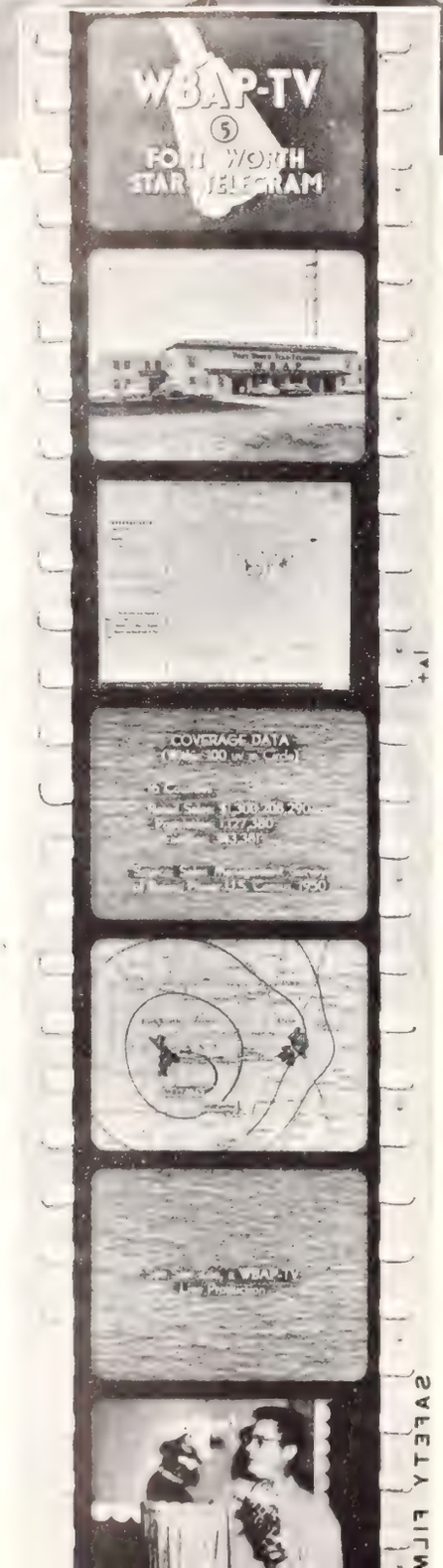
On the Coast KFWB, Los Angeles, tells of typical results on its *Bill Layden Show*. One dealer, Bob Roberts in Hollywood, phoned Layden recently with the enthusiastic message that Layden's Saturday morning commercial was directly responsible for selling seven cars over the weekend—a sizable amount for foreign cars. In Baltimore the Bittorf-Coburn Motors, Inc., is finding that the WFBR, Baltimore, morning announcements are bringing heavy traffic into their showroom.

Radio's contribution in the national picture was praised with earnestness by Robert A. Wimbush, Rootes Motors sales manager. Wimbush, whose speech is as British as his name, says, "Radio has been extremely effective for us." He found it difficult to assess the medium's exact contribution to the large boost in sales since magazines and newspapers play a big part in the Hillman promotion. Newspapers, magazines and radio share in the national budget estimated at about $200,000 in foreign car circles.

The potency of advertising is sharply evident in the registration figures for foreign cars. These figures, according to the *Automotive News*, show 3,279 Hillman cars registered in 1950 *as contrasted with* 575 *in* 1949. Registration figures run behind actual sales by a number of weeks. And foreign car people usually add about 1,000 to the registration figure to get a more accurate sales picture; that would make Hillman sales for 1950 about 4,279. Austin Motors Company, Hillman's most important competitor, had a registration figure of 5,452 units in 1950 against 3,642 the preceding year. Austin, not a consistent air user, is thus

(*Please turn to page* 66)




New Telestrip desk-top film unit is being studied (above) by Free & Peters salesmen. They'll use it a visual presentation to clients. Typical film strip (left) viewed by admen shows Texas marke

# Now you can see what you're buying

## Use of desk-top films, color slides, is boon to buyers of AM/TV shows

Not long ago, Trico Auto Parts Company (via Baldwin, Bowers & Strachan, Buffalo) decided to add WPIX-TV, New York, to its spot TV list of 45 video stations. The realization that TV was right for them in New York was the result of a unique film presentation—the Telestrip.

Trico had shunned New York because it felt few autos were used there. But Free & Peters, Inc., by using a portable film unit placed directly on the advertiser's desk, revealed *visually* that areas surrounding WPIX included one of the nation's best auto part replacement markets. So elated was Trico with the film presentation that it asked F & P to repeat the performance as a merchandising device before the spring sales meeting of the company's New York wholesale dealers.

The new visual technique that F & P has adopted to sell TV markets and programs may be used profitably by sponsors themselves to merchandise their advertising to their sales staffs. The broadcast industry, which has trailed other industries in using film presentations, could also do well in duplicating this visual aid. Recently, pioneers like the Associated Press and the Broadcast Advertising Bureau have found presentations via slides of enor



***alter Thompson:*** (l. to r.) Admen Laem-ethauer, Rorke, with F&P Demonstrator Kieling



***Purity Bakeries:*** F&P Demonstrator Tynan with Purity execs Brown, Elliott, Nieman observing (l. to r.)



***Philip Morris:*** F&P veepee Griffin gives vis sales pitch to Ad Manager Gorman across the ta

mous dollar-and-cents value. Here are typical comments from advertisers:

Said Patrick Gorman, advertising manager for Philip Morris, Ltd., New York: "The Telestrip is one of the best sales tools I have ever seen for getting the complete and concise facts from seller to buyer. I may use it myself."

Said Don Elliott, executive vice president, Purity Bakeries, Chicago: "This is one of the finest TV presentation techniques I have seen."

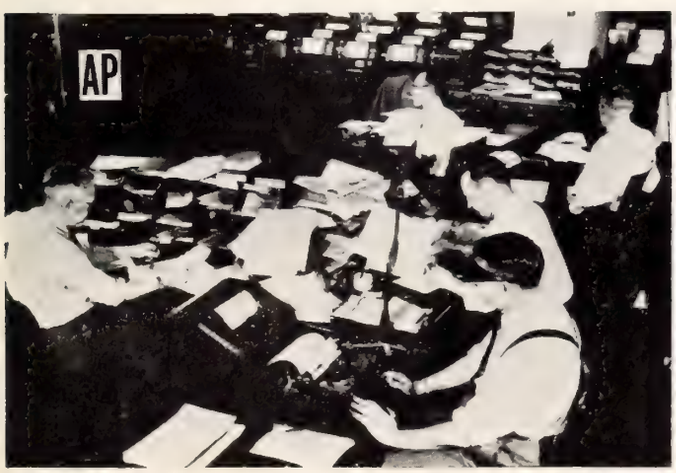
Most dramatic is the Telestrip, developed by Free & Peters and Burt Kleerup, engineering vice president of the Society for Visual Education. It consists simply of a folding screen, a small projector, and a strip of film.

"We've finally licked the problem of selling TV 'blind'," says F & P's national TV sales manager, I. E. Showerman. "Radio has its recordings; printed media have their easel presentations. Now TV, which was stymied by the prohibitive cost of kinescope equipment, has its visual tool for selling programing at the local station level."

Not only is the Telestrip cheap (both projector and screen cost less than $100); its visual impact works remarkably. The salesman, facing the prospect across his desk, can pace his pictures and sales story according to the expression on the client's face.

A variation of Telestrip, used successfully by the AP, consists of a portable screen and a 25-minute color slide presentation, "Your News and Its Revenue Potential." Oliver Gramling, assistant general manager of the AP, unreels this compact unit before local station owners. While the color slides are shown, Gramling sells the broadcasters on the dollars-and-cents values of radio news. The device is so simple—he merely pushes a button to change slides—that Gramling expects to give similar demonstrations to admen.

The slides feature a cartoon character, nicknamed Archy, who represents a station time salesman (conceived by Joe Cunningham, AP cartoonist, and Art Miltenberger, commercial artist). Archy is seen selling a local auto dealer on 8:00 a.m. newscasts (when 75% of men listen); a feed store dealer on noon market news programs (when 85.3% of feed customers listen); a coal dealer on weather reports in August (for which 90% of all listeners tune in). ★ ★ ★







AP'S COLOR SLIDES GIVE SPONSORS INSIGHT INTO OPERATION OF NEWSROOMS, PROOFS (ABOVE) OF RADIO NEWS VALUE




OVERCOMING HANDICAPS, KATE SMITH BROUGHT HOMEY TOUCH TO RADIO, UPPED SALES FOR SPONSORS LIKE GRAPE-NUTS

# Kate Smith's first 20 years

**She has done 7,612 shows, grossed $29,000,000 thus far**



Ted Collins masterminded Kate's rise to top

over-all "Hello, everybody. . . ." With those words an unknown singer named Kate Smith introduced her first broadcast, a 15-minute musical sustainer. She closed the show—for which she received $50—with a heartfelt "Thanks for listening." The date was 1 May 1931.

Two months later she went commercial, and has been sponsored continuously ever since.

In the 20 years that have elapsed, she has done 7,612 radio programs, for which advertisers paid $29,000,000, not including time costs.

Last fall she made her debut in television with a five-times-a-week, Monday through Friday, hour-long show (NBC-TV, 4:00 to 5:00 p.m.). Today, every minute of it is sponsored—to the tune of over $6,500,000 in annual billings; and its average rating on 63 outlets is a husky 25.0 (A.R.B.), which, according to NBC, adds up to more than 10.000.000 viewers a week—approximately twice as many as any other program.

Yet it hasn't been all milk and honey. Except for the emergence of TV, and the remarkable business acumen of Ted Collins, Kate might today be on the toboggan.

Like *Amos 'n' Andy* some years before, Kate began to lose out in the rating struggle. But along came daytime TV. And Collins, pioneering again, arranged an afternoon show on TV. It had little competition; gained




**1931-radio:** Kate worked on NBC, went to CBS for LaPalina



**1951-TV:** Ten advertisers fill schedule of five hourly shows a week

astronomic ratings (for daytime). So the shadow of the toboggan is currently forgotten as sponsors wait for availabilities on a show that's sold out.

On the basis of dollars-and-cents results, Kate Smith continues as a top sales personality. Her phenomenal success poses a series of key questions whose answers add up to a composite of what makes Kate Smith tick.

*1. What keynotes her audience appeal?*

The late President Franklin D. Roosevelt gave his answer when he introduced Kate to the King and Queen of England. The words of one of history's greatest phrase makers were: "This is Kate Smith—this is America." "Kate has what it takes," is the way Ted Collins, her close friend and manager, sums up her audience appeal. "She has the common touch," is the laconic comment of a sponsor waiting for an availability on her TV show. The dominant, tangible factors of her mass popularity are her naturalness and sincerity. These are reflected in the sentimental, folksy quality of her singing, and by her practice of going to almost any length to bring what she calls "a little sunshine" into the lives of ailing people. Her patriotic appeals and activities in the field of human relations (described later in this article), have substantially increased her personal stature and her value to sponsors.

*2. How has her commercial technique evolved over the years?*

Sales managers agree that a "natural salesman" relies, for the most part, on an instinctive, simple approach. Top saleswoman Kate has not changed her sales personality over the years. Her selling is always marked by the same qualities which are part of her singing style. An example of the Smith-Collins' emphasis on sincerity prompted him to tell SPONSOR that "I made one big mistake in my 20 years as a producer—insofar as sponsors are concerned. Much against my better judgment, I allowed myself to be talked into accepting a cigarette account for a year. Since Kate doesn't smoke, she had no participation in the commercials. The effect was so distasteful, I refused to allow the company to take up the option."

*3. What innovations were made in the format of her radio program?*

Just as a steadfast policy governed commercials, there was an equally steadfast policy on program format. Always try the new is the Collins-

(*Please turn to page* 80)





KATE SMITH ENGAGES IN CONTINUOUS PUBLIC SERVICE EFFORT THAT BEGAN WITH BENEFITS FOR SOLDIERS IN WORLD WAR I

# "Stop sugar coating your advertising"

***Says advertising counselor George H. McCormick***



George H. McCormick, of Houston, wrote article below out of pique at ad excesses. For views of other adv. professionals, see p. 44. "Mack" had own agency in '20's, was publicity director of KTRH; is now advertising counselor

over-all Is the appeal in advertising being overworked today by the use of too many superlative adjectives, and those signed, sealed, and delivered (at so much per delivery) testimonials that are drifting into our everyday reading and listening?

Today's fixed pattern as cast in the mold of common advertising usage seems to indicate that it is—especially those luxury item announcements that crash into the climax of a program at the most interesting point, and testimonials previously prepared for outstanding personages, who are paraded in the newspapers and magazines—ad libitum. In the latter class, we have persons who have a reputation for being ultra exclusive—because of their popularity, social strata and/or financial fibre.

It may sound a little oafish and untutored to inquire, and without any piquancy, "What have they got that I haven't got when it comes to appraising quality?" But when Johnnie and Susie Shopper do a big percentage of the annual mass buying, isn't the idea of relying too much on the elite for opinion and testimony just a little crass?

Just for the moment let us dial your radio station and hear your favorite program. But as you push the button and connection has been made, meticulous Mercedes Scenario, star of radio, screen and stage, informs you in dulcet tones (we omit the studio or producer's plug), "I'm faithful to the luxurious charm afforded my delicately textured skin by Blah-Blah's Oatmeal Soap. I use it because chapping would end my career, and Blah-Blah's Oatmeal Soap with its velvety, creamy, feathery, sudsy suds keeps my skin so clear, smooth, soft and radiant."

Thus little Mercedes speaks her piece, and as she speaks—her monologistic effort is accompanied by music written originally for "You made me what I am today, I hope you're satisfied."

Then pick up a copy of *His Fireside*, and on page 68 we find Mortimer Jodhpurs leaning against the fireplace in his country estate home. Yes, there is Mort carelessly flicking the ash from

(*Please turn to page* 69)

***A language of their own:*** Amusing repartée below appeared in Space & Time, billed as "dialog between two S & T subscribers, by Fairfax Downey" (free lance writer and author). It aptly illustrates Mr. McCormick's complaint

**"I was drinking a glass of tomato juice the other day. In response to my beatific smile the little woman remarked: "That's the Insertname Brand. Its soothingly-extracted super-savor cannot be excelled!"**

**"Most interesting. But what is that sweet, sonorous, super-heterodyne strain of music I hear?"**

**"That's my combined, augmented, super-symphonic Insertname Radio."**

**"Did you know that the Joneses are due in Patagonia today? Let's telephone them. The rates all over the world are so low now it's ridiculous. Let's put through an Insertname System call."**

**"Soon as I've had another delicious cup of this 97.348% caffeine-free Insertname Coffee."**

**"I'll bet your wife, who knows how to please the man in her life with a man's brew, is smart enough to use Insertname Brand toothpaste."**

**She flashed a pearly smile, "It's the hydrogen in it," she said.**

**"My wife," he boasted, "has a snow-white laundry, super-flowing drains, rose-red nails. Her whole day is a mass of big values."**

**"Do you know my doctor wanted me to cut out smoking?"**
**"Incredible!"**

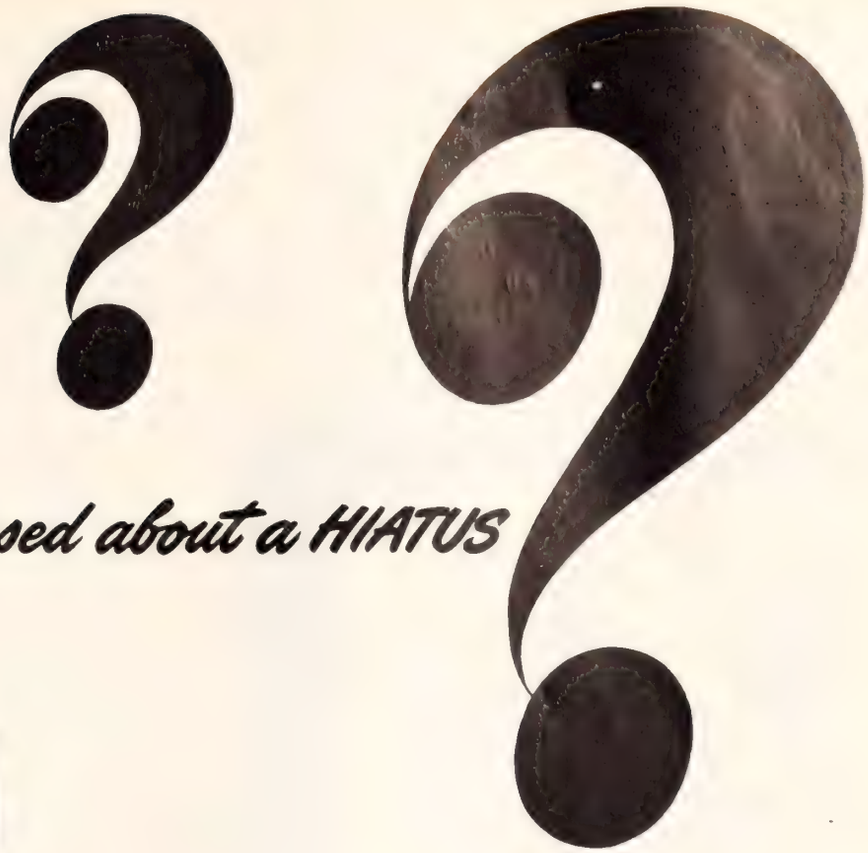
**"I said does Medical Science offer proof positive I should and when he replied he just thought I'd feel better I said that was not proof positive, it wasn't even positive proof."**

**"Bully boy!"**

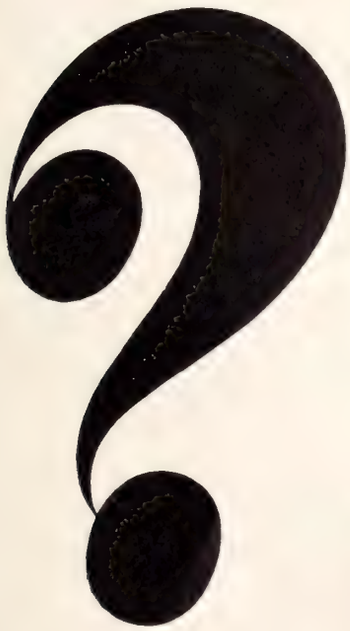
**"The trouble with you, doc," I said, "is you don't know about Insertname Brand cigarettes which has .0009 less nicotine and is naturally far less irritating to X-rays."**

**He stroked his chin scientifically. "That doctor didn't know that tobacco smoke cures people."**

**"He wouldn't give you an endorsement? Pass him by. Don't count him. He'd throw your copy off."**



*Are you non-plussed about a HIATUS*



If so, **UTP** has **35** fine **BRITISH FEATURES** (22 have been made since 1948) edited to speed up action and for censorship.

No epics—just mystery and light comedy drama. Call us now...

**UNITED TELEVISION PROGRAMS** inc.

The largest distributor of quality TV films

---

CHICAGO: 360 N. Michigan Ave., FI 6-2388 • NEW YORK: 665 Fifth Ave., PL 3-6690 • BEVERLY HILLS: 226 N. Canon Dr., WE 8-9181

# LIPSTICK

SPONSOR: Watt & Shand AGENCY: Direct

CAPSULE CASE HISTORY: *Using a five-minute demonstration show, this department store recommended a lipstick of the kiss-proof variety. After one TV demonstration a stock of 48 dozen lipsticks was sold out in three days. In addition, a reorder of 36 dozen was also sold. As a direct result of this five-minute show (cost, $62.50). Watt & Shand sold 84 dozen lipsticks at $1.20 each or $1.209 worth, rolled up a big volume of repeat business.*

WGAL-TV, Lancaster PROGRAM: Demonstration

# TV results

# BANKING SERVICES

SPONSOR: Central National Bank AGENCY: Direct

CAPSULE CASE HISTORY: *Two objectives spurred this Richmond bank's entry into TV. First, they wanted to keep their customers apprised of all banking facilities. Secondly, they wanted to increase bank business. To accomplish this they purchased three chainbreak announcements weekly for $112.50. After four months, the bank reports increased activity in all departments. And, institution-wise, customer comments have been most favorable.*

WTVR, Richmond PROGRAM: Announcements

# APPLIANCES

SPONSOR: Paramount Radio Shop AGENCY: Allen & Reynolds

CAPSULE CASE HISTORY: *A quick gross volume increase was sought by this radio shop. And, to achieve this, the firm sponsored two 30-minute live telecasts weekly, one a give-away, the other a non-professional variety show. The weekly expenditure: $210. Now, after a brief period in TV, Paramount reports, conservatively, a 25% increase in gross volume; are able to trace a goodly portion of this increase to their TV advertising.*

KMTV, Omaha PROGRAM: Paramount Penny Auction; Paramount Radio Playhouse

# KITCHEN KNIVES

SPONSOR: Home Test Products AGENCY: Direct

CAPSULE CASE HISTORY: *The offer: a set of 10 kitchen knives at $4.95 per set. To reach prospects, the company invited phone orders on their participation in the* Charm Kitchen *TV show, Thursdays, 4:00-5:00 p.m. After eight such announcements, Home Test Products pulled in 2,000 orders. Their TV expenditure of slightly under a thousand dollars brought in a sales gross of $9,900, a return of almost 10 to one on their TV ad dollar.*

WXYZ-TV, Detroit PROGRAM: Charm Kitchen

# SALAD DRESSING

SPONSOR: Henri's Food Products Co. AGENCY: Cramer-Krasselt Co.

CAPSULE CASE HISTORY: *This Milwaukee firm participates one-time weekly on a morning show, Betty Hanscomb's* Homemaker's Fun Fest. *Weekly expenditure: $65. The product they advertise on the show, a salad dressing, is used in program recipes. TV is the only mass medium on which the product is plugged in the Minneapolis-St. Paul area. The assistant sales manager reports that sales have doubled in this market since these once-a-week announcements were started.*

KSTP-TV, Minneapolis PROGRAM: Homemaker's Fun Fest

# WASHING MACHINES

SPONSOR: Monitor Washing Machines AGENCY: Tullis Co.

CAPSULE CASE HISTORY: *The company offered a 10-day free trial on their $49.95 machine. But first, to limit the number of trial machines, they added a qualifying gimmick. Participations requested listeners to phone "in the next half hour and name the second largest city in the U. S." Two such announcements costing $108 pulled 44 leads. And the 44 free trial installations gave salesmen a potential sales gross of $2,197.80.*

KFI-TV, Los Angeles PROGRAM: Are Ya Looking?

# BEER

SPONSOR: Acme Breweries AGENCY: Foote, Cone & Belding

CAPSULE CASE HISTORY: *Acme's weekly audience participation program started as a call-in give-away. After three weeks, viewers were completely tying up telephone exchanges and format was changed to "mail a card in and get called." Cards are coming in by the thousands. And Acme's ad manager reports that despite a new label, a price increase and bad weather, Acme beer sales are skyrocketing. Cost per program: $180.*

KPIX, San Francisco PROGRAM: Watch and Win

# PLAY BALL!



***PHILLIES***
***and***
***ATHLETICS***
***Games on***

## WDEL-TV
**Wilmington, Del.**

## WGAL-TV
**Lancaster, Penna.**

Play Ball means that all Saturday home games of both Phillies and Athletics are telecast over WGAL-TV and WDEL-TV. This splendid baseball feature is important on two counts. First, because it has definite appeal in these two markets. Second, because it is only one of a great many special features which are the result of effective, long-range programming. These two stations are increasing their number of viewers constantly. They're keeping these growing audiences loyal and responsive through programs which are worthwhile and *diversified*. They offer TV advertisers an unusually fine opportunity for profitable business. Investigate.

**WDEL-TV**—Wilmington, Delaware
Only television station located in this market—which is first in retail store purchasing; has the highest per capita expenditure of any state.

**WGAL-TV**—Lancaster, Pennsylvania
Only TV station in this large, prosperous area of Pennsylvania. Presents the top shows of four networks: NBC, CBS, ABC and DuMont. Producing outstanding sales results.

STEINMAN STATIONS
Clair R. McCollough,
*General Manager*

NBC
TV • Affiliates

***Represented by***
***ROBERT MEEKER Associates*** **· CHICAGO · SAN FRANCISCO · NEW YORK · LOS ANGELES**



# Patt
# Ray A

## RHYTHM

**The Perfect Combin**
**Anthony, America's**
**Page, America's Num**
**and "The Queen of**

**These kids are *today***
**tres, hotels and nigh**
**. . . their fans are leg**

*Send for special brochu*
*two of the "hottest" pe*
*soon for sponsorship ov*

## LANG-WO

*Network*

113 WEST 57th


Page
thony
l in
NDEZVOUS
New radio program co-starring Ray
r dance band, and glamorous Patti
ale vocalist — "The King of Dance"
perfect musical marriage.
are top attractions in leading thea-
ir recordings are *current* favorites
easing daily.
this exciting NEW show co-starring
he entertainment field . . . available
rth affiliated stations. It's a natural!
FEATURE PROGRAMS, Inc.
at Local Station Cost
EW YORK 19, N. Y.



# Mr. Sponsor asks...

***Does the believability of your radio or TV commercial suffer through the use of celebrity testimonials?***

O. E. Kraus | President
Personna Blade Company, Inc.
New York

## The picked panel answers Mr. Kraus



Mr. Black

I am not one of those people who believe that the intellectual level of the average adult is that of a 12-year-old. Many hold this belief close to their hearts, especially those responsible for the many low-calibre programs being fed to the radio and TV audience. However, even if this theory were true, my answer to your question would still be yes!

The average 12-year-old boy or girl of today, living in an era when revelations of corruption in government, sports, etc., are commonplace, no longer has the illusions that a youngster of the same age who lived 50 or even 25 years ago might have had. The 12-year-old of today suspects that money may have had something to do with a particular celebrity's testimonial. And how right he is! If this is the reaction of a youngster, the average grown-up, whose illusions have been worn thinner than the 12-year-old's, certainly isn't convinced by celebrity testimonials on radio or TV.

However, other types of testimonials can be very effective. In one of our new Vaseline Cream Hair Tonic commercials, to be included in the *Greatest Fights of the Century* TV series, an average-looking young man, NOT a celebrity, delivers a simple testimonial. In my opinion, this kind of testimonial is a thousand times more believable, and therefore more effective, than a celebrity testimonial.

More and more celebrity testimonials are appearing on TV. However, this is not necessarily a sign that this type of commercial brings results. In many cases, the advertiser reasons that since his newspaper ads feature celebrity testimonials, he'll simply use the same slant in his TV advertising. But this advertiser doesn't realize there's a big difference between the two media.

Say, for example, that a sports celebrity is being used. It's a simple matter to make up a newspaper or magazine ad consisting of a photo of the celebrity plus a quote in praise of the product. Although I don't put much stock in celebrity testimonials even for newspaper and magazine ads, these ads do contain a fair amount of believability. However, take the same celebrity and have him read the same lines for the TV camera—there you have a horse of another color. Your celebrity may be a crackerjack ballplayer but when it comes to reading his lines he usually sounds very unconvincing. Either he speaks in a dreary monotone or he tries too hard and sounds insincere. His deadpan expression is also a drawback. Add all of this to an initial skepticism on the part of the viewer and you end up with a commercial that has a very low believability.

A commercial that does a good selling job, whether in radio or TV, must have an air of sincerity about it. In my opinion, celebrity testimonials convey a minimum of sincerity.

ALLAN BLACK
*Radio-Television Director*
*Cayton, Inc.*
*New York*



Mr. Smith

The believability of a radio or television commercial using celebrity testimonials depends upon the product. Since this type of advertising is being used to such a tremendous extent today, utmost care must govern its use.

Products that require no physical action for use can normally have celebrity testimonials and be believable. Products that require physical use, especially those in the household field, are poor risks for commercials of this type as the public is well aware that these individuals would never perform tasks of this nature.

Details of the lives and living habits of the motion picture stars as well as personalities in the radio and television field are completely covered in the many fan magazines published about the individuals in the entertainment field. With these magazines enjoying a large circulation, it is important for the advertiser using celebrities in these fields for his commercials to make sure his product and the use of it would blend with the living habits of the individual.

Another drawback on commercials of this nature is the over-use of certain stars and celebrities, many of these appearing so frequently that all impact and believability is lost.

Commercials of this nature have tremendous impact for immediate viewing or listening as the name or picture of a celebrity always captures attention. This is especially true of products with "kid" appeal. The hero

worship of the audience in this age group will make them believe the endorsements on any product of interest to them.

Celebrity testimonial commercials can be, in my opinion, one of the strongest types of spot radio commercials but, as stated, can offer many problems and must be used with the utmost care and planning.

BILL SMITH
*Manager, Radio-TV Department*
*Buchanan & Company*
*New York*



Mr. Martin

No, provided certain most important elements are properly handled. It is an accepted fact that through the use of celebrities, you can draw greater attention to your commercial. It is also an accepted fact that you have gained little in securing greater attention if the commercials fail to sell. Believability is only another term for the selling impact of a commercial.

At the Duane Jones Company, we believe in the use of testimonial advertising by celebrities. However, we are most careful to use only those celebrities that can be considered experts by the public. For Sweetheart Soap we use the world's best known and most beautiful cover girls. As beauty is their business, we feel the public will accept them as experts.

For another product, Mennen Spray Deodorant, we use top sport celebrities —baseball, golf, etc. We believe these sports celebrities are qualified to discuss the relative effectiveness of deodorants in that they perform violent physical exercises and therefore tend to perspire to a greater degree than a normal person.

We also believe that the copy used is most important. As a celebrity is not necessarily a great actor or announcer, the copy should be prepared for his particular style. In other words, make your copy claims but in the normal conversational style of the celebrity.

GERRY MARTIN
*Director of Television*
*Duane Jones Co.*
*New York*




# here's why more spo



**"Tremendous aid in selling Phillips 66 product**

**O. E. BETTIS, Advertising Manage**
**Phillips Petroleum Co**
**Bartlesville, Okla**

"We're more than happy with the results of our AP sponsorship over KRMG," Advertising Manager Bettis reports. "Everyone in the Phillips organization is proud to be associated with KRMG and The Associated Press."

# are buying AP NEWS



**"My biggest advertising buy."**

**W. T. HANNA**
**(Lincoln-Mercury Dealer)**
**Address-Hanna, Inc. Shreveport, La.**

"The regular renewals on my 10:05 P.M. AP news over KWKH are proof that I'm satisfied", reports Mr. Hanna. "Whether it's new cars, used cars, service or parts, news delivers the results. I'll keep my AP newscasts as long as I possibly can and they will be the last thing I'll let go."

From Henry B. Clay, General Manager of KWKH: "The terrifically high ratings of our newscasts explain the importance we place on AP. For example, the 8:00-8:15 A.M. Monday-Saturday AP news has a Share of Audience of 59.4%, greater than all four competing stations combined. Hooperatings range from 7.0 to 13.1 on the 40 sponsored AP news programs we carry weekly."

**Hundreds of the country's finest stations announce with pride... *"THIS STATION IS A MEMBER***

rs

m Robert B. Jones, Jr., KRMG General Man-
r: "In looking for an advertising vehicle for
llips 66, our first thought was AP news. The
son is that since the day we went on the air,
mail response has shown that our AP news-
ts created effective listener interest."

ASSOCIATED PRESS."



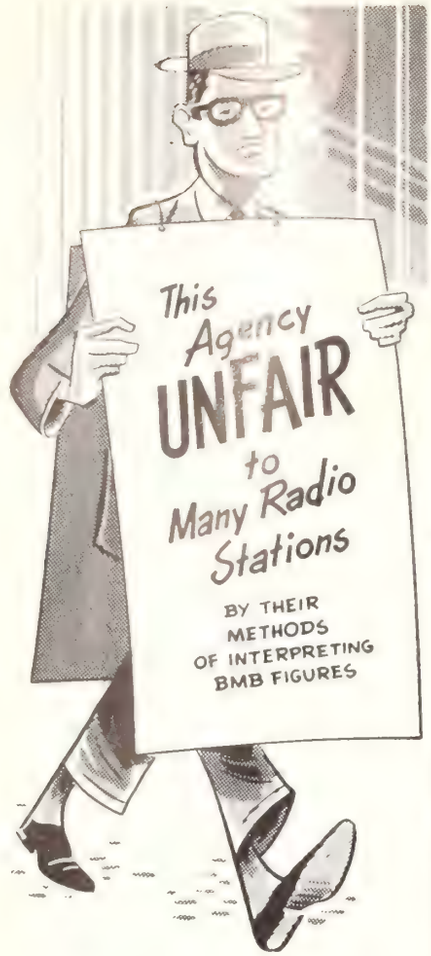

**Associated Press**... constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in U.S. alone!
- exclusive state-by-state news circuits!
- 100 news bureaus in the U.S.!
- offices throughout the world!
- staff of 7200 augmented by member stations and newspapers... more than 100,000 men and women contributing daily!

For audience penetration with dynamic sales impact... more advertisers choose AP news to sponsor. AP news returns the advertising dollar-investment many times over... by building peak listenership on a solid base of trust. Sponsors, Advertising Agencies and Member Stations know the value of AP's reputation for accuracy, speed, thoroughness.

If you are not yet taking advantage of AP news service... WRITE AT ONCE FOR DETAILS.

RADIO DIVISION
**THE ASSOCIATED PRESS**
50 Rockefeller Plaza, New York 20, N.Y.




Some agencies and advertisers have been unwittingly turning up the wrong answers through methods of interpreting B M B figures which fail to eliminate the frequently misleading *popularity factor.*

This organization has developed a method of using B M B figures which keeps the record straight on this important point —and is therefore uniformly fair to all types of stations, whether NBC, CBS, ABC, Mutual or Independent.

We will welcome the opportunity to demonstrate the value and soundness of this method to agencies and advertisers anywhere.

Adam Young Inc.

RADIO STATION REPRESENTATIVE
22 EAST 40th STREET • NEW YORK 16, N. Y.

NEW YORK • ST. LOUIS
CHICAGO • LOS ANGELES • SAN FRANCISCO

# Radio commercials...

***by* BOB FOREMAN**
***Radio TV copy r.p., BBDO***

If my own family is even vaguely indicative, we average about 115 miles per weekend these days with the radio blaring every mile. It's mostly daytime driving and on weekends, so our car-listening is primarily restricted to disk jockeys and baseball festivals—usually on independent stations. This gives us a stiff dosage of commercials—in fact, it does more to keep me up-to-date on who's saying what than a month of sedentary home-listening.

It's a kind of radio diet that gives a listener more commercial repetition, I believe, that he gets at home with the high-rating network shows. Thus, I, when driving, become as nearly a normal radio listener (non-professional, that is) as I ever get to be and I can't ever recall having been repelled by hearing the same message too often, whether that message is spoken, sung, or gimmicked-up some other way. All of which leads me to: when does a radio announcement (or show commercial) wear out? The answer is: only half as fast as the sponsor and account man think so, speaking conservatively. I daresay most copy changes are made, not because of a change in market-situation or in product or in copy-approach, but because sponsor thinks he isn't working agency hard enough. This could be the case and thus serve some purpose, but merely redoing a commercial approach to keep the writers limber and the account man lithe can very well destroy something in which there is a sizable investment. I've worked on one account that's now into its fourth jingle in as many years. The money spent last year should be working for them this year. But in this case it isn't. We're starting all over. Another account hasn't changed its tune in 12 years. They're really cashing in, every playing. Still another has changed its message (because times made this essential) but kept its tune. This is adroit foot-work.

When I'm asked (and hardly a week goes by without the question) how long before an announcement should be changed, I usually say: "I can't

(*Please turn to page* 68)

## radio review

PRODUCT: ***Personna Precision Blades (Personna Blade Company)***
AGENCY: ***J. D. Tarcher, New York***
PROGRAM: ***Gabriel Heatter, Mutual; Live middle anncmt.***

Whether or not you consider Mr. Heatter's treatment of this chaotic globe in keeping with the seriousness of same, his commercial technique must offer a lesson in point. When I last caught the frantic gentleman, he had Personna Blades flanked by the battle of Seoul—having launched his attack on razor-blade economy with hardly a pause for breath and certainly no diminution of ardor. If you're one that looks for integration of show and commercial, here is the Wedding of the Year. Personna was presented as "real news" and the vital importance of the new price-reduction as breathlessly dealt with as Korea.

Those who are followers of this newscaster, and there are many, cannot help but be impressed and convinced by the way Mr. Heatter sells his sponsors' products. Sometimes, when in a soul-searching mood, I draw the acid conclusion that this approach is perhaps far more honest than that of those other newscasters who pride themselves (and their networks) on the fact that they remain totally aloof from the folks who are footing the bill. One of these commentators (as they prefer to be titled) graciously offered to deliver a three second lead-in to a commercial format I was preparing *just so long as no adjectives or other words of praise were included.*

And the most high-handed case I ever ran into was that of the big-name Hollywood star-turned-commentator who proudly boasted to me that his contract stated he didn't even have to deliver his sponsor's name anywhere in the entire 15 minutes. Tell me—why do people buy these guys, huh?

## radio review

PRODUCT: ***Spud Cigarettes (Philip Morris & Company, Ltd.)***
AGENCY: ***Biow Company, New York***
PROGRAM: ***One-minute spot anncmts.***

Perhaps the snazziest new commercial ditty that's come my way of late is for Spud Cigarettes. This opus has a lilt and bright quality which serve to set the tune off from its immediate neighbors (always the problem in jingle-production) and helps to answer another query that sponsors are constantly tossing at their agencies when the latter comes up with a musical announcement; namely, aren't jingles outmoded? The answer, of course, is, "No sir, not good ones!" In fact, to ask whether jingles, as such, should be relegated to the limbo shared by the dodo and crystal set is like asking aren't all-type ads out-of-date. Not when they're done correctly for a product that should use them.

I might add in passing that one of the problems inherent in all commercial lyrics is the fact that you've got to warp your sales-story to fit a meter and a rhyme scheme which sometimes gets you caught off base. For example, "mouth happy" is an important theme-phrase in the Spud story but in the jingle it's pretty well lost in the rhythm of the lyric since the word "mouth" is a throw-away and the accent hits on the "hap" of "happy." Listen carefully and you'll see what a job the producers of the jingle had in getting the phrase to register at all.

## radio review

PRODUCT: ***Carolina Rice (River Brand Rice Mills)***
AGENCY: ***Donahue & Coe, New York***
PROGRAM: ***One-minute spot anncmts.***

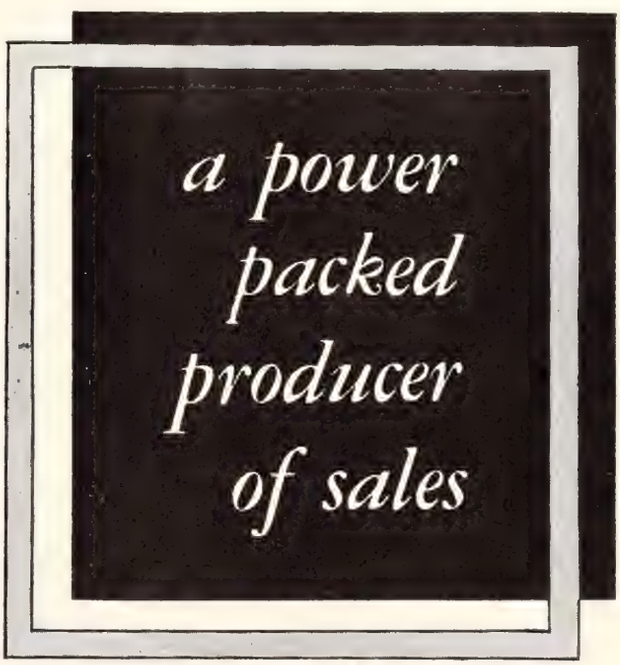
Carolina Rice, you might think, is just about as prosaic a subject as a lyricist might encounter. But, undaunted, the product is airing a singing commercial which both musically and talent-wise is as pleasant as a pop tune. In fact, the ditty is patterned after a pop number rather than the brief repetitive and utterly simple format of the usual commercial opus. As such it doesn't provide the immediate impact, instantaneous recognition, but actually Carolina Rice's theme song has a more insidious, and possibly more lasting, effect. Once the tune sticks to you, I think it's bound to stay. The blues effect is most attractive and the gal who does the solo puts more sex in a kernel of rice than I, for one, had ever imagined possible. In answer to the query posed in this department (above), here's a singing commercial which I don't believe will ever become cloying.





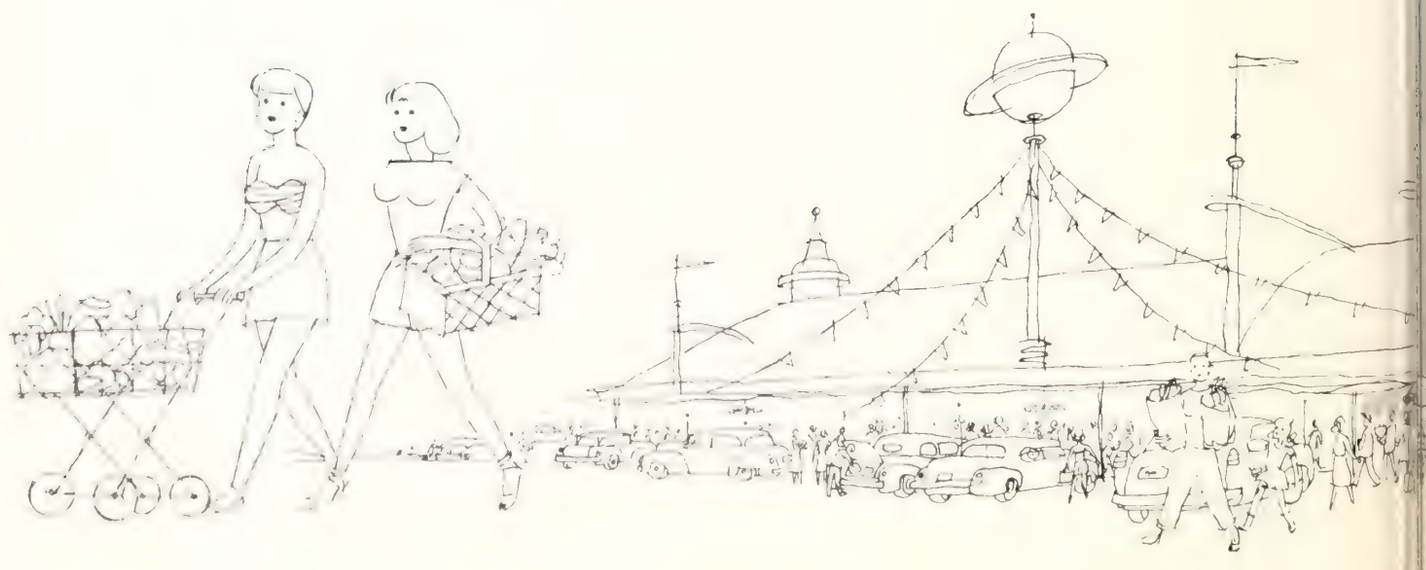
23 years of service and smart programming have made and kept WMMN in number 1 position in the rich north-central West Virginia area.

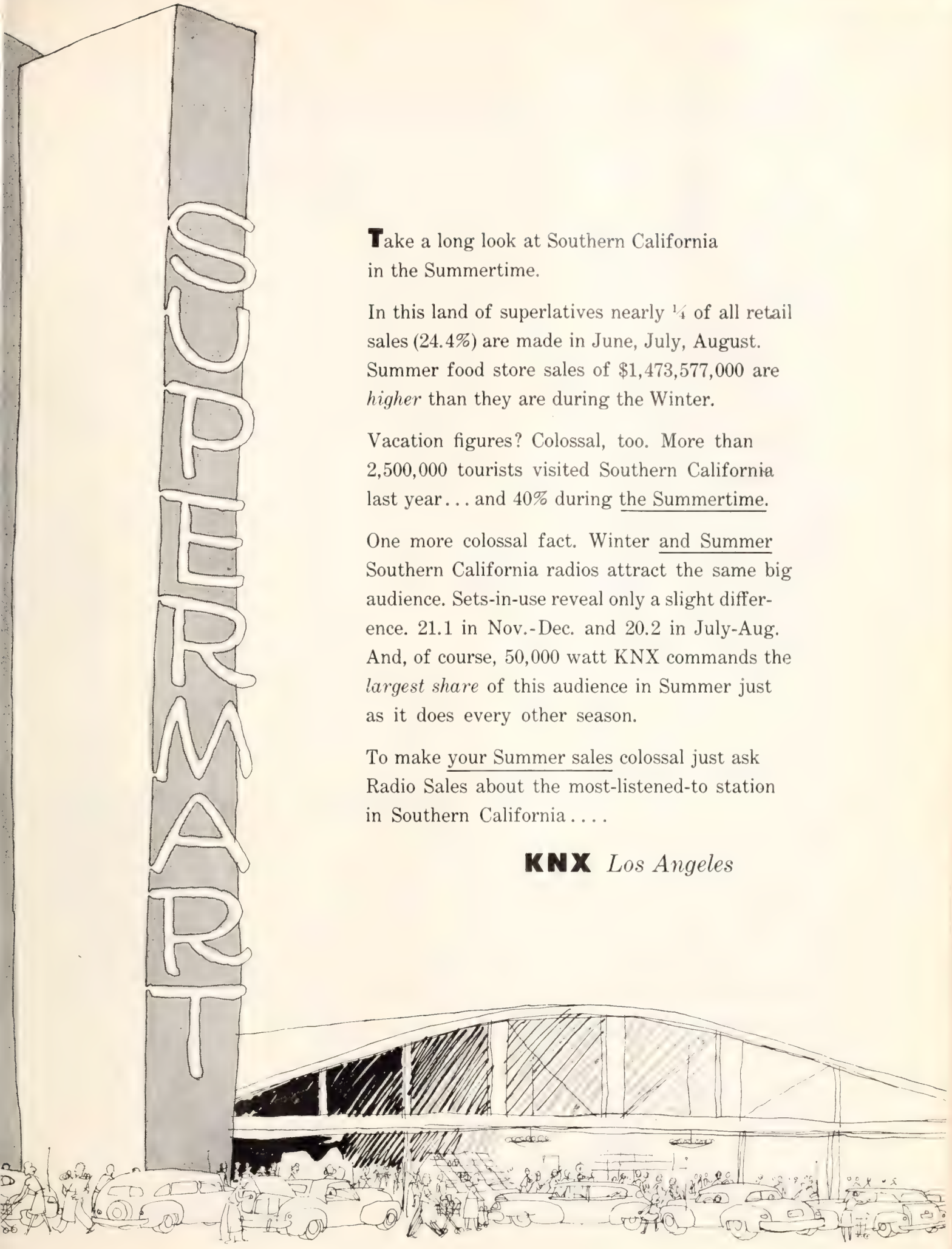
WMMN is the only station programmed and powered to serve both day and night the 18 counties that comprise a healthy portion of the state of West Virginia.




WMMN
5000 watts Represented by KATZ CBS
A FORT INDUSTRY STATION
Mailing Address, Fairmont, W. Va.

# Summer is only colossal!






**T**ake a long look at Southern California in the Summertime.

In this land of superlatives nearly ¼ of all retail sales (24.4%) are made in June, July, August. Summer food store sales of $1,473,577,000 are *higher* than they are during the Winter.

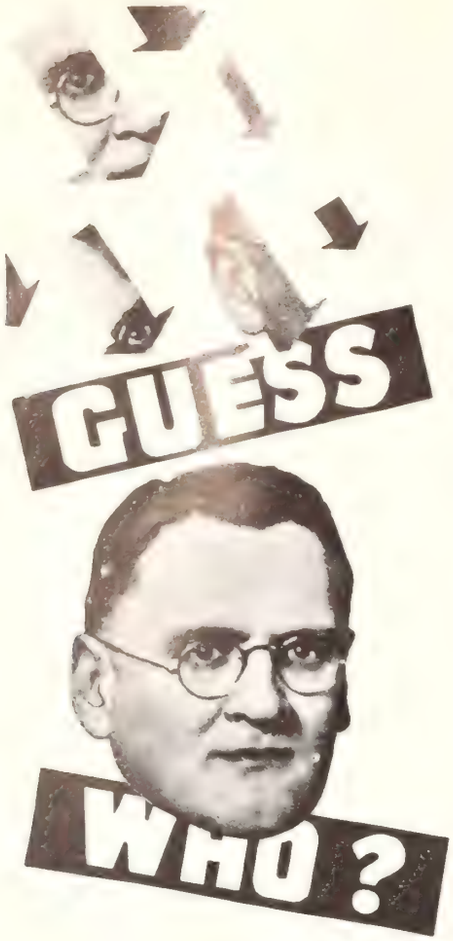
Vacation figures? Colossal, too. More than 2,500,000 tourists visited Southern California last year... and 40% during the Summertime.

One more colossal fact. Winter and Summer Southern California radios attract the same big audience. Sets-in-use reveal only a slight difference. 21.1 in Nov.-Dec. and 20.2 in July-Aug. And, of course, 50,000 watt KNX commands the *largest share* of this audience in Summer just as it does every other season.

To make your Summer sales colossal just ask Radio Sales about the most-listened-to station in Southern California....

**KNX** *Los Angeles*

*Source material on request.*




THERE'S NO guess work when Bill Wright of the NY Katz office tells agency time buyers about WGBS leadership. For WGBS now leads the second station by 78%, the third station by 80% in daytime quarter hour averages!

*From the desk of BILL WRIGHT:*
This summer will be the biggest in greater Miami history, according to all signs . . . hotel and travel reservations, tourist facilities, employment, general business conditions. Get your share of summer profits, too, by telling your story on WGBS.

WGBS
50,000 WATTS CBS
A FORT INDUSTRY STATION
MIAMI FLORIDA

## REPORT TO SPONSORS for 21 May 1951

(Continued from page 2)

Square Garden executive vice president, indicates he regards TV as asset. WPIX survey, attitude of Irish, should help convince other promoters to allow television. At stake are valuable franchises for many regional, national advertisers.

***RADIO LISTENING STRONGER AMONG LONG-TIME TV SET OWNERS, WOR STUDY FINDS***—Adding to evidence furnished by Trendex study recently, WOR, New York, survey by Pulse shows that long-time set owners listen to radio much more than new TV homes. Families with TV sets for over 2 years spent 50% more time listening to radio than 9 months or less owners. And they devoted 19% less time to TV.

***"10 YEARS OF UNDER-SELLING"***—Grey Matter, newsletter published by Grey Advertising Agency, recently addressed pithy comments on current sales slowdowns to retailers. Grey Matter termed retail recession "shortage of shortages," warned that "currently we are suffering more from under-selling than over-production. Indeed, we have had just about 10 years of under-selling." Grey comments add to chorus from agency executives who point out that, proportionately, advertising is getting less and less of sales dollar, despite over-all increase in ad volume.

***LUCKIES COMMERCIAL "BEST LIKED" IN SURVEY OF VIEWERS***—Lucky Strike commercials led "liked best" list in viewer survey by John Meck Industries; got 70 votes compared with 8 for second-place Dill's tobacco, 5 for third-place Old Gold. Sample was too small (154 replying out of 500 queried) to yield definitive conclusions.

***AMERICAN ADVERTISERS HEAVY USERS OF SOUTH AFRICA RADIO***—Lourenco Marques Radio, Johannesburg, reports new business and renewals from many of same firms which are heavy users of air in U. S. Atlantic Refining, Bayer Aspirin, Vick, Ovaltine are among buyers of time on South African radio. Reader's Digest, which uses announcements 5 days weekly, reports: "We have proof that radio advertising from here has substantially stimulated sales."

# Salesmaker to the Central South



During 1950, a work garment manufacturer with one WSM half-hour program a week increased his Central South sales by 21 percent!

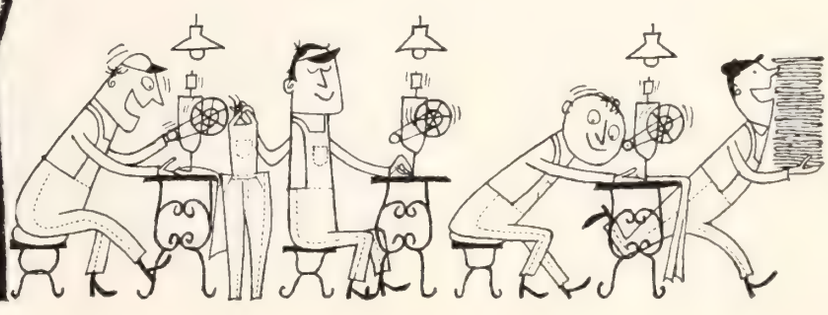
## Radio Stations Everywhere But Only One...

**WSM**
**NASHVILLE**

. . . with a talent staff of 200 top name entertainers . . . production facilities that originate 17 network shows each week . . . a loyal audience of millions that sets its dial on 650 . . . and leaves it there!

CLEAR CHANNEL
50,000 WATTS

IRVING WAUGH *Commercial Manager*
EDWARD PETRY & CO., *National Representative*



For the first time in radio advertising history

5 STATIONS IN 1 MARKET OFFER THEIR COMBINED AUDIENCE

*(the second largest in the area)*

as a unit buy at lowest cost per listener

*This is the effective new way to buy Daytime Radio Coverage.*

WASHINGTON, D. C. METROPOLITAN NETWORK

WARL AM & FM, Arlington, Va. 780 KC, 1000 W.
WBCC AM & FM, Bethesda, Md. 1120 KC, 250 W.
WFAX Falls Church, Va. 1220 KC, 250 W.
WGAY Silver Spring, Md. 1050 KC, 1000 W.
WPIK Alexandria, Va. 730 KC, 1000 W.

*For details, write or phone Jack Koste, Indie Sales, Inc., national reps., 60 E. 42nd St., NYC—MUrray Hill 2-4813; or J. Douglas Freeman, commercial manager, Mansey Bldg., 1329 E St., N.W., Washington, D. C.—STerling 1772.*

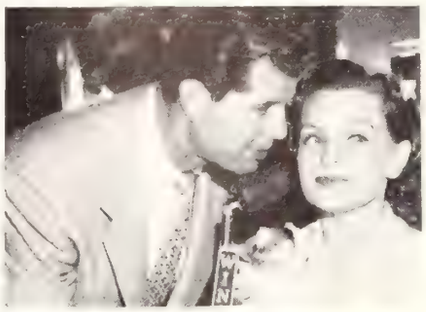
# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Famed stars sell Emerson radios on local level*

Big name stars in a 30-minute transcribed show will spearhead the latest radio advertising drive of the Emerson Radio and Phonograph Corporation of New York. Budgeted at $100,000 for each 13-week cycle, the show is scheduled for one radio station in each of the TV markets.



Robbins and Jane Pickens form talent duo

The program, *Robbins Nest*, was packaged and produced by Emerson's agency, Getschal & Richard, Inc.; said Richard Ash, agency vice president: "The show has more of a local flavor than one put out by a transcription firm: it ties the Emerson "sell" directly to a store. Local sponsorship of this show is similar to putting the dealer name into an Emerson ad mat, with the added advantage of interviews with top names like Ella Fitzgerald, Milton Berle, Ava Gardner, Perry Como, Kyle McDonnell."

A cue-in is provided, after the transcribed interviews, allowing the station announcer to introduce a local listener's record request.

Fred Robbins, the show's m.c., delivers three Emerson commercials in each transcribed show. Then, at the close of each Robbins' commercial, the local announcer airs the local dealer's message.

The show, designed to increase TV set sales, is free to dealers and distributors, and station time is chargeable against the distributor's advertising fund; the dealer pays 50%. Distributors can arrange to run the program with from one to five dealers a week.

★ ★ ★

## *Customer is always right on Ayres' shopping show*

L. S. Ayres & Company, Indianapolis department store, has a simple program formula for its Ayres' *TV Shopping Guide*. Their policy: let viewer-customers decide on how the show is to be presented.

The program, telecast on WFBM-TV, Indianapolis, reaches an audience within a 40-mile radius of the city. Thus letters and calls from cities like Terre Haute, Anderson, Plainfield, and Fort Wayne, have influenced program content and format since its start on 5 February. This format is the result:

First, merchandising personnel select items of best value; then they decide if an item has visual appeal and suggest methods of presentation. Then, from viewer comments, items for each day's TV presentation are scheduled. Typical comments are: "I like the medium price range of items presented" . . . or "I like the idea of giving the price so that we can determine what we want to buy."

Similar comments are taken into consideration when information about each item is compiled including the possibilities of a demonstration by a model, salesperson, or manufacturer's representative.

Carolyn Ackors, the show's "TV Salesperson" explains her sales philosophy in rhyme:

*Select the item*
*Make it sell*
*Time it, try it*
*Then you tell*
*'Bout size and color*
*The use and all.*

★ ★ ★

### *"Off-season" show reaps $193,000 implement gross*

Ordinarily the winter months are bad for farm implement dealers. Farmers are just not interested in buying machinery when there's a foot or two



Radio put "sold" sign on tractors for dealer

of snow on the ground and normally combine sales start around 15 June.

But this past winter, George McCulloch, local Massey-Harris dealer at Brandon, Manitoba, decided to experiment with radio and get the jump on competitors. The result: he did two-thirds of his 1951 business in two months, January and February.

Starting 1 January, the implement dealer bought a *Weather Roundup* on CKX, Brandon, on weekdays at 12:25 p.m. The program, costing under $200 a month, included a fanfare, an 18-word introduction, a 50-80 word commercial; then a brief weather report, ending with a 50-60 word commercial.

The results were amazing. Up to 28 February, McCulloch sold 40 Massey-Harris combines. Thirty of them sold for $5,100 each; the other ten—smaller models—averaged $4,000 apiece for a sales gross of $193,000 on a radio expenditure of under $400. ★ ★ ★

### *Singers transcribe special occasion salutes*

Greeting card manufacturers have made holiday and special occasion commemorations big business. Now there's a growing trend toward special transcribed program offerings available to advertisers who want to capitalize on holiday promotions.

Newest of these offerings was a set of five 15-minute programs readied for Mother's Day by Associated Program Service. Featuring singers Vic Damone, Phil Brito, Robert Merrill, Hayes Gordon and Guy Mitchell the programs were reproduced for ready use on the five days preceding Mother's Day or as a tandem operation saluting American mothers on the day itself. A similar series featuring vocalists Evelyn Knight, Mindy Carson, Kay Armen and others will be available for Father's Day. ★★★

### *Briefly . . .*

General MacArthur's visit to Milwaukee on 27 April was marked by complete coverage of the event, with a



Milwaukee station execs plan MacArthur net

"MacArthur Network" formed by five Milwaukee stations, WEMP, WFOX, WISN, WMAW, WMIL, giving a seven-hour continuous broadcast. G. W. Grignon, WISN general manager, headed the organizing of the network.

A 72-minute recording of excerpts from WTAG's daily program schedule for the indoctrination of sales representatives is the idea of Robert J. Brown, the station's commercial manager. Played for executives of the Paul H. Raymer Company recently, Brown thinks it's the ideal way of letting the reps know what they're selling.



WTAG's Brown, Krueger, Raymer's McKinnie


# The

The latest Pulse of Birmingham proves once again that WAPI news is hot news for advertisers. It shows that WAPI broadcasts eight out of the top ten news programs, day and night, Monday through Friday.*

# best

Best is the word for WAPI news. And for WAPI's star newscasters. Newsmen like CBS' Edward R. Murrow (12.9 rating) and WAPI's Lionel Baxter (9.0 rating, 5:30-5:45 p.m., Monday through Friday).*

# news

News and more news is what Alabama listeners demand. Which makes WAPI news great news for you, too. Because all Alabama is booming with new industry and loaded with spending money.

# in

In cases where WAPI quarter-hour news shows compete with other local programs, Pulse shows WAPI news *always* gets a higher rating. You get a bigger audience (more customers) when you choose WAPI news.*

# Alabama

Alabama-bound advertisers who know a good buy when they see one should look in on WAPI and get the news. For complete details and availabilities, get in touch with the nearest Radio Sales office or...

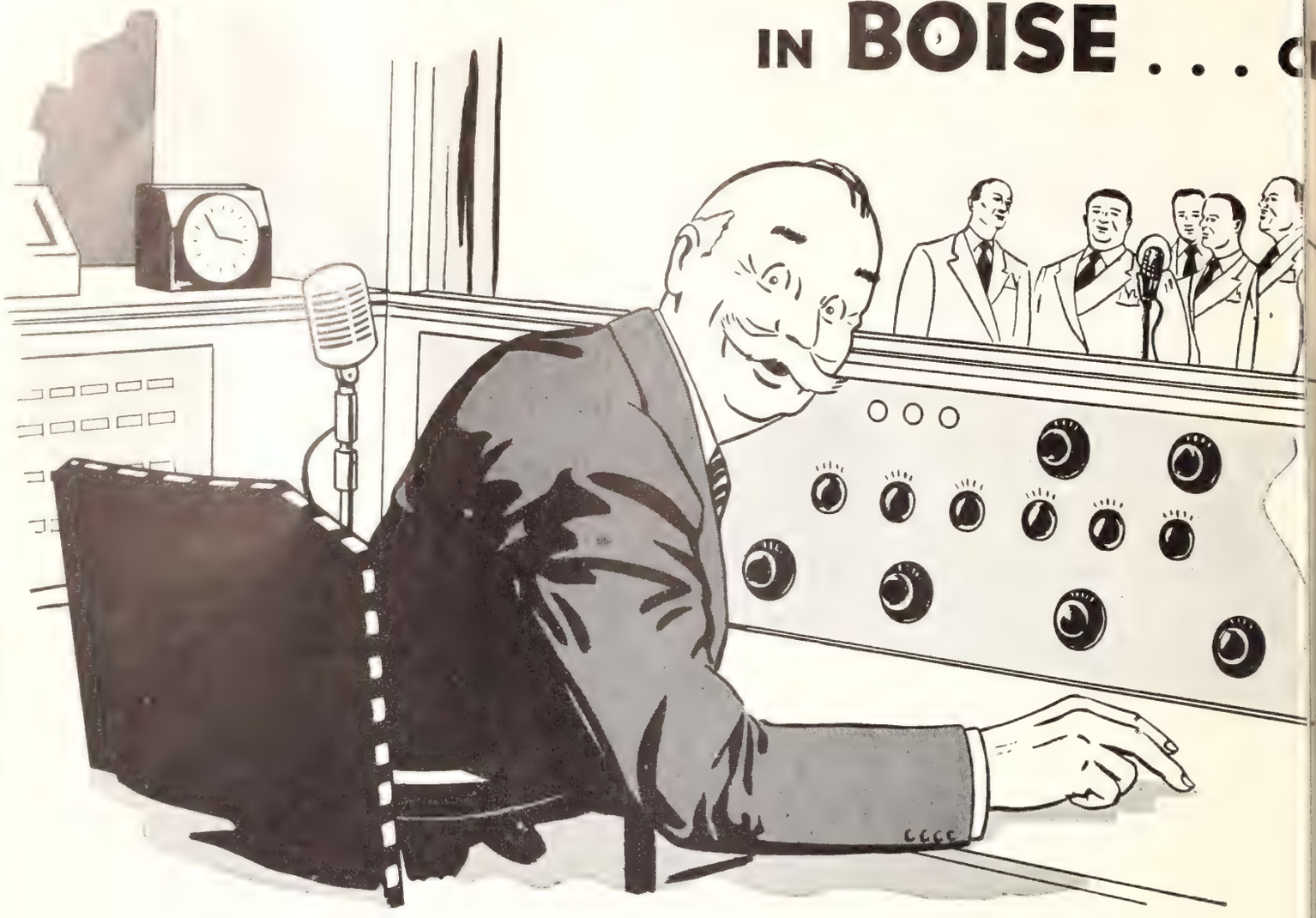
*Pulse: Mar.-Apr. 1951: Mon.-Fri.

# WAPI

**"The Voice of Alabama"**
**CBS in Birmingham**
**Represented by Radio Sales**

# *Want a Good Show*

## IN BOISE . . . C



Scarce as good time and program availabilities are today, hardly a week ever goes by in which F&P doesn't have at least a few *top* opportunities in the important markets listed at the right. Over a period of time, we can help you build such a choice selection of high-rated, low-cost *programs* that you may wonder why you ever even considered mere announcements.

Talk it over with F&P, and let us do some *digging* for you. That's the way we *like* to work, here in this pioneer organization of radio and television station representatives.

# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

# MINNEAPOLIS–ST. PAUL?

**EAST, SOUTHEAST**

| | | | |
|---|---|---|---|
| WBZ-WBZA | Boston-Springfield | NBC | 50,000 |
| WGR | Buffalo | CBS | 5,000 |
| WMCA | New York | IND. | 5,000 |
| KYW | Philadelphia | NBC | 50,000 |
| KDKA | Pittsburgh | NBC | 50,000 |
| WFBL | Syracuse | CBS | 5,000 |
| WCSC | Charleston, S. C. | CBS | 5,000 |
| WIS | Columbia, S. C. | NBC | 5,000 |
| WGH | Norfolk | ABC | 5,000 |
| WPTF | Raleigh | NBC | 50,000 |
| WDBJ | Roanoke | CBS | 5,000 |

**MIDWEST, SOUTHWEST**

| | | | |
|---|---|---|---|
| WHO | Des Moines | NBC | 50,000 |
| WOC | Davenport | NBC | 5,000 |
| WDSM | Duluth-Superior | ABC | 5,000 |
| WDAY | Fargo | NBC | 5,000 |
| WOWO | Fort Wayne | NBC | 10,000 |
| KMBC-KFRM | Kansas City | CBS | 5,000 |
| WAVE | Louisville | NBC | 5,000 |
| WTCN | Minneapolis-St. Paul | ABC | 5,000 |
| KFAB | Omaha | CBS | 50,000 |
| WMBD | Peoria | CBS | 5,000 |
| KSD | St. Louis | NBC | 5,000 |
| KFDM | Beaumont | ABC | 5,000 |
| KRIS | Corpus Christi | NBC | 1,000 |
| WBAP | Ft. Worth-Dallas | NBC-ABC | 50,000 |
| KXYZ | Houston | ABC | 5,000 |
| KTSA | San Antonio | CBS | 5,000 |

**MOUNTAIN AND WEST**

| | | | |
|---|---|---|---|
| KOB | Albuquerque | NBC | 50,000 |
| KDSH | Boise | CBS | 5,000 |
| KVOD | Denver | ABC | 5,000 |
| KGMB-KHBC | Honolulu-Hilo | CBS | 5,000 |
| KEX | Portland, Ore. | ABC | 50,000 |
| KIRO | Seattle | CBS | 50,000 |

## RINSO-SPRY STRATEGY

(Continued from page 21)

"There's no doubt that detergent soaps are dominating the soap world today," Reilly told SPONSOR. "But it's not the granulated soaps, like Rinso, that are suffering as a consequence. It's the sales of bar soap that have taken a beating."

All signs suggest that Spry sales, too, have jumped over the last year and a half. According to *Food Topics* magazine, Mrs. Housewife buys over $231,000,000 worth of vegetable shortening a year. P & G's Crisco, which began production some 15 years before Spry, gets the lion's share of these sales, but Spry sales have increased by an estimated 5[illegible] annually.

Lever Brothers officials freely praise broadcast advertising as being responsible, in large measure, for the sales prosperity of Rinso and Spry. Howard Bloomquist, personable, 32-year-old brand advertising manager for these two products (it's traditional for Lever to pair off two products under one man's general supervision) told SPONSOR:

"We've been spending well over 50% of our total ad budget for Rinso and Spry on radio and TV. There are several reasons. One is that broadcast advertising packs such a wallop. Another is that radio—especially daytime radio—reaches a larger audience at a lower cost than any other medium."

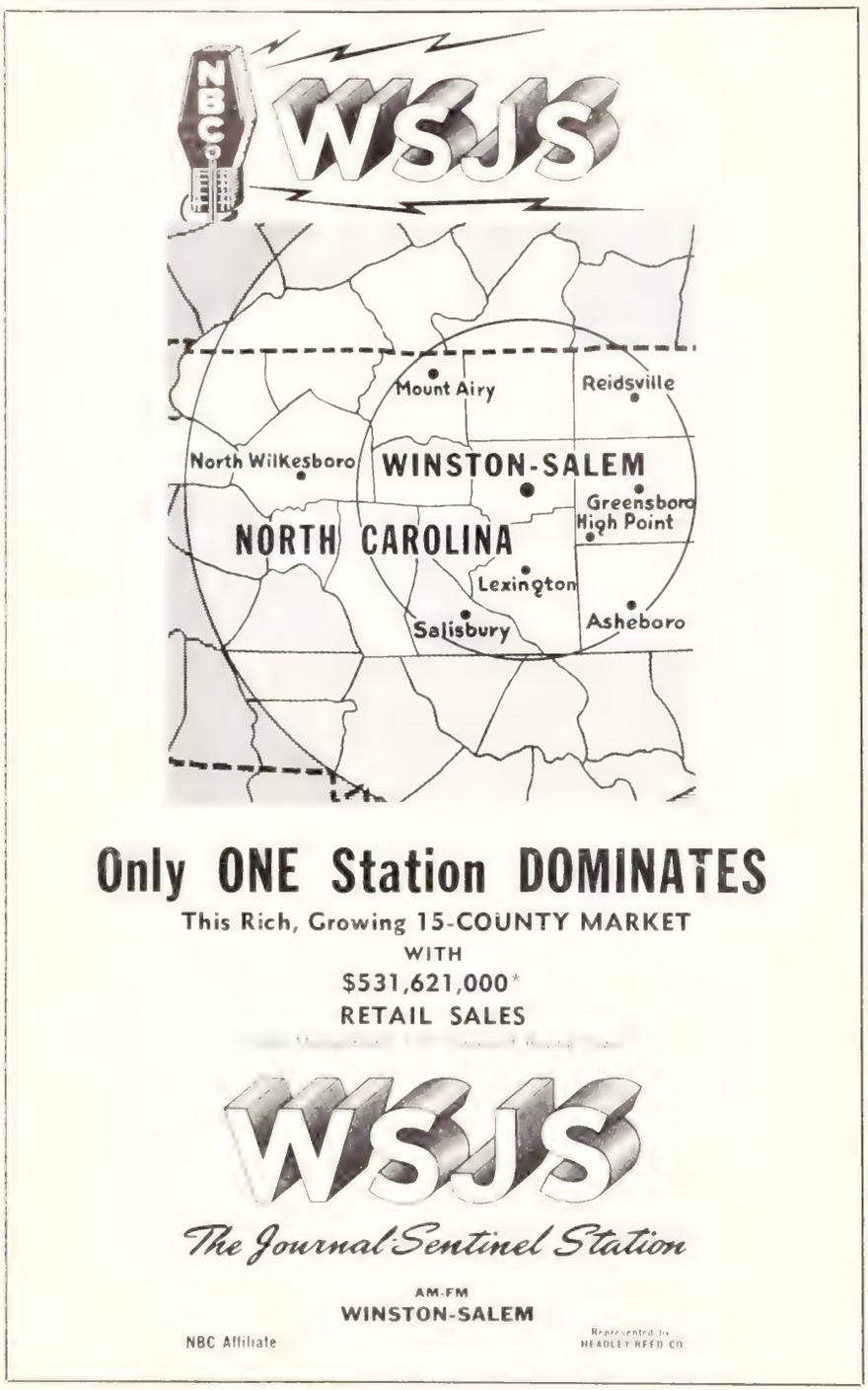
When asked why he devoted the rest of the 50% advertising appropriations largely to newspapers and Sunday supplements and spurned slick magazines, Bloomquist replied: "Newspapers and comic supplements provide us with selective market selling. But when it comes to the matter of mass selling, we favor radio, rather than magazines, because of radio's blanket coverage."

Mass coverage, with an emphasis on female listenership, seems to have been the key broadcast advertising formula for Rinso and Spry right from the beginning. Anyway, that's what a glance at their advertising history would strongly suggest.

Rinso, America's first granulated laundry soap for heavy-duty washing, started in this country quietly in 1919, a product of the gigantic Anglo-Dutch Unilever combine with headquarters in London. Eleven years later, in 1930, Rinso had grown big enough to warrant a radio program. It made its debut, significantly, on a daytime soap opera, *Ted and Jean*, heard every morning from 11:30 to 11:45 over seven stations of the old NBC Red Network.

After that, with the chaperoning of Ruthrauff & Ryan (which had aggressively taken on the account in 1926) Rinso began a long and blissful marriage with radio. At first, the stress was on soap operas, like *What Happened to Jane?* (1930 to 1931) and *Big Sister* (1936 to 1946). But gradually, beginning in 1936, Rinso turned its affections also toward variety and big-time dramatic shows.

In 1936 to 1937, for example, Rinso squired the Tuesday night *Al Jolson Show*, which featured such dazzling old-timers as the Mammy-singer himself, Martha Rae, Sid Silvers, Victor Young's orchestra, Pakyakakus, Frank Faye, and Zasu Pitts. That same year, 1936, Rinso sponsored *Laugh with Ken Murray*, and it featured Eve Arden, Russ Morgan, Phil Regan and Jack Oakie. Then, in 1937, it began radio's *Big Town*, an enormous Hooperating bonanza, with Edward G. Robinson as the hardboiled managing editor and Claire Trevor as his Girl Fri-


**Only ONE Station DOMINATES**

This Rich, Growing 15-COUNTY MARKET
WITH
$531,621,000*
RETAIL SALES

WSJS
*The Journal Sentinel Station*
AM-FM
WINSTON-SALEM
NBC Affiliate
Represented by HEADLEY-REED CO

**BIGGEST SLICE!**
WGAR still delivers the largest slice of pie. WGAR leads *all* Cleveland stations in share of audience (Hooper, October '50—February '51) . . . more than the two next-best stations combined! Further proof of WGAR's popularity is the winning of the Cleveland Press Radio Poll for the *fifth consecutive year.* WGAR has the listeners. WGAR is the best buy.






**SAFETY FIRST!**
"So Help Me—It's The Truth" . . . WGAR has won *another* award for its series of programs by that title. Mr. J. C. Hiestand (right) presents WGAR script writer Jim Orgill (left) with the Outstanding Achievement Award of The Ohio State Safety Council. In the interest of public service, WGAR has authorized the production of these shows over 14 Ohio stations.

*in Northern Ohio..*

# WGAR

## the SPOT for SPOT RADIO



**DONALD C. HYDE?**
The man with the pipe is Donald C. Hyde. Two men? Two pipes? Two Donald C. Hydes! WGAR's special events director (right) conducts "Ask City Hall". He is well versed on public issues and current local problems. In this instance, Donald C. Hyde (left) of the Cleveland Transit System is answering queries on public transportation. The similarity of these names is as synonymous as WGAR and PUBLIC SERVICE! Ask anyone.



**CAPITAL BUY!**
WGAR makes capital of news in the nation's capital with two fully accredited Washington correspondents and reporters. Kay Halle (right) and Gunnar Back bring Northern Ohio listeners the reactions of their legislators to significant events, often in their own voices, plus human interest stories. This exclusive feature is available for sponsorship.

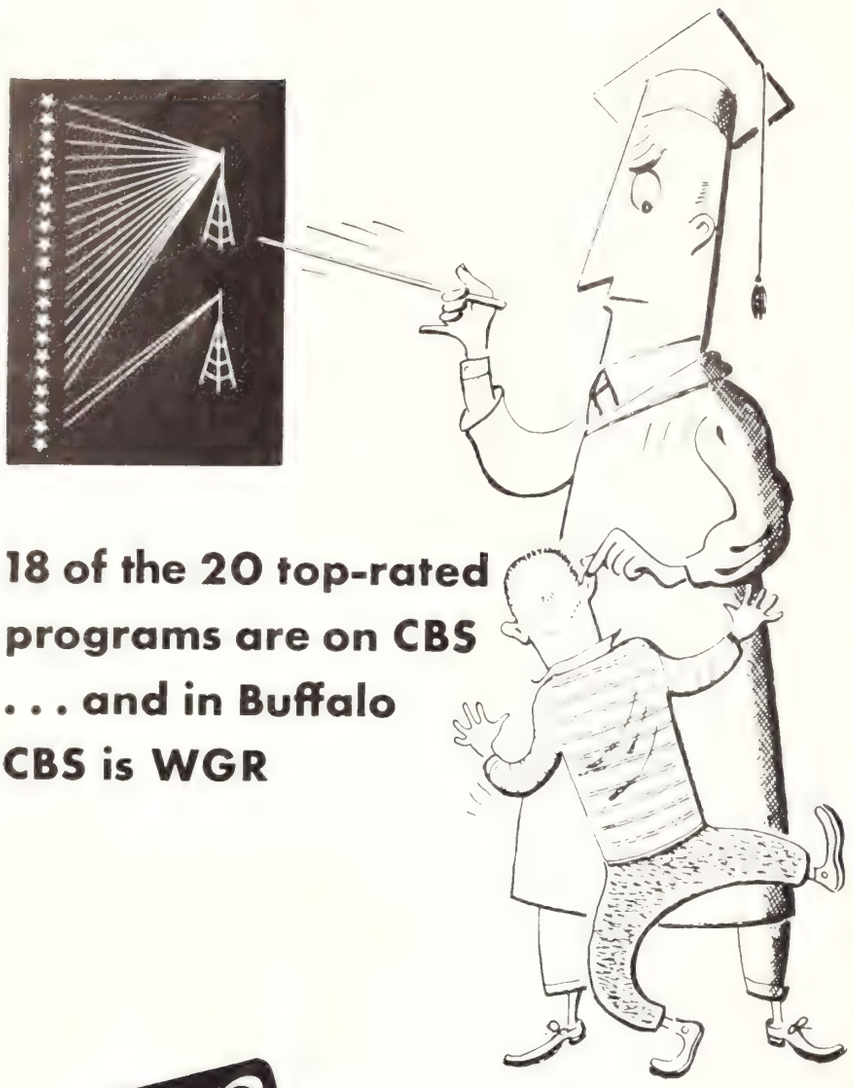
**WGAR** *Cleveland*
50,000 WATTS . . . **CBS**

RADIO . . . IN SERVICE OF HOME AND NATION

*RADIO . . . AMERICA'S GREATEST ADVERTISING MEDIUM*

FREE SPEECH MIKE

*Represented Nationally by*
Edward Petry & Company



**18 of the 20 top-rated programs are on CBS . . . and in Buffalo CBS is WGR**

WGR 550 *Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

*Leo J. ("Fitz") Fitzpatrick*

*I. R. ("Ike") Lounsberry*

day, Lorelei. Ultimately, in the '40's, it bankrolled such nighttime radio veterans as *Mayor of the Town* (1942 to 1943), starring Lionel Barrymore and Agnes Moorhead, and *Amos 'n' Andy* (1943 to 1951), starring, of course, the great burnt-cork jesters, who are now plying their humor for Rexall Drugs.

Rinso hopped onto the spot radio bandwagon heavily in 1942. It was then that it tried its new "Rinso white, Rinso new," singing commercial on radio stations in the New York area. "The results were remarkable," says ad manager Bloomquist. "After only six weeks, a study showed that 62% of the women questioned could identify our spot announcements. And after 14 weeks, when women in Syracuse and Hartford, Conn., were surveyed, 88% had heard it on the radio, and 80% could identify it correctly."

Unlike Rinso, Spry, the all-vegetable shortening, made its broadcast debut with announcements. When the product first came out on the market in 1936, it was only distributed on a regional basis. The problem was to build up its name, and Ruthrauff & Ryan found the answer. The agency executives noted that station breaks, which heretofore had been used entirely by watch manufacturers, like Bulova, seemed ideal for Spry announcements.

"The results," says Bloomquist, "were outstanding. So much so, that Spry used these brief announcements successfully for a number of years."

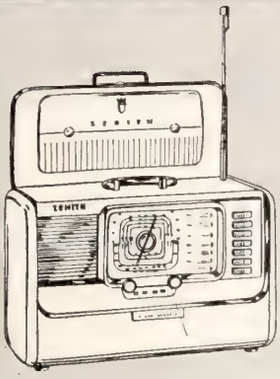
By 1937, station breaks had established the Spry brand name sufficiently for the product to take on a network show. This it did with *Aunt Jenny*, a CBS daytime series that it has continued to this day. In the interim, Spry has sponsored the half-hour quiz show, *Uncle Jim's Question Bee* (1940 to 1941), and it has participated, with Rinso, in bank-rolling the Saturday morning *Vaudeville Theatre of the Air*, starring Marty May as m.c., Dick Todd, the singer, and the comics, Kemp & Mack.

Lever, apparently, believes in intramural sponsorship of its stable of products. For some time, it even had Spry participating in *Lux Radio Theatre*. In this case, Spry was given a "hitch-hike," with the Lux show ended 30 seconds early, and this spare time devoted to a Spry commercial.

Asked whether joint Rinso-Spry sponsorship of the TV *Big Town* doesn't weaken the potency of the com-

# ZENITH POWER IN PORTABLES MEANS ZENITH SALES

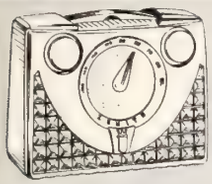
## POWER IN PERFORMANCE!



### NEW ZENITH SUPER TRANS-OCEANIC

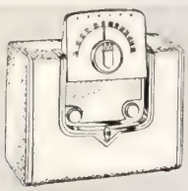
—world's finest, most powerful radio, it's in a class by itself! Designed to perform under the most difficult conditions . . . virtually anywhere, ANYTIME!

- 7-BAND WORLD-WIDE RECEPTION
- WEATHER and MARINE COVERAGE
- COMPLETELY HUMIDITY-PROOFED
- PLAYS on TRAINS, PLANES and SHIPS



### MODEL "401"

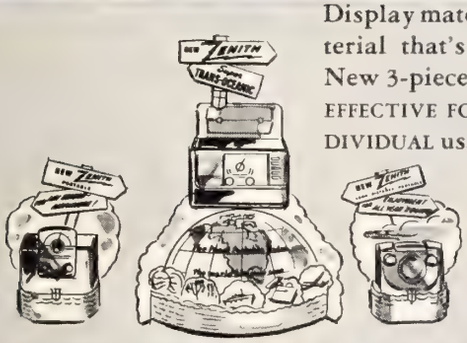
Built to OUTPERFORM any other portable in its price class! DialSpeaker design for better tone. Maroon or Gray. AC, DC or Battery.



### THE UNIVERSAL

Plays even where other portables fail! Tip-Top dial is easy to read. Black or Brown leather-grained case. AC, DC, or Battery.

## POWER IN PROMOTION!




Display material . . . promotion material that's *really* SALES-PACKED! New 3-piece portable display that's EFFECTIVE FOR FULL LINE . . . OR INDIVIDUAL usage. Dealer Promotion Kit . . . contains *everything* for a record-breaking Portable Year! Streamers, stuffers, hard-selling newspaper ads.

## POWER IN ADVERTISING!




National ad-campaign KICKS-OFF a sales drive in your own neighborhood. The result . . . sales volume in portables that you've never realized before!

ZENITH RADIO CORPORATION, CHICAGO, 39 — OVER 30 YEARS OF "KNOW-HOW" IN RADIONICS EXCLUSIVELY

ZENITH "LONG DISTANCE" RADIO and TELEVISION — THE ROYALTY OF RADIO AND TELEVISION

mercials of each product. Bloomquist says: "No, because the products aren't competitive. Of course, we'd prefer individual programs for each. But the costs of TV are now so high, we feel it's necessary to foot the bill jointly, in order to make the program pay. Anyway, the one TV program is doing a good selling job for both."

At Ruthrauff & Ryan, both Rinso and Spry are handled efficiently by Lee Frierson, account supervisor, aided by Wally Rigby, account executive, and Frederic Burghard, assistant account executive. The commercial copy is guided generally by Henry A. Mattoon, creative supervisor, with Frank Dennis looking after TV copy, and Robin Dunham, radio copy. Rapport between all agency personnel and Bloomquist is very close.

Frierson is reported to have been instrumental in developing Rinso's famous "Bob White" singing commercial. Interestingly, while the ordinary Bob White bird tweets three short and one long whistles, radio, being a great simplifier, offers but two short and one long whistles on the Rinso jingle. The complete commercial begins with the three whistles and appends these lyrics:

*Happy little washday song!*
*For a wash that's whiter*
*And brighter than new*
*Rinso washes, Rinso new!*
*Rinso white, whiter than new,*
*Rinso bright, brighter than new!*
*Rinso new!*
*Happy little washday song!*

Since last January, the Spry commercials have emphasized the product's "water whip pie-crust method"—that is, while other shortenings need to be cut into the dry ingredients, you only need to whip boiling water into Spry. On Spry's one-minute spot radio commercials, sound effects are used heavily this way:

*Three Girls: Water Whip* (Brushes)
Water Whip (Brushes)
Water Whip (Brushes)
Water Whip (Cymbal)

*1st Announcer:* It's here! Homogenized Spry's amazing new discovery—the Water Whip Pie-Crust Method!

*2nd Announcer:* It's faster . . . it's easier . . . it's surer . . and it gives you the BEST pastry you ever tasted!

*Girl:* Imagine making pie dough without "cutting in" your shortening. Imagine mixing your dough in half the time. And no guess work about the water!

*2nd Announcer:* All you do is whip boiling water into Homogenized Spry until it looks like whipped cream. . .

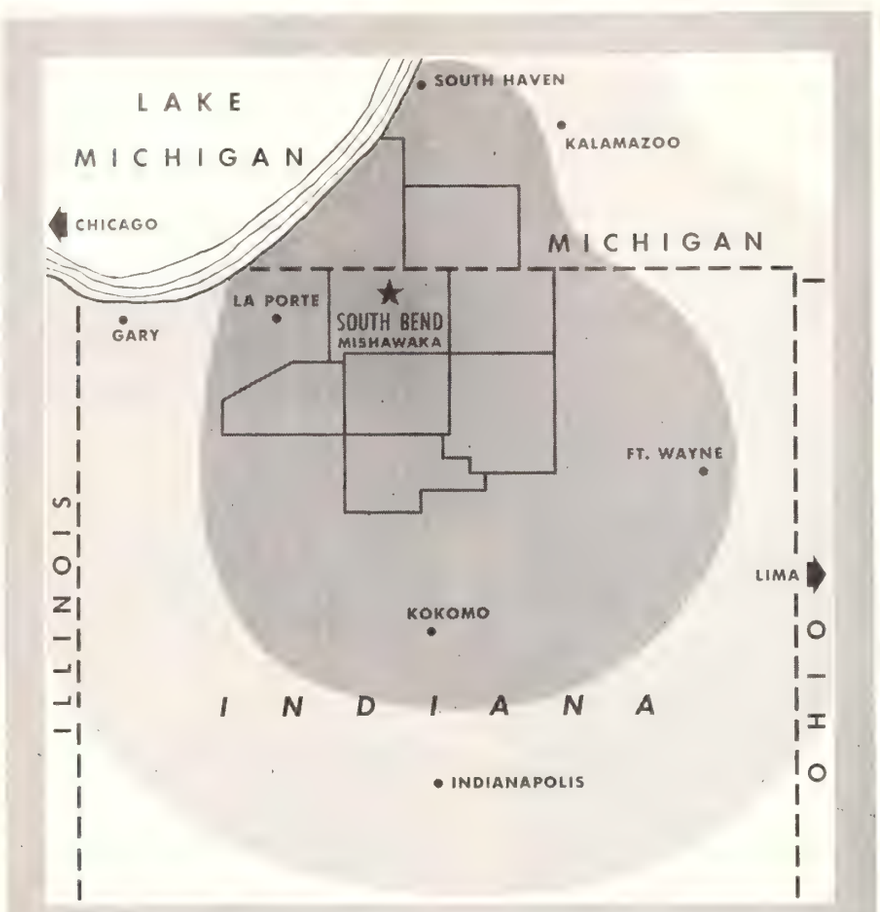
In acquiring time for Rinso-Spry's announcement time slots and participations, R & R timebuyer Stan Schloeder is primarily concerned with mass coverage in major cities. Four or five stations may be used in one market, and the emphasis is on daytime disk jockey shows and domestic shopping programs, like *Mrs. Goes A-Shopping* on WCBS. Here are typical stations that have been used for Spry:

In St. Louis, KMOX, KSD, KWK, KXOK; Chicago, WBBM, WGN, WIND, WLS, WMAQ; Philadelphia, WCAU, WIP; Cleveland, WGAR, WHK, WJW, WTAM; Buffalo, WBEN, WEBR, WGR, WKBW.

And here are typical stations used for Rinso:

In Boston, WBZ, WCOP, WEEI, WHDH; Memphis, WDIA, WMC, WMPS, WREC; New York City, WCBS, WJZ, WMCA, WMGM, WNBC, WNEW, WOR; Pittsburgh, KQV, WCAE, WJAS, WPIT, WWSW.

Quite obviously, Lever is happy with its long-time liaison with *Aunt Jenny*, and it's not hard to understand why. The program definitely gets Spry results from its *hausfrau* audience.


**WSBT GIVES YOU BONUS COVERAGE!**

The South Bend-Mishawaka trading area—all by itself—is a market worth covering. Over half-a-million people live in these eight counties alone. They spend nearly half-a-billion dollars a year on retail purchases.

And that's just *part* of WSBT's primary coverage! The entire primary area takes in 1½ million people who spend nearly $1½ billion a year. That's what we mean by *bonus* coverage!

Want your share of this big, rich bonus? It's yours with WSBT, the only station which dominates the entire market.

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

BMI

# . . . thanks the Presidents of the State Broadcasters Associations for Endorsing the BMI Program Clinics

Unanimous support of the 29 Presidents of State Broadcasters Associations for the plan to expand the BMI Program Clinics on a national scope is accepted by the entire BMI organization with sincere appreciation.

That the series of Program Clinics conducted by BMI in New York and other areas in the past have proved so helpful to our industry is also gratifying.

Now, with the strong backing of State Associations, Program Clinics will be conducted in all parts of the country. A Standing Committee of Presidents of State Broadcasters Associations now is actively engaged in furthering and developing the Program Clinic schedule.

Through the coordinated efforts of BMI and the individual State Associations the fulfillment of what broadcasters have termed "a genuine need of the industry" is in sight—opportunities for the exchange of views and ideas on local programming.

BMI
*presents*
AMERICAN MUSICANA

*An exhibit of original manuscripts, autographs and other musical rarities*

In conjunction with the Program Clinics being held under the auspices of the individual State Broadcasters Associations, BMI has made available its exhibit of "American Musicana."

This unusual display of rare documents, shown recently at the NARTB Convention is being exhibited throughout the country, wherever Program Clinics are scheduled.

"American Musicana" is open to the general public and presented as a contribution of local broadcasters. Already shown in Springfield, Illinois, Milwaukee, Indianapolis and Ann Arbor, the exhibitions have received acclaim of civic and education leaders.

BMI has provided the physical portion of the exhibit — specially constructed display units and portable crates — as well as a major number of the manuscripts and autographs. Portions of the exhibit are on loan to "American Musicana" through the cooperation of the Foster Hall Collection, the Roger Barrett Collection and the Carl Tollefsen Collection.

BROADCAST MUSIC, INC.
580 Fifth Avenue, New York 19, N.Y.
CHICAGO • HOLLYWOOD • TORONTO • MONTREAL

(Once, when Spry staged a 30-day contest asking listeners to name Aunt Jenny's new-born grandchild for a $10,000 prize, it received 554,503 name suggestions.) The program is somewhat different from most daytime serials in that each episode lasts from three to 10 days, then returns with a new story encompassing new characters. However, it sticks to the folksy formula in the sense that *Aunt Jenny*, the sage of Littletown, warns hoosier citizens against leaving town to go to nearby Metropole, a combined Sodom and Gomorrah, bristling with pitfalls.

Although it might not seem apparent at first, the radio and TV *Big Town* programs are also directed to womenfolk. As one Lever executive puts it, "We use only good, clean gore—for fear of alienating sensitive women. There's nothing messy about our murders."

Actually, the TV *Big Town* is directed toward the whole family. Assistant account executive Burghard explains it this way: "We have to appeal to both Mom and Dad on a nighttime TV show. Otherwise, if it had too feminine a slant, Dad would want to turn the set to another, more robust type program. If Mom were sharing the set with him, she might be willing to agree—to keep peace in the house."

This policy seems to have worked out well. The TV show gets a high Nielsen rating of 37 to 40, and, according to R & R, a 46% female listenership, which virtually equals the *Kate Smith Show*.

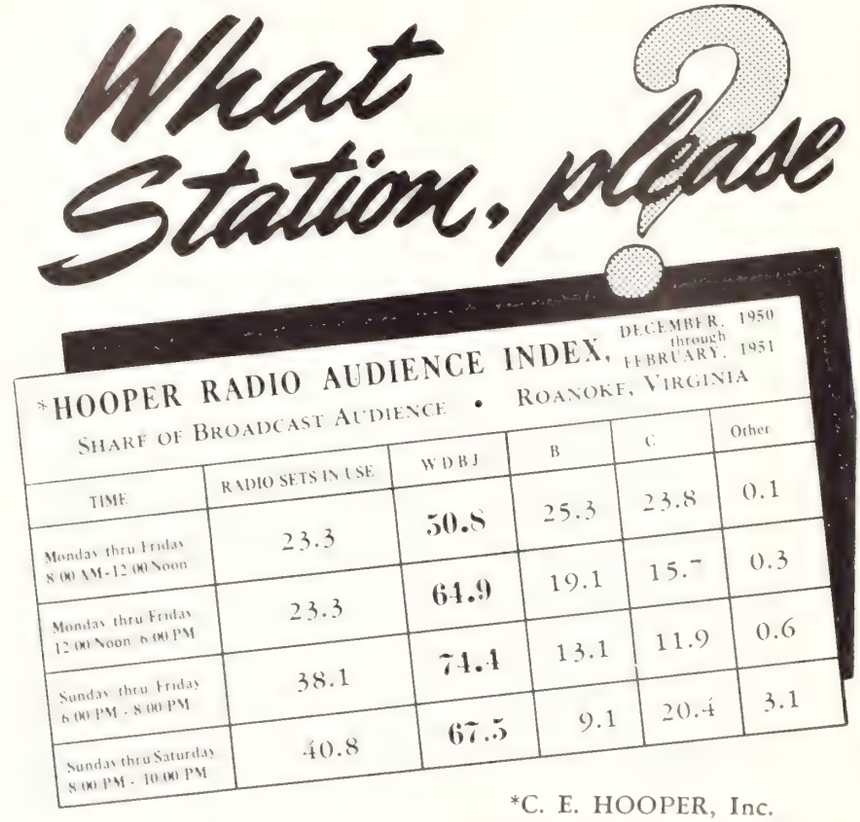
Of interest to other sponsors is the fact that Lever does not simulcast its radio and TV *Big Town*. Different networks and even different casts of characters are used. On radio, Walter N. Greaza plays Steve Wilson, the managing editor, and Fran Carlton, Lorelei. On TV, Pat McVey is Wilson, and Mary Kay Wells his Girl Friday. Interestingly, Steve Wilson was changed from an editor to a reporter on TV, in order to make his wide-ranging traveling seem more authentic. In fact, the TV version places far more stress on atmospheric validity than the radio one; its newspaper office furniture was exhumed from the defunct New York *Sun*, and a "spotter," Bill Markham, is hired just to discover New York landscape than can be filmed for the show in the documentary tradition of *House on 92nd Street* and *Call Northside 777*.

What of the future of Rinso-Spry's broadcast advertising? From all appearances, it would seem that Lever will stress daytime radio and nighttime TV. "We particularly like the time slot of *Aunt Jenny*," says Bloomquist, "because that daytime period is most apt to withstand longest the inroads of TV."

Moreover, it would seem that Lever is tending more to regard radio and TV as a fusion of advertising media, rather than complementary ones. In this connection, Bloomquist does not believe that the recent CBS rate slash will tend to hypo radio network sales. "With TV time and talent costs rising increasingly," he says, "the recent radio rate cut does not compensate for the total amount of money that a sponsor must spend, if he wants to buy both radio and TV." It is significant that George Duram, a leader in the ANA rate-slashing project, is media director of Lever.

Finally, in the long-range future, consider this straw in the wind for Rinso-Spry advertising. Says Bloomquist, with a heavy stress on his words: "We're *very* much interested in the vast possibilities of color TV." ★ ★ ★


SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION




*C. E. HOOPER, Inc.

*Get the entire story from* FREE & PETERS

WDBJ
CBS • 5000 WATTS • 960 KC
Owned and Operated by the TIMES-WORLD CORPORATION
ROANOKE, VA.
FREE & PETERS, INC., *National Representatives*



"Live artist" quality is a characteristic of the new RCA Victor "Personal" radio, one of the most compact ever built.

# How to hold a band in your hand!

Tune in this RCA Victor "Personal" radio—no bigger than a book. Out pour the full tones of any orchestra—so full of "living presence"—that it's like holding a band in your hand.

This compact instrument grows directly from basic research conducted at RCA Laboratories. Scientists and engineers here perfected highly efficient circuits and electron tubes—powered by compact RCA Batteries. Its built-in antenna gives peak performance anywhere—at home or "on the road." Its miniature loudspeaker offers fine acoustical performance in a minimum of space.

**Development of this handsome portable radio, weighing less than 4 pounds, is another example of RCA research and engineering at work for you. Result: a totally new satisfaction from a small "Personal" radio.**

* * *

*See the latest wonders of radio, television and electronics at RCA Exhibition Hall, 36 West 49th Street, N. Y. Admission is free. Radio Corporation of America, RCA Building, Radio City, New York 20, N. Y.*




See the compact new RCA Victor "Personal" radio today. Model B411—now on display at your local RCA Victor dealer's.

**RADIO CORPORATION of AMERICA**

*World Leader in Radio — First in Television*

STILL THE LEADER

Latest Rating Gives WREN 9.7 Lead Over Next Station

— Best Daytime Buy! —



ABC WREN

5000 WATTS TOPEKA

WEED & CO. NATIONAL REPRESENTATIVES

+ Average Daytime Share of Audience, Hooper Feb.- Mar. 1951



WWDC

WASHINGTON, D.C.

is happy to announce that we are now represented nationally by

JOHN BLAIR and Company

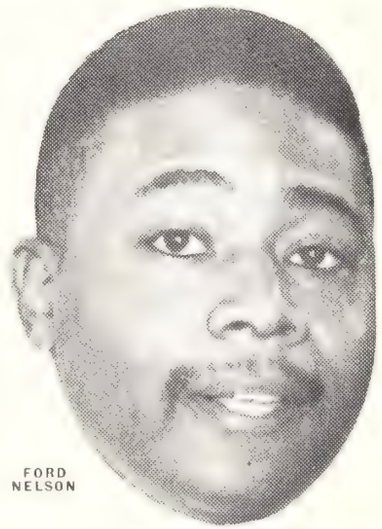
OFFICES IN

NEW YORK • CHICAGO • DETROIT

ST. LOUIS • SAN FRANCISCO

DALLAS • LOS ANGELES





FORD NELSON

489,000 CUSTOMERS FROM ONE MEMPHIS STATION!

HOOPER RADIO AUDIENCE INDEX

City: Memphis, Tenn. Months: Feb.-March, 1951

| Time | Sets | WDIA | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| M-F 8AM-6PM | 20.1 | 26.2 | 23.1 | 19.8 | 16.8 | 12.0 | 5.0 | 1.2 |

WDIA, programming exclusively to a Negro audience, completely covers the 44% Negro portion of Memphis' 394,000 population and inexpensively gives you the 489,000 total Negro population in WDIA's BMB counties. The 5 other Memphis stations split up the white audience. The Hooper above proves the coverage and case histories of such QUALITY advertisers as Purex, Linit, Camel Cigarettes, Alaga Syrup and Kellogg All-Bran prove the sensational results. Write for facts.

Radio Station WDIA, Memphis, Tenn.

Harold Walker, Com. Mgr. — John E. Pearson, Rep.


## HILLMAN-MINX

(*Continued from page* 33)

far behind Hillman in rate of sales gain for the period in which Hillman's air advertising was heaviest.

Steel shortages abroad and the shift of heavy industry to war production means that the Hillman sales curve will probably level off. The demand for the car now far exceeds the supply. Nevertheless, Hillman is continuing its radio promotion to make its name more familiar to the American market. Participations form the general pattern of the radio campaign usually before 8 a.m., on early morning disk jockey shows, although a few evening programs are also used. Frequency varies considerably through the year on each station, Seydel says. He cites three participations weekly as the minimum in most cities.

The programs on the present schedule include *Morning in Maryland*, WFBR, Baltimore; *Morning Watch*, WCOP, Boston; *Distractions*, WCOG, Greensboro, N. C.; *Bill Layden*, KFWB, Los Angeles; *Bob Lynn*, WIOD, Miami; *Sports and News*, WGBS, Miami; *Jack Sterling*, WCBS, New York; *Skitch Henderson*, WNBC, New York; *Koin Klock*, KOIN, Portland; *Sun Dial*, WTSP, St. Petersburg, *Sunrise Salute*, KIRO, Seattle; *Dinner with Dennis*, WDAE, Tampa; *Looking Them Over* and *Waiting for Weaver*, KCBS, San Francisco; *Sports Roundup*, KTUC, Tucson; and *Starlight Salute*, KNX, Los Angeles.

Television is being used in Greensboro with a 15-minute film on WFMY-TV, Wednesday nights, 7 p.m. to 7:15 p.m. Hillman may expand its use of the new medium, with TV announcements now under consideration. The company is beginning experiments with radio in Canada, a ripe market for the British-made automobiles. Tests are now underway in eight Canadian cities.

The Hillman technique for spot radio has been successful in the U. S. because of the choice of stations and broadcasters. Their disk jockeys must have a good following and deliver commercials in their own individual styles. The disk jockeys are sent advertising fact sheets.

The big selling pitch in all copy is the economy theme. First, the models are priced below American makes. The Hillman sedan sells for $1,540, accessories not included, while the converti-

ble is somewhat higher, $1,790. "Drive in style for less per mile," is the slogan that points up the gas consumption savings for the four-cylinder British cars. The Hillman averages 32 miles per gallon and mileage as high as 44 miles per gallon has been seen on test runs. The transmission with four forward speeds which save gas on the pickup is another economy factor. Other sales points stressed on the air include the safety resulting from an integrated body and frame of all-steel construction, plus comfort and styling.

One strong prohibition that all d.j.'s must observe is that there must be no implication that this is a midget car. Although smaller than American cars, the Hillman is still larger than the squeeze-size automobiles which most Americans do not like. Over-all length of the Hillman is 160 in. so that Rootes promotes it as a family-size car. Advantages of the smaller type car are emphasized by stressing the easy-to-park argument.

All radio advertising is coordinated with promotion efforts in newspapers and magazines. The printed media advertising frequently includes mention of other Rootes makes, Humber Hawk, Humber Super Snipe, and the Sunbeam-Talbot. For its magazine advertising Rootes use such publications as *Time*, *New Yorker*, and *Holiday* to get a distinct class appeal.

The advertising policy of this company is still in a formative stage because of the newness of its sales effort and the shifting of its market. "It really has been a great puzzle to us," says Wimbush. "When we first started out we were told that our clientele would be the three-car families. But as we analysed our sales later we found that many of our customers were one-car families. Now there is a shift back to the two- and three-car families. A Buick owner, for example will buy a couple of Hillmans for the other members of his family. The car's lightness and ease-of-handling have particular appeal to women," he says. Another tip-off to the type of market that Hillman aims for is that a large number of sales are made to people traveling abroad. The cars are ordered and paid for here, then picked up in England. Then when the trip is completed, the owner can turn the car back to Rootes who ship the car back to the U. S. at the company's expense.

Travelers worried about service problems abroad are told that Rootes





The "St. Louis Ballroom" *plus* is *promotion!* Bigger, better than ever! 24 sheets, exterior bus and streetcar cards, interior bus and streetcar announcements on Transit Radio, newspaper display ads, special mail promotions and personal appearances, promotion announcements on KXOK are scoring a wide plus for "St. Louis Ballroom" advertisers. Get details from your John Blair man or from KXOK today.

KXOK

ST. LOUIS' ABC STATION
12th & DELMAR • CHESTNUT 3700
630KC • 5000 WATTS • FULL TIME
OWNED AND OPERATED BY
THE ST. LOUIS STAR-TIMES

*Represented by John Blair & Co.*

has representatives in 100 countries where its products are sold. The Rootes concern is a huge combination of seven manufacturers in the automotive field. Boss of this motor empire is Sir William (Billy) Rootes who rose in the tradition of Henry Ford and Walter P. Chrysler from mechanic to millionaire. His first job was that of apprentice mechanic in a Coventry motor works. Today he is the biggest employer in that bombed and rebuilt city. His son, Brian Rootes, is director for the Rootes Group in Canada, U. S. and the Caribbean that includes a sales organization of 640 distributors and dealers. The 300 dealers and distributors in the U. S. are concentrated on the East and West Coast where most of the foreign car business in this country is transacted. The reason is a reverse F.O.B. Detroit situation. All imported cars have the same price at any port of entry. Once the car is shipped inland, the price mounts with the increased freight charges. The closer to Detroit a purchaser is, for example, the higher the price on the Hillman. Since foreign car shipments have not been large, importers prefer to build up the coastal dealers and make them strong before developing the territory inland. Rootes does have a string of dealers across the country so that Hillman owners traveling across the country do not have a service problem. With typical British thoroughness, showroom literature includes a map of all dealers in North America.

To many an observer in the foreign car field, it has been significant that Hillman, which has been the largest radio buyer in the field, should have one of the top rankings among imported cars. Radio has not been used much by other firms except Austin which is returning to the air with participations on the John Gambling show, WOR, New York, after a long layoff. (J. M. Mathes, New York, is the Austin agency.) Austin recently concluded a series of one-minute TV announcements in New York, Boston, Seattle, and Buffalo and will probably resume this type of schedule in the fall. Plans for more extensive use of the broadcast media have been shelved because of the international scene. Newspapers are now Austin's principal medium. ★ ★ ★





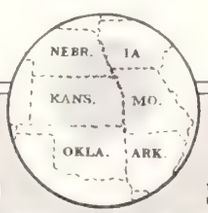
GEARED TO A
*FARM MARKET*

WIBW furnishes the "drive" that turns Kansas farm income into retail sales. That's because WIBW is an out and out *farm* station. Our entertainment, services, and way of selling is geared to the needs and interests of our farm friends. That's why they respond so quickly to our buying suggestions.

Our farm listeners control the spending of *over a billion dollars cash income.** In personal interviews these families said they listen *more* to WIBW than any other station.† That's why WIBW can shift your Kansas sales program into overdrive. Let us prove it!

*Sales Management—1950
†Kansas Radio Audience—1950

WIBW
Serving and Selling
"THE MAGIC CIRCLE"
Rep.: Capper Publications, Inc. • BEN LUDY, Gen. Mgr. • WIBW • KCKN




CBS
TOPEKA, KANSAS


## RADIO COMMERCIALS

(*Continued from page* 48)

answer that EVEN with all the facts. To the best of my knowedge, no one KNOWS. But I will improvise an opinion if you tell me how often the announcement runs (frequency) and what kind of an announcement it is (technique). Some tend to get less believable and less interesting than others. For example, a cute tune should wear longer than a dramatized commercial of the "Why, Ethel, what ever did you do to your hands? They look like spun silk!" But maybe that's because phoney dialogue isn't very good from its first performance. On the other hand, a straight announcement should NEVER wear out. Once it has so imbedded itself in a listener's mind that he mentally tunes out because he *knows* what it says, the spot has done its job on him and is being aired to reach another ear. And remember other ears are available! Even the *Lux Theatre* and *Jack Benny* get tremendous audience-turnover in the course of a month of broadcasts. And the turnover a catch-as-catch-can spot announcement gets is sufficient to warrant your leaving it before many, many months after you're as bored by it as an oak tree that houses a pileated woodpecker. ★ ★ ★

## STOP SUGAR COATING

*(Continued from page 38)*

his carefully blended—easy on your throat—longer lasting fag. There he stands with a library background—with glass in hand—showing off to advantage his 2-carat flasher. We then read that Mortimer's liquor larder is bulging with that good Old Shotgun Whiskey, composed, developed, and bunged over 16 years ago; also that Old Shotgun is what it is, because of the conscientious, untiring, and paternal care given to it by its old master distiller, who knows his cornjuice recipe.

Yes, it is this trundlebed care of Old Shotgun in a specially prepared, charred oak-staved vat (a secret with the O'Bourbon Company) that gives it that mild, smooth, exquisite, subtle bouquet, and alluring "come-on-let's-have-another" flavor. Mortimer has just returned from the hunt. His dogs are tired and so is his faithful registered, pedigreed mongrel by his side. So Mortimer pours himself a stiff snorter of Old Shotgun and poses while the candid camera man shoots Mort while the cameraman sips some of the same. Why, of course, Old Shotgun!

These two examples suffice to show the type of exaggerated piffle that bursts in on Mom as she tries to untangle one of the problems on her favorite program *The Schoolteacher Who Went Astray*, or while Dad wet-thumbs page after page in the latest copy of *His Fireside*—for men only, while looking for the concluding chapter of "Twelve Minutes Past Twelve."

What do the readers think? Do listeners to radio programs really believe what they hear? How do they react to this zany appeal for business? Is it good advertising? I doubt if anyone will ever know, regardless of all the precise research that any scientific organization could make. I would not venture a guess, but if the current reaction as expressed in some few statements that I heard can be taken, collectively, as a barometer by which to measure public thinking, I would say "there will be some changes made"—advertisingly speaking.

In a rather casual manner, I made a few notes on several little trips across town—just to sense the thoughts of the


# YOU MIGHT GET A 12'8" BLACK MARLIN*—



# BUT...

## YOU NEED WKZO-WJEF AND WKZO-TV TO LAND BUSINESS IN WESTERN MICHIGAN!

**WKZO, Kalamazoo, and WJEF, Grand Rapids, catch the biggest radio audience in Western Michigan. In their home cities, listener-preference is so heavy that we've even quit subscribing to Kalamazoo Hoopers! Out in the country, 1949 BMB figures give WKZO-WJEF a 46.7% increase over 1946 in unduplicated Daytime Audience—a 52.8% increase at night! *Yet WKZO-WJEF's combination rate is 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!***

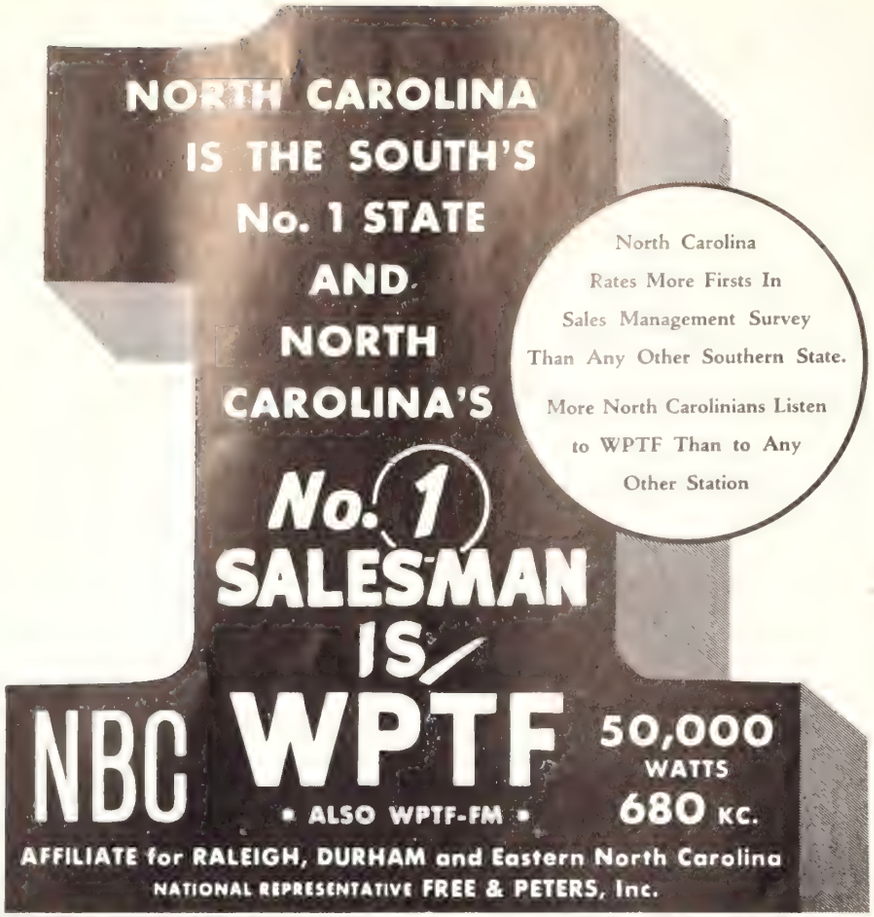
**When it comes to television, WKZO-TV is the official Basic CBS Outlet for Kalamazoo-Grand Rapids. Coverage includes five Western Michigan and Northern Indiana markets with a buying income of more than one and a half billion dollars! WKZO-TV telecasts to more receivers than are installed in such metropolitan markets as Atlanta, Kansas City and Rochester. *WKZO-TV, Channel 3, is first choice on most of the 120,269 sets within the .1 MV line.***

**Write direct or ask your Avery-Knodel man for whatever facts you need!**

**In 1926 Laurie Mitchell got one this long, weighing 976 pounds, in Bay of Islands, New Zealand.*

WJEF — Top 4 in GRAND RAPIDS AND KENT COUNTY (CBS)
WKZO-TV — Top 4 in WESTERN MICHIGAN AND NORTHERN INDIANA
WKZO — Top 4 in KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives











buying public. In a somewhat covert manner, moving here and there, in stores, on the street, in hotels and cafes, on buses going to and from my home, I heard what a small cross section of my city of about 500,000 is thinking. Want to hear the intake? Briefly, here it is:

"Sure I heard what she said, but it's just so much advertising. I tried it just the way she said and look at me." "Ah, he's paid real money to say that." "I'll bet a dollar that she never used that lotion." "He's not telling the world anything new." "That's all hogwash." "I don't believe in advertising anymore."

No, this hearsay is not a criterion by which to measure the total reaction of the buying public. But it does denote what may be taken as a fair sectional sample that shows how much reliance is being placed on all these high-blood-pressure adjectives and pre-treated testimonials in radio, newspaper, and magazine advertising. That the buying public is becoming wary and weary with all this veneered approach to their pocketbooks is quite evident. If you keep your ear close to the ground whereon the buyers tread, while shopping, you'll find the foregoing statement rings true.

No, dear little vivacious, loquacious Mercedes is not to blame, nor is Mortimer, tired after a day's hunt. They are both on the payroll. The prime fault lies with the advertiser who is guilty of too much thin thinking about how the public is accepting all this sugar-coated jargon. The answer to this reaction, which is growing, is a revision of copy. The remedy, first of all, must be actuated by a desire to produce advertising—simple statements of facts—all wool and a yard wide—without all these high pressure adjectives and testimonials—without the bombast of a cheap sideshow barker with tongue in cheek when it isn't wagging. Radio is chock-full of it.

This should be a good time for an old-fashioned bonfire of adjectives in copy and testimonials from the persona grata—deluxe editions, or for the advertising agencies and others to sponsor an "adjective-less" week. To be sure I believe adjectives are necessary in advertising, but I like to hear and see them used sparingly, and not just to fill time and space, or because they sound "pretty."

I feel the same way about adjectives and testimonials as I do about a baseball game. A nine-inning game gives me my money's worth, and I like to get up and stretch in the seventh inning, but I don't care for double-headers. They are just nine innings too long for my enjoyment.

Maybe you don't agree with me, but out of curiosity, why not get out that old dictionary and look up some specific definitions?

*Adjective.* "An adjective is a word used with a noun to denote quality." But the dictionary doesn't say anything about countless words of similar meaning used with *a* noun."

*Testimonial.* "A testimonial is a token of regard and admiration in acknowledging a service rendered." Usually given as a token of esteem without regard to reward or compensation. It doesn't demand a price. ★ ★ ★

---

## MEN, MONEY & MOTIVES

*(Continued from page 6)*

common this season. You feel that nothing stands between you and disloyalty to radio but a bit of *crepe de chine?*"

"Yes, yes, you've been opening my dreams."

"You're jealous of not having a plunging neckline at your station?"

"Well," mused the patient, "there's our receptionist."

* * *

"Now think carefully," said the doctor, "do you recognize among the smirkers in your nightmare funeral any prominent agency time buyers?"

"There's one. Marshalk & Pratt. They keep challenging the corpse to get up and fight."

"But no other agency time buyers are at your funeral?"

"Why, no."

"They seem to have ignored your funeral altogether?"

"Yes."

"Does it occur to you you're not dead at all?"

"Not dead at all! But the trade press—?"

"Do you have a single terminal symptom? How did you feel in 1950 as distinct from 1949?"


"Night and Day"

WOW★TV Leads!

NIGHT

WOW-TV LEADS IN 19½ OF THE 31 HOURS it is on the air!

DAY

WOW-TV LEADS IN 20 OF THE 32 HOURS it is on the air!

Let us PROVE to you that WOW-TV has the LARGEST audience nearly ⅔ of the time — *Both Day and Night!*

• Yes . . . ask us to *PROVE* it. This is no "guesswork" claim. It is based on a thorough, well-planned "Telephone Coincidental Survey," covering about 3% of the TV set-owners. This is the FIRST survey ever made in this market giving information so complete.

Full details of this survey — how it was carried on, the questions that were asked, the number of set-owners responding in each hour, and their answers — all these, and other important data, are available to you in our presentation of the Survey, sent at your request.

You *can't* judge the Omaha area TV market (now OVER 75,000 sets) without this vital information — these FACTS. Write, wire or telephone to WOW-TV.

WOW-TV CHANNEL 6

FOR AVAILABILITIES CALL ANY BLAIR-TV OFFICE OR WEBSTER 3400

OMAHA, NEBRASKA

Frank P Fogarty - General Manager  John Blair TV - Representatives

"Well, I had a lot more spots before my eyes."

"You mean, spots with dollar signs?"

"Oh," said the patient, light dawning, "I see what you mean."

*

"Ever hear about the savage tribes in Africa?" asked the doctor, "They put the curse on an enemy, announce that at a certain hour of a certain day he will die."

"And does he?"

"Sometimes. That is, if he believes the curse. Then he dies. If he doesn't believe the curse, if he is too busy planning his own future to believe in witchcraft, he goes right on living."

"Well, thanks, doc," said the patient, rising and reaching for his hat, "guess I'll do the same." ★ ★ ★

## NETWORK RADIO FUTURE

(*Continued from page 26*)

told SPONSOR. But others modify that prophecy by saying that advertisers will eventually be dealing with just two surviving networks.

On the basis of the shifts underway today, veteran radio people believe that sponsors will be dealing with a different type of network radio in the future. These are some of the trends they see coming:

1. The network's position will weaken as the individual station's position grows stronger. Affiliates, stung into action by the recent rate cuts, will be asking — and probably receiving — more time from the networks to sell at the national spot rates.

2. Regional networks like Don Lee will continue to thrive since groups of stations in particular areas of the country will be vital to advertisers. Such non-link setups as Keystone will also prosper.

3. Networks will offer advertisers more flexibility in the ways that time can be bought and stations lined up. Flexibility will be evidenced in other directions, too.

4. Programing will continue to shift to low-cost formats such as mysteries, news, music, and sports summaries.

Sponsors will find more and more time available for economical saturation campaigns. One broadcaster cites this example of how networks changed their attitude on the short periods of broadcast. CBS permitted a five-minute news strip during the evening hours only as a wartime emergency. After the war ended, the program was dropped because the network did not want to break up half-hour segments. Now, with fewer half-hours sold, the networks are eager to sell the smaller segments.

Nielsen has shown that a great number of listeners can be reached over a week's time by using a number of different shows with unduplicated audiences. More advertisers are expected to follow the strategy of the large soap companies which fill the air with 15-minute shows at different times. Sponsors with smaller budgets can apply this tactic, one network official says, by using the five-minute and one-minute segments.

Network announcements often enable the advertiser to buy more stations for less money than if he buys them individually; this type of buy also has an appeal to agencies because they are saved staff work in lining up stations for a national spot campaign. Naturally, such a trend is meeting heavy opposition from the stations and reps whose income could be cut drastically by this development. As a counter argument, one network suggests that a network saturation campaign


WBNS gives you this rich portion of sales producing Ohio.




This is a big chunk of prosperous Ohio territory you sell when you advertise on WBNS. There are 187,980 WBNS families with an income of $1,387,469,000. WBNS covers the market at lower cost to advertisers.

A test will prove to you that you get the best results in central Ohio radio when the station is WBNS.

ASK JOHN BLAIR
NATIONAL REPRESENTATIVES

WBNS
PLUS WELD-FM

POWER WBNS 5000 - WELD 53,000 - CBS COLUMBUS, OHIO

will bring in new money for the stations that they would not otherwise receive for national spot campaigns.

In buying shows for this fall, advertisers will find an absence of high-priced Hollywood talent. Most broadcasters see less expensive packages definitely in the cards. Although NBC is announcing plans for *The Big Show*, the network's new economy wave may easily force abandonment of this expensive entertainment. Eventually, low-budget efforts such as mysteries, music, and sports will be the network's program diet.

"When a sponsor wants to present comedy or variety shows he will use TV," one broadcaster predicts. Mutual, with its present emphasis on low-budget programs, appears to be in good shape for this transition.

When industry "prophets" are asked whether advertisers will be interested in such plain programing fare, the answer is, "Yes. When compared with the $70,000 per hour time charges predicted for TV in 1955, low-cost radio shows will always have buyers."

Another change that is predicted for network radio is greater flexibility in the way advertisers can buy stations. Sponsors expect the networks to permit more tailor-made networks such as the hookup that Mutual arranged for Bab-O recently. The time may come when, if an advertiser wants Mobile instead of Birmingham, he will be able to buy it without paying a penalty. The networks are hesitant about going along with such predictions. They say there is a point where a network can become so flexible that it is no longer a network. One official says ruefully, "Some advertisers' idea of flexibility is a hookup that avoids all markets where there are now TV stations."

Other ways that greater flexibility may be seen is in product acceptance. Radio has long had higher standards than other media; now the more stringent restrictions may be eased. There is already greater freedom in the advertising of deodorants. Laxatives are being mentioned more frequently on some networks. Length of commercials may be increased beyond the present network limitations.

If weakening of the networks takes place, advertisers will be dealing more and more with the stations, which can point to prosperity currently; their time sales are at an all time high and there are waiting lists of sponsors at a





## Keeping Steady Company with an Influential Fellow

"That fellow has pull," writes Mr. Frank Bishop, Sales Manager of the Dimond Motor Company, to station KATO, Reno, Nevada. "We've just rounded out our first quarter of keeping company with Fulton Lewis, Jr. and we are more than satisfied with our recent '51 Dodge campaign. I want to authorize you to continue with 'this is Fulton Lewis, Jr. speaking for Dick Dimond, your friendly Dodge-Plymouth dealer.'"

Fulton Lewis, Jr. is sponsored locally on more than 340 Mutual stations by 572 advertisers. His program is the original news co-op. It offers local advertisers network prestige, a ready-made and faithful audience, a nationally known commentator—all at local time cost with pro-rated talent cost.

Since there are more than 500 MBS stations, there may be an opening in your locality. Check your Mutual outlet — or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

may be mortalities among the weaker stations, the outlook is in cheerful contrast to the gloom in some network quarters. Many [illegible] expect to get more time back from the networks since there are fewer programs to carry at the 50% rate than was available to their outlets. They also believe that there will be more users to buy as much time as the local outlets can make available. The stations are happier, of course, receiving a 100% rate for that time.

[illegible] one affiliate: "Advertisers are now dealing with affiliates with a different psychology, a new feeling of our importance. What is most important for the sponsor is the way the local stations have developed the manpower to do a good job of programing on their own."

The affiliates were stung into action by the rate cut move. The committee they formed under the leadership of Paul W. (Fritz) Morency may become a permanent organization. Checks to support a permanent organization are coming to treasurer George Storer by the score. Groups throughout the U.S. are protesting the cuts in various ways (see "CORN in the Northwest," page 84).

The loudest complaints among the stations are those in the non-TV areas. The action taken was particularly unjust to them, they assert. In analyzing the broadcasting picture over the entire country, stations are advancing all kinds of reasons for the cut. Some feel that CBS and NBC are spending too much time fighting each other rather than going after new business. Others maintain that it is because the television buildup is in full swing, and the networks have shifted their energies towards what they believe will be their greatest source of revenue in the future. Stations are still maintaining that the networks should never have bowed to the ANA demands since radio continues to produce powerful sales results.

One timebuyer drew this parallel. "Radio's reduction of rates is akin to *Life* cutting rates and consequently folding because *Look* came into being with a large circulation and much fanfare."

Advertisers will be asking for further cuts, one advertising manager of a drug firm predicts. "By reducing their rates, the networks have set a precedent. What happens when TV has 40% to 50% penetration?" he asked.

The rate reduction was praised by a number of advertisers who said that the rising cost of TV made it difficult to use both radio and TV at the same time. Radio, by cutting its rates, enabled advertisers to continue their use of AM, they argue.

This cut in network radio rates is not necessarily the beginning of the end for the national organizations, some radio officials say. Their argument is that since networks fulfill a need for advertisers, the networks can survive and prosper if they revitalize their operations. These steps are urged:

1. Radio is in a strange position as the great uncounted medium with its out-of-home listening and secondary sets in the home still unmeasured except for specific markets where researchers such as Pulse have made studies. A nationwide effort with all the networks and stations working together is needed. Unified plausible re-


It's
"TELEWAYS"
for
SUCCESSFUL
Transcribed
Shows

Transcribed and ready to broadcast:

RIDERS OF THE PURPLE SAGE
156 15-minute top western musical programs

THE FRANK PARKER SHOW
132 delightful 15-minute musical programs with the Modernaires, Bea Wain, Kay Lorraine, Dolores Gray, and Andre Baruch as M .C.

TOM, DICK & HARRY
156 15-minute programs of music and chatter

MOON DREAMS
158 15-minute romantic musical programs

CHUCKWAGON JAMBOREE
131 15-minute programs of good western music

STRANGE WILLS
26 half-hour dramatic programs

DANGER, DOCTOR DANFIELD
26 half-hour exciting mysteries

BARNYARD JAMBOREE
52 half-hours of good hill-billy music

STRANGE ADVENTURE
260 5-minute stories of interesting adventure

OR

Custom-built Transcribed Shows,
Spot Announcements and Singing Jingles

For Free Auditions and Prices Write

TELEWAYS RADIO PRODUCTIONS, INC.
8949 Sunset Boulevard, Hollywood 46, Calif.
CRestview 67238 • BRadshaw 21447

***we***

***hate***

***to brag.***

***but . . .***

**1** You said you loved our 1947 Fall Facts Issue.
Our 1948, 1949, and 1950 Fall Facts Issues, too.

**2** We say you'll be even happier about our
5th Fall Facts Issue (out 16 July)

## *sooo, a tip to stations . . .*

You'll get your money's worth and then some when you tell your story in the
Fall Facts Issue, *read* and *used*
by every decision-maker on your list.

# SPONSOR

**THE *USE* MAGAZINE**

Get the full story on the Fall Facts Issue without obligation by calling or writing your nearest SPONSOR office:

***Norm Knight***—SPONSOR • 510 Madison Ave., New York 22, N. Y. Murray Hill 8-2772

***George Weiss***—SPONSOR • 161 E. Grand, Chicago, Ill. Superior 7-9863

***Ed Cooper***—SPONSOR • 6087 Sunset Blvd., Los Angeles 28, Cal. Hillside 8089

HITCH YOUR PRODUCT TO A
K-NUZ RADIO RANCH STAR



Walter Colvin
as Joe Chrysanthemum
on "Spinner Sanctum"

2:30 to 4:00 P.M., Monday through Friday

National and regional company you keep on "Spinner Sanctum":

Alaga Syrup
Doubleday & Co.
Fair-Maid Bread
Hadacol
Hellman's Mayonnaise
Jax Beer
Lone Star Beer
Pepsi-Cola
Robert Hall Clothes
Southern Select Beer

*(Plus a choice list of local advertisers)*

For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581

"RADIO RANCH"
P. O. BOX 2135
TWX HO 414




search on behalf of all radio and all networks would help.

2. The trend towards low-cost programing does not mean that entertainment has to suffer. Expensive Hollywood talent is not the only way to hold audiences, as many a local station has found in developing programs that have high showmanship or are close to interests of its community.

3. The bigger BAB offers networks an excellent opportunity to get rid of the promotional feebleness that has characterized all radio, including the networks. Consolidated presentations based on consolidated thinking is called for. The networks haven't yet decided to do right by BAB.

4. The networks can profit handsomely by using the techniques of magazines such as *Life* in merchandising. Individual stations. WLW or WWL, for example, have gone a long way with hard-hitting merchandising strategy. CBS has made some good starts in this direction.

5. Salesmen must be trained, the way firms like National Cash Register prepare their representatives, to do a thorough, creative selling job. To illustrate network sales apathy, the spokesman of a large drug firm told what happened, or rather did not happen, after he dropped a long-time radio show. The advertiser has $500,000 to invest. He continues to be sold on radio and is just waiting for the right buy to present itself. But net radio salesmen are slow in calling on him.

Probably more important than all these specific approaches is the basic sales principle that the networks themselves must have full faith in a medium that has more listeners now than at any time in history. The pessimism in certain network quarters is the surest way to weaken an advertising force that penetrates 95% of all homes with a persuasiveness beyond question. ★ ★ ★

## TV AND GARDEN B.O.

(*Continued from page 31*)

confirms the foregoing indications that TV is not the ogre many sports promoters claim it is. Here are the highlights. They represent the 1,116 answers from a total of 2,000 questionnaires sent to viewers who requested Garden scorecards. In other words, the sample consists of Metropolitan New York sports fans who have TV sets.

Think
FIRST
of
"CANADA'S
FIRST
STATION"

In the big Montreal area—one of the best markets in Canada — CFCF gives you maximum coverage and the friendly listenership of increasing numbers who prefer "the Station of the Stars".

*Many distinguished advertisers agree "It's easier to sell through CFCF".*

U. S. Representative: Weed & Co.

CANADA'S FIRST STATION
CFCF
MONTREAL

WTAL
CBS
BLAIR
TALLAHASSEE

5,000 Watts Full Time

John H. Phipps, Owner
L. Herschel Graves, Gen'l Mgr.
FLORIDA GROUP
Columbia
Broadcasting
System

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

The acid test was applied to respondents with the very first question: "Have you been to Madison Square Garden during the past year?" A whopping 78% said they had.

Further, when the 1,116 returns were broken down into five groups by length of TV set ownership, another interesting fact came to light. As shown in the Jerry Jordan study, in-person attendance at a sports event increased progressively with length of ownership. Specifically, 64% of the owners with six months viewing or less went to the Garden. Among owners of two years standing or more, the attendance figure rose to 84%. Attendance of other groups was proportionate to how long they had owned their sets.

Breaking down the matter of attendance in more detail, the questionnaire asked how *often* viewers had attended "during the past years." While some people claimed to have seen as many as 80 events (equivalent to one-and-a-half a week), most went from one to 10 times in the year. For example: 91 went once, 104 twice, 91 three times, 71 four times, 78 five times. Altogether, 856 persons answered this particular question.

What kind of sports fare did these televiewers choose when they visited the Garden in person? Basketball, for which the sports arena is famous, topped the list (77% said they'd attended a game). Hockey rated second (60%), the circus third (31%), and boxing a close fourth (27%). None of the other six sports listed drew attendance from more than 8% of those questioned. They were track, ice show, horse show, dog show, tennis, and rodeo.

Getting around to the *why* of arena attendance, those surveyed were asked: "What single factor *most* influences your decision *not* to attend an event at Madison Square Garden more frequently?" The four possibilities offered on the questionnaire and the response:

| | |
|---|---|
| Seats are too expensive | 40% |
| Can see the event on television | 40% |
| Not interested in teams playing | 17% |
| Location of Garden inconvenient | 14% |

These percentages add up to 111% because some people checked more than one reason.

Suspecting that individual sports might vary in their on-TV and in-person appeal, respondents were asked "Would you rather attend or watch on


CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL • WJW • CLEVELAND'S *Chief* STATION • WJW • CLEVELAND'S *Strongest* SIGNAL




**"SOUPY" HINES**

*Stirs up new business for happy advertisers twice a day—6:00 to 8:30 a.m. and 3:30 to 5:30 p.m.*

**DAILY DOUBLE for WINNING SALES**




**JACK CLIFTON**

*Spins the platters every day from 1:30 to 3:30 p.m. on "Clifton's House Party." A hit with housewives—and advertisers.*

**CLEVELAND'S *Chief* STATION**

**WJW**

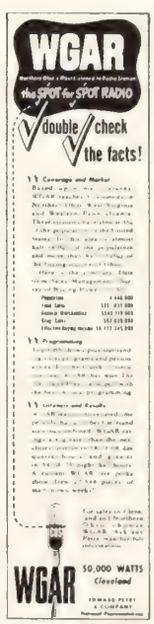
5000 W. WJW BUILDING

BASIC ABC CLEVELAND 15, OHIO

REPRESENTED NATIONALLY BY H-R REPRESENTATIVES, INC.



***SERVICE-ADS MAKE SPOT TIME BUYING EASIER***




"Suppose I go into a new market," says a well-known Time Buyer. "I turn first to SRDS to size up the stations in that market, their affiliations, their power, their rates. Then I want to know their coverage. I try to determine which would give me the most for our money."

Many stations are running Service-Ads alongside their listings in *Radio Advertising Rates & Data** and near their market listings in Consumer Markets to make that Time Buyer's job easier. These Service-Ads give him additional useful facts when he's comparing advertising opportunities —facts about coverage, audience, programs, service. The WGAR Service-Ad shown here is an example.

When you're checking *RARD** and *Consumer Markets* for station and market information, check the Service-Ads as well as the listings.

*Formerly known as the Radio Section of SRI$

*the unbeatable media-buying team!*




**Radio**

**ADVERTISING RATES AND DATA**

Published by Standard Rate & Data Service, Inc. *Walter E. Botthof, Publisher*
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles

Let's Look At The VITAL STATISTICS



This lassie is classy . . . she's liked quite a lot.

But the problem you have is being "put on the spot"

When clients get fussy—want more for their dough

Here are Toledo statistics—you should know.

In Toledo are people—300,000 we find

98% have a radio plus retail buying in mind.

So, if your client wants action, for results he is greedy

Give him the best—with his dough buy WSPD (ee)D

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL—13
Represented Nationally by KATZ


TV the following sports events?" (Some fans were not interested in certain sports at all—whether on TV or in person: tennis, for example, ranked lowest in general appeal with 61% not interested.)

Among the eight sports investigated, a pattern emerged. Four showed up most strongly as in-person sports; the other four were preferred on television. Ranking of the predominately "rather attend" sports went like this:

| | |
|---|---|
| Baseball | 85% |
| Basketball | 61% |
| Hockey | 61% |
| Football | 48% |

The following percentages of people preferred to watch these sports via video:

| | |
|---|---|
| Boxing | 68% |
| Track | 42% |
| Wrestling | 40% |
| Tennis | 24% |

An interesting sidelight on peoples' preference for watching sports at the arena or over television: each sport gains more in-person adherents as TV ownership lengthens. All, that is, except for tennis. Strangely enough, 35% of those who had owned sets a year or less preferred to attend a tennis match in person—with the percentage falling off drastically for owners of longer standing. Set owners with 13 to 23 months experience who preferred to attend tennis matches comprised only 14%. Those with over two years experience comprised an equally low 17%. Tennis is apparently one of those atypical sports with its own special problems.

While at the outset TV adapted itself to an already established pattern of spectator sports, it's now reached the stage where it influences that pattern. This is pointed up by the fact that 81% of those quizzed in the WPIX survey reported seeing at least one new sport on TV. Further (and more important to promoters) 37% had actually attended this new sport. Another 42% said they'd like to.

Top mention in the "saw it first on TV" category was wrestling and the roller derby, the latter strictly a TV-made sport. Both have been featured heavily in New York sports telecasting. After seeing the roller derby initially on TV, 41% subsequently went to watch. Among the new wrestling fans made by TV, 35% actually went to see it in person.

Wrestling and the roller derby point up the most valuable function of television to the promoter: sparking interest in the lesser-known sports. The dollars-and-cents value of filling Madison Square Garden's 17,000 seats for every event, instead of just a few thousand, is obvious. Properly handled, there's no reason why 17,000 of New York's more than 2,000,000 TV-set owners can't be persuaded to attend each Garden event in the flesh.

These results of the WPIX survey made by Hewitt, Ogilvy, Benson & Mather are the station's best argument for another season of television from the Garden. It had no problem selling last season's $500,000 package and should have no problem with next season's—if the rights are for sale. Melville Shoe (Thom McAn Shoe Stores), Webster Cigar Company (Webster Cigars), and Standard Brands (Instant Chase & Sanborn Coffee) have first refusal rights on the next such deal. A shift in media strategy has put Standard Brands out of the running for next season.

Although no exact figure on this year's rights cost is available, trade estimates put it at $150,000 to $200,000. Balance of the $500,000 went for time, announcer and technical talent.


KXOL
FORT WORTH'S
leading
independent
JOHN E. PEARSON COMPANY

Originally, the Local Chevrolet Dealers Association contracted for half the 120 events—at a cost of $250,000. Webster and Standard Brands picked up a tab of $125,000 each.

Prospects for a repeat performance by the Garden and some or all of this season's sponsors are considered bright. Results of the WPIX survey and experience with many types of sports add up to the conclusion that TV most frequently supplements, rather than robs, the box-office. No one applauds this more than the happy sports sponsor and the telecasting station. ★ ★ ★

## DUFFY ON NETS' FUTURE

(*Continued from page 27*)

*Magazines* — Magazines showed an even more significant growth. In 1929, total advertising revenue was $186,000,000. In 1950, it was $430,000,000 —almost two and a half times the 1929 volume. Put on top of this the fact that radio advertising increased in 1929 from $25,000,000 to $370,000,000 in 1950, and you have a picture of what can happen in the United States in these days of competitive selling even though this entirely new medium —radio—now takes a large percentage of the advertising dollar. The question now is, "What will television do to network radio?"

In a recent survey which we made at BBDO on leisure time, we stated that "those who anticipate . . . a blackout of radio listening, magazine and newspaper reading, and other leisure time activities at the hand of television are due for a disappointment. Without detracting in the least from the impact of television, we can conclude that other activities are far from dead."

"As for radio, 67% of those in television homes listen to the radio as compared with 87% listening to radio in non-television homes. Despite this decrease in homes which have television sets, those who listen to their home receivers devote an average of two hours and 10 minutes a day to this leisure-time activity."

It is true, perhaps, when television reaches out into every market, that network radio at night may be very seriously affected. But this situation does not prevail now. Daytime network radio will probably never be as badly affected as nighttime. Again, because of low costs and greater coverage, network radio will no doubt be used as a selective medium by many advertisers.

In view of these comments and figures, the fact remains that network radio will be judged on what happens to it as a medium for producing sales. In the final analysis if network radio can continue to produce sales for advertisers, it will be important as a medium. However this question can not be answered right now. From a practical viewpoint we also have to consider television costs. If television costs get out of line, it may not be economical for certain advertisers to use television in a big way or in a manner that would be productive of results. In such an instance there may be a shift back to radio. One should remember that for a temporary period in the early 1930's when radio was making its biggest gains and we were in a depression period, newspapers and magazines suffered. However, they




Represented Nationally by
THE BOLLING COMPANY

To
One
Million
People
CBS
Means
WDNC




DURHAM,
North Carolina
5,000 WATTS
620 K.C.
PAUL H. RAYMER, REP.

A value . . . PLUS in "BRUSH CREEK FOLLIES"



with HIRAM HIGSBY on KMBC KFRM

**PLUS ONE**—"Brush Creek Follies" is in its fourteenth successful season!
**PLUS TWO**—Playing again to a live audience from the stage of the huge new KMBC studio playhouse!
**PLUS THREE**—A great new arrangement on commercials for advertisers!
**PLUS FOUR**—An outstanding new promotion and merchandising plan!
**PLUS A DOZEN**—Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!

KMBC of Kansas City
KFRM for Rural Kansas

• • • 6th oldest CBS Affiliate • • •

*Mr. J. A. Reilly*
*Armour and Co.*
*Chicago, Illinois*
*Dear J. A.:*

*Shore wuz glad ter see Marvene when she wuz in Charleston, West Virginny, fer Miss Wisconsin Cheese. Us folks at WCHS is allus glad ter see a purty gal, 'specially effen she's merchandisin' sumpthin' fer one uv our sponsors. Incidentally, J. A., yuh shore got STARS OVER HOLLYWOOD on th' right station in Charleston. Th' latest Hooper shows thet WCHS has 43.1% uv th' audience fer th' total rated periods—an' they's five radio stations in town! Now ain't thet sumpthin' ter crow 'bout?*




*Tell all yur frens at th' agency thet WCHS really deelivers th' lisseners in Charleston, West Virginny!*

*Yrs.*
*Algy*

**W C H S**
**Charleston, W. Va.**

quickly recovered when things began to settle down and the advertiser could take a more objective look at all competitive [illegible]. ★ ★ ★

## KATE SMITH'S 20 YEARS

(*Continued from page* 37)

Smith approach. A stream of "firsts" are attributable to the full-hour variety program she began in 1933. Collins was the first to sell the antagonistic movie industry on condensing new films and previewing them with the original stars on Kate's show. Ben Bernie and Kate Smith initiated the now common practice of guest appearance exchanges between radio stars of rival networks.

Collins put an unknown group called *The Aldrich Family* into the middle of the variety hour, starting the serial on the road to sponsor recognition. Kate developed the idea of "taking" her audience to a different city each week. Her programs were the springboard to fame of Abbott and Costello, Henny Youngman, Harry Savoy, Harvey Stone, and many others. About the only things in the program format that didn't change over the years were the familiar sign-on and sign off.

*4. What's the difference in her AM and TV selling techniques?*

When General Foods sponsored Kate's radio variety show—1937 to 1947—the commercial copy was written especially for her. In addition, the advertiser gave his star the right to make any changes in the copy she wished. On her TV program, Kate and Collins have the right to refuse products, but the sponsor of each product they accept may use a testimonial by Kate Smith. Actually, a 15-second introduction to the TV commercials is the extent of her involvement. She does not give the pitch personally as was the case in radio.

*5. What philosophy underlies her client-agency relationships?*

There is a third steadfast policy.

Says Collins: "It is extremely important to sell the products sponsoring the broadcast. Consequently, we spend a lot of time conferring with the agency involved on how to get the biggest sales. Except for the cigarette sponsor, all of our agency relations have been of the best. We have always done everything we could to keep the sponsor-agency relationship a happy one. We have found that by taking this attitude the agency and the sponsor extend more cooperation."

Miss Smiths' realistic evaluation of the purpose of air advertising coincides with that of sponsors—hers and others. "Fundamentally," she told a SPONSOR reporter who interviewed her in NBC's Hudson Theater during a rehearsal session of her video show, "the media—AM and TV—present entertainment and/or information to promote sales."

From that level-headed analysis we proceed to an account of her two decades of broadcasting to promote sales.

The story of Kate Smith's fabulous career begins with "Kated," the hypothetical corporation named for her and Ted Collins, her partner-manager. It came into being in 1930 and has been functioning ever since—on the strength of an oral agreement based on friendship and faith in each other's integrity. Neither has had cause to complain.

Kate, just 17 at the time, was doing moderately well as the singing comedy lead in a play called "Flying High." Ted, sales manager of a phonograph recording company, was so impressed by the beauty and perfect pitch of her contralto voice he invited her to make some records for his firm. Unlike the self-appointed comedians in the show, he didn't pull any gags about her size. That and his genuine interest in her vocal range of two and a half octaves impelled the sensitive girl to burst into tears of gratitude. The potential personality and the man destined to develop that personality became a team then and there.

The "then"—1930—was a year of important radio expansion. Plans for Radio City were on the drawing board. William S. Paley, the new president of the Columbia Broadcasting System, was cooking up competition for the older National Broadcasting Company. Broadcasting was becoming a big business, with prospects of rich rewards for ideas and initiative.

Under Collins' guidance, Kate's growing popularity led to several guest shots on NBC and an offer from CBS—the program described in the first paragraph of this article. The CBS time slot was available because nobody else wanted it. For the competition opposite was *Amos 'n' Andy*. Another tribulation concerned Kate's accompaniment, the network providing only a five-piece band for that. Ted added seven musicians and paid them

out of the salary from his recording job.

The show rolled on, and in a few weeks they had to hire three secretaries to handle Kate's fan mail. That was a strong contributing factor in selling the program to her first sponsor—La Palina cigars — who carried it for three years at a weekly cost of $5,000 for the package. (Kate did not handle the cigar commercial personally as she did in the cigarette show referred to above by Collins.)

That marked the end of the quarter-hour series. The next year Hudson Motors sponsored Kate Smith's first hour-long radio series. At the end of the second year, the show was switched to the Atlantic and Pacific Tea Company. In 1937 General Foods took over for a decade.

Seven years after Kate's debut as a radio singer, Ted again did the unexpected and cast her in the role of a daytime commentator. Her *Kate Smith Speaks* cooperative strip is now on Mutual, may move to NBC. The deal is currently in the negotiating stage.

*Kate Smith Sings*, also a 15-minute strip on MBS, involves Kate and Ted doing a d.j. routine with her recordings. According to Collins, this stanza is slated to become a series of syndicated platters to be offered locally.

Ted's managerial brilliance, or luck, as some people call it, has delivered the goods again, and Kate has stepped from a declining radio rating to a top television position. By getting on the air early in the development of afternoon broadcasting, the Smith-Collins team was able to get the cream of the markets. The program boasts a weekly talent budget exceeding that of such NBC-TV productions as *Four Star Extra* and *Your Show of Shows*. Its success has led to Kate being scheduled for a weekly full-hour night session on NBC-TV next fall.

During her 20 years on the air, Kate has received a list of awards that makes her one of the world's most cited women. Her World War II activities included travelling nearly 52,000 miles to entertain the men and women of the Armed Forces; christening merchant ships and Army bombers—one of the latter being named for her; prevailing on 25,000 other Smiths to donate blood to the Red Cross; and selling a total of $500,000,000 worth of war bonds—more than any other single person—with a series of round-the-clock radio appeals.

The celebration of her two decades of broadcasting—1 May—was commemorated by the presentation of a special Red Cross citation for "distinguished humanitarian service" signed by President Truman, and by her induction into the Radio Pioneers Club by H. V. Kaltenborn.

Kate Smith and Ted Collins have come a long way in those 20 years. The two have sometimes been compared to Svengali and Trilby, but the analogy is without justification in fact. From the start, Ted classified Kate as "a natural talent, of which there is never more than one in a generation in any given field. There was one Babe Ruth. There was one Knute Rockne. There is one Kate Smith." Instead of trying to create synthetic qualities, he encouraged her to rely on her innate characteristics. As a result, Kate Smith sounds sentimental because she *is* sentimental; she sounds sincere because she *is* sincere; she sounds friendly because—underneath the defensive veneer necessitated by thoughtlessly sadistic barbs—she *is* friendly. ★ ★ ★




*"Boy, am I happy. Latest Elliott-Haynes survey of the Greater Vancouver area—the one-hundred mile radius—gives me top billing. Yet I'm always first or second right in Vancouver, too."*

## 510 MADISON

(*Continued from page* 18)

dience move from radio to TV in this area? Here is what the record shows:

TWO TOP CBS STATIONS
TWO BIG SOUTHWEST MARKETS
ONE LOW COMBINATION RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.




Greater Kansas City's only 50,000 Watt Station

KCMO

810 kc.

10000 WATTS NIGHT

National Representative
THE KATZ AGENCY

Sets [illegible] before TV
Jan Feb [illegible] ..... 37.4
Sets [illegible] after TV
Jan Feb [illegible] ..... 32.5

A loss of 4.9

This figure (4.9) represents a drop of 14% in Nashville tune-in. Obviously, this percentage applies to home county only. Of all the TV sets sold in primary area, 75% have been placed in home county, 25% in outside counties. Using this as a yardstick, reduced tune-in for outside counties is [illegible] that of home county, or 3.5%.

14.0% of 84,820 home county radio families ..... 11,875
3.5% of 88,300 outside home county radio families ..... 3,090

Net loss 14,965

On the assumption that each TV home formerly was a radio home but had since eliminated evening listening. . . ."

Gain in radio homes between 1944 and 1949 ..... 58,649
Loss in homes between 1950 and 1951 14,965

Net gain in radio homes 43,684

On overall night tune-in, primary, secondary and tertiary, BMB's 1949 report showed WLAC with an 89% gain over the measurement made in 1946.

Station comparison—Hooper:

| | | | | |
|---|---|---|---|---|
| 1944 Jan Feb Share of Audience | WLAC | 30.8 | WSM | 51.3 |
| 1951 Jan Feb Share of Audience | WLAC | 31.3 | WSM | 31.5 |
| | Gain | 0.5 | Loss | 19.8 |

Average Night Ratings
1944— WLAC 11.2 WSM 18.7
1951— WLAC 10.1 WSM 10.4

WLAC Loss 7.7% WSM Loss 44.0%

"It is noted that WSM is . . . given no cut back under the formula." This displays good judgment. WSM's rates are generally recognized as being too low, and even with the tune-in loss as shown above, their rates still are under what they should be.

We heartily endorse the statement that ". . . the user of spot radio must be considered. He is obviously concerned with the relative values of time on individual stations." However, this surely does not represent new thinking—it always has been true. That is why WLAC has consistently maintained rates below the actual value of the service rendered.

When we count up our mail we are all the more convinced of the reasonableness of our rate structure. In 1950 WLAC's mail count passed the 900,000 mark, almost 10,000 in excess of that received in 1949. A station that can draw mail in such volume is bound to "make friends and influence people" in behalf of the accounts using our medium.

We understand that ANA arrived at its rate-reduction figures on the basis of an "analysis." We have not seen the analysis they made of WLAC, so we shall have to content ourselves with the one produced by our own auditors. We hope it makes as much sense to you as it does to us.

F. C. SOWELL
*General Manager*
*WLAC*
*Nashville*

IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERRY

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5000 WATTS CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

## FIRESTONE'S 23 YEARS IN RADIO

In the 26 February issue of SPONSOR you had a very wonderful article entitled "23 years with the same program."

KLIX
IS KLICKIN'
In one of the west's
RICHEST MARKETS
Idaho's Fabulous Magic Valley
Ask Hollingbery
ABC at
Twin Falls, Idaho
Frank C. McIntyre
V. P. and Gen. Mgr.

HEADACHE? Toss TV
film spot problems to TELEFILM Inc.
Hollywood (28) Calif. since 1938

We would like to send reprints of this article out to some of our district managers and key division men and are wondering whether it would be possible for us to secure about 75 reprints of this article.

If reprints are not available would it be possible to get that many back copies of this issue?

I would appreciate your advising me on this as we know this article would be very interesting to our district managers.

E. H. SWINEHART
*Advertising Department*
*Firestone Tire & Rubber Company*
*Akron*

• Reprints of any SPONSOR article are available to subscribers. Rates on request.

## MERCHANDISING AT WCOP

I have always been impressed by SPONSOR being impressed with the necessity of merchandising by radio stations. Your Applause column in a recent issue of SPONSOR occasions this perhaps too long letter, but I have wanted to write you about what I feel is one of the most complete merchandising operations in the country, and which SPONSOR alas, has not seen fit to mention in its frequent stories on merchandising.

We here at WCOP have a special Merchandising Department which is certainly unique in the area. If you are statistically minded, you might be interested in knowing that in 1950 our Merchandising Department made no less than 1,635 calls on retailers varying from hardware stores to sporting goods stores. These merchandising calls are, of course, a regular aspect of the WCOP merchandising operation and are designed to call the retail trade's attention to WCOP-advertised products. In conjunction with this, we also conduct sales surveys in an attempt to give the sponsor some conception of his product's acceptance at the point of sale; how it does against competition; the effectiveness of its advertising. Twenty-four separate such surveys were made in the calendar year of 1950, and in addition to the usual drug and grocery accounts were included such esoteric products as photographic equipment and shoe polish.

We also keep in touch with retailers, wholesalers, and jobbers with special mailings (and since this turns out to be an annual report I may as well give you some figures on it); 51 mailings accounted for almost 29,000 separate pieces of mail.

WCOP is also fortunate in having a good high-traffic ground floor location, and we have a professional display house continually keeping our windows filled with WCOP-advertised products and photographs of the program on which they are featured. One hundred such window displays were exhibited during the year featuring products as varied as clothing, petroleum products, and motion pictures.

This by no means wraps up our complete merchandising cooperation with radio sponsors. We maintain travelling displays that appear in drug and grocery outlets throughout greater Boston. We carry a regular column in the *New England Grocery & Market* magazine, and conduct similar types of merchandising services for advertisers.

JOHN WILKOFF
*Promotion Manager*
*WCOP*
*Boston*








**Many people are literally resting easier because KQV is doing an outstanding job. One of our clients, after using the "News Flash" package for a month, said—"My business is very good while other mattress companies are screaming." Ask Weed & Company about this and the numerous other recent sales success stories on KQV.**

**KQV**

**Pittsburgh, Pa.**
MBS—5,000 Watts—1410

**WBIR**

**. . . the Big Buy in Knoxville!**




**Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.**

**The Bolling Company**




### What radio men fear most

It is important that advertisers who are looking at the several media constructively understand what radio broadcasters fear most.

During these days of network rate slashes and network sale negotiations one thought constantly presses hard on station owners and managers. That thought: in the uncertainty over nighttime network radio are advertisers, totally without intent or malice, building up the notion that radio as a medium is declining?

Broadcasters have been remiss in coming forward with simple logical assessments that the national advertising fraternity will "buy" as bonafide evidence of the worth of radio. Pending such time as this evidence is forthcoming (the No. 1 objective of the new BAB is to provide this as early as possible) much harm can be done. After all, the average advertiser has much more to think about than the problems of radio. It's easy to see how the president of a large company or his advertising manager can, almost totally without conscious thought, project his downgrading of nighttime network radio to all of radio.

In a last-minute effort to fight this osmosis of thought the network Affiliates have organized; some stations whose cost-per-thousands are the most favorable in their existence are raising national spot and local rates; many stations are calling attention to their audiences, impact, and snowballing national spot business. What is happening is that a medium which has been criminally backward and shortsighted in its own promotion is finally taking the offensive.

As one agency put it, "Radio stations are finally coming around to realizing that it's better to advance radio as a medium than to tear down one another."

Unfortunately, the simple straightforward evidences that advertisers need to make up their minds about the true dimensions of radio won't be forthcoming immediately.

So SPONSOR makes these interim suggestions:

1. Be as tough as you like, but keep an open mind about radio. The facts on the medium will be coming as soon as the BAB can ready them.

2. Look at the network gyrations in their proper light—simply adjustments in one segment of radio that hasn't quite kept abreast of the times. And remember, the networks are making adjustments.

3. Remember that newspapers and phonograph records have both made radical adjustments in the last decade or two Today, despite earlier pessimism, both fields are stronger than ever before in their history.

### CORN in the Northwest

"Seattle calling," said the operator.

It was late Thursday night, 10 May, and we were busy putting our 21 May issue to bed. We took time to get on the phone. A prominent Seattle broadcaster came on, shortly followed by two others. And there was plenty of excitement.

It developed that the Board of Directors of the Washington State Broadcasters had just adopted, unanimously, a resolution which they hoped network executives would take to heart. as follows:

"Whereas the networks of the great American system of broadcasting have jitters . . .

"Whereas everyone even remotely connected with the great American system of broadcasting has experienced direct evidence of those jitters in their income . . .

"Whereas mass desertion of brass within network ranks is further evidence of the jitters . . .

"Therefore we of the great altruistic Washington State Association of Broadcasters do hereby create the organization which shall henceforth be known as CORN (Cooperative Organization for the Relief of Networks).

"We hereby invite all broadcasters and the great American public to join with us in forwarding to those 'disabilitated' persons any contribution of food, clothing, or other material so that they may survive to maintain our great system of free democratic broadcasting."

## Applause

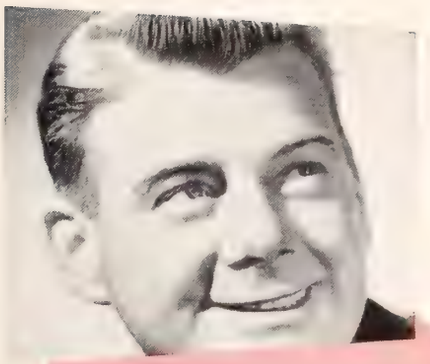
### We tip our hat to . . .

**Herbert True,** Gardner Advertising Co., St. Louis—whose magnificent new TV Dictionary/Handbook for Sponsors, to be published starting with the 4 June SPONSOR, is the culmination of months of painstaking research, analysis, contact, double-checking. And to Mrs. True, who pitched in every step of the way.

**Edgar Kobak**—who at a still youngish age is rapidly becoming the elder statesman of advertising, especially air advertising. His ability to pin down and express solutions to key problems is of inestimable value to this field today.

**Radio and TV station representatives**—whose present-day alertness and expansion of service make them perhaps the most progressive single segment on the broadcasting scene today. Their service both to stations and advertisers goes far beyond anything dreamed of a few years ago.

**A certain anonymous** midwest drug manufacturer—who dropped his longtime radio program but insists on plowing the appropriation back into radio. His point, well taken and useful for other sponsors: radio is the No. 1 mass medium (an important factor to 19 out of 20 families, including TV families). I can't afford to drop it. But new developments give me better buys with other programs than the one I've been sponsoring. So I'm making a change.



**ARTHUR GODFREY** *talks to millions of housewives over* **WJR** *Monday thru Friday*

# WJR

*..first they listen then they buy...*



*the*
**GREAT VOICE**
*of the*
**GREAT LAKES**



**WJR DETROIT ★ CBS 50,000 WATTS CLEAR CHANNEL**



*The buying habits of millions of housewives (and their families) in the rich Great Lakes area are conditioned by their listening habits of many years. Stay tuned to these profitable buying habits with WJR—the Great Voice of the Great Lakes...* **Remember!...First they listen...then they buy!**

*Represented nationally by Edward Petry & Company*

**FREE SPEECH MIKE**



*Radio—America's greatest advertising medium*

# *"I always set my watch by the radio"*



It's all right with us, but better be careful.

You really ought to break the habit of setting your watch, say, by Jack Benny's voice, even though you've been hearing him at the same time for sixteen years. You should know there can be a gap of anywhere from 3 to 30 seconds between radio's official time signal (the hourly "beep") and the start of a program.

Chances are you know better. It's just a habit with you.

Just as it's a habit to turn on the radio for a favorite comedian, or to find out whether the road's safe for driving, or whether school keeps; or to learn the path of the hurricane or the course of the battle.

In one generation, radio has become perhaps the most typical American habit. More of a habit than the Sunday drive (we own more radios than automobiles). More of a habit than taking a bath (we own more radios than bathtubs). Most Americans would find it hard to live without a radio. It almost ranks with meals as something we couldn't regularly do without.

This habit of listening* is a most useful one for advertisers.**

Through radio, customers make their own daily or weekly appointment with the advertiser... come to him deliberately, time after time, ready to listen to what he has to say.

What you have to say, and what you have to sell, can very easily become a habit with millions of people, through radio.

---

*GREATEST HABIT: listening to CBS. 23% more people listen here than anywhere else.*

***GREATEST ADVERTISING HABIT: CBS, where 15% more is invested than on any other network.*

The Columbia Broadcasting System

E 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

## TV color verdict speeds end of freeze—p. 80

New AM-TV tycoon, Gordenson, surveys his empire—see p. 32




Report to Sponsors page 1
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RADIO'S EVER MAGIC TOUCH

# In the WLS tradition . . .

# PROFITABLE *Afternoon Programming*

## . . . with a pre-tested formula for listener acceptance

Radio's ever magic touch turns WLS afternoons into profitable programming for you. Using its pre-tested, time-proven formula of live-talent block programming, WLS has developed an exciting afternoon of participating shows, heard daily, Mondays thru Fridays. From BOB ATCHER PRESENTS at 1:30 thru STUMPUS, which ends at 4:00, listeners are hearing a unique kind of programming – a Saturday night review for afternoon enjoyment. Thus, WLS accepting-believing afternoon listeners are reached, and most economically, too! Each day's program is designed for sale in effective small time-segments, or on a participation basis, with live or transcribed announcements.

See your Blair man today for complete details on profitable afternoon programming – for *you*.

**BOB ATCHER PRESENTS**
**Monday thru Friday**
**1:30–2:30 P.M.**



For one solid hour BOB ATCHER PRESENTS brings to the Chicago Midwest a new kind of afternoon program—following the successful block programming technique of the famous NATIONAL BARN DANCE. Featuring *live talent*, BOB ATCHER PRESENTS stars Bob Atcher, "Top Hand of the Cowhands" as Master-of-ceremonies. Each day an entire array of Barn Dance favorites appear . . . a line-up of talent untouched in Chicago afternoon radio!

There is music to please all tastes, brief news and weather summaries, listener participations, comedy and a weekly hit parade made up from mail received throughout each week. The formula is time-tested and proven successful through the enormous success of the NATIONAL BARN DANCE.

**STUMPUS**
**Monday thru Friday**
**3:30–4:00 P.M.**




WLS STUMPUS, with popular MC Jack Stilwill and featuring the WLS Rangers, constantly produces the regular daily listener response for which WLS has so long been noted . . . an average of 1,154 pieces of mail per program in April! Using the basic formula of prizes for tune titles which stump the musical group, the program features the same kind of friendly voices, the same neighborly spirit and top quality talent that WLS listeners respond to so actively.

STUMPUS established itself by having been broadcast daily for more than twenty months with a continuing record-breaking response from listeners . . . time-tested and proven successful by listener-response.

Bridging the period between BOB ATCHER PRESENTS and Stilwill's STUMPUS comes a line-up of network programs rapidly building ratings in Chicago's Midwest – QUICK AS A FLASH, DICK HAYMES, PAUL HARVEY and TED MALONE . . . to round out a full afternoon of profitable programming – for you.

Both programs have a proven audience and a responsive one for selling your goods in Midwest America.

YOUR JOHN BLAIR MAN HAS THE DETAILS

WLS
The PRAIRIE FARMER STATION
CHICAGO

890 KILOCYCLES, 50,000 WATTS, ABC AFFILIATE. REPRESENTED BY JOHN BLAIR & CO.

REPORT
TO SPONSORS
4 JUN 1951

***WILL PARAMOUNT KISS OFF ABC RADIO NET, FAVOR TV?***—In wake of Paramount Theatres-ABC merger, many sponsors, agency men, industryites wondered whether radio operation of net would get kiss-off treatment, eventual resale. To find answer, SPONSOR went to Leonard H. Goldenson, president of merged firms. "Despite any rumors you may hear," he said, "we definitely will not get rid of the radio network. On the contrary, we will devote our energies to building the radio network. We... will not sell radio short."

***WHAT ABC DEAL WILL MEAN TO SPONSORS***—You can expect snapped-up operation in both radio and TV nets of ABC, with more money available for programing development, audience promotion, best sources believe. United Paramount has $30,000,000 cash reserves available for investment. One of first effects will be to make other nets look to their laurels programwise, in face of sharpened competition from ABC. (For complete rundown on advertiser-significance of merger, see story page 32.)

***RUPPERT RADIO, TV SUCCESS EXCEEDS EXPECTATIONS, BUDGET TO BE UPPED***—With major portion of $2,000,000 budget now going into radio and TV, current Ruppert beer campaign for its new Knickerbocker brand has had success far exceeding company's expectations. As result, firm will increase its radio, TV budget this fall. Spot radio and TV are used to cover markets in New York, New England, New Jersey, and northeast Pennsylvania. Biow Company is agency for Ruppert.

***ANA-AFFILIATES COMMITTEE MEETING LIKELY BY MID-JUNE***—Following ANA President Paul West's acceptance of Affiliates Committee bid for meeting, SPONSOR learned Committee will probably pick mid-June date. Committee chairman, Paul W. Morency, expressed himself as "delighted to receive letter from West — and delighted at tone." Among questions affiliates group is bound to ask ANA: "Why don't you survey other media, as you did radio, to see how they are holding up in TV era?" West, in letter to Morency, stressed that ANA will not discuss radio rates at coming meeting, only methods of determining radio's value.

***SYLVANIA'S DOUBLE SWITCH***—Sylvania, electronics manufacturing firm, is pulling switch in its ad strategy — in two ways. (1) Firm is reversing current trend among net radio sponsors. While some firms leave medium, Sylvania is expanding its use of web radio, buying two ABC shows for this fall; last fall, firm had only one. (2) Currently, Sylvania is also changing focus of its ad strategy from trade to consumer audience. (For details, see story page 34.) Radio expenditure will be $1,310,000; TV, $1,000,000, for "Beat the Clock," CBS-TV.

***ARBI MAY BRING MEDIA-TESTING SYSTEM TO N.Y.C.***—Deal is cooking between Advertising Research Bureau Inc., Macy's in New York, and WOR for newspaper vs. radio tests of advertising effectiveness. Starting on West Coast (in Seattle region), ARBI

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tests have moved across country, with radio outpulling newspaper by substantial margins. Macy's test would be first in New York City, bound to be regarded as ultra-significant. It's not far from Herald Square headquarters of Macy's to Madison Avenue. To participate in test, Macy's would spend equal sums in newspaper and radio to plug same item on same day. Then researchers in store would poll purchasers to find out what influenced buying.

***NO DEARTH OF SPONSORS FOR CBS COLOR***—CBS spokesman told SPONSOR: "We have been deluged by requests from sponsors to advertise on color time." Well over dozen contracts have been signed. Time charge is nominal, in neighborhood of $150 hourly. Among advertisers who have examined color TV and are reported to have signed for shows are General Foods, Lever Brothers, Toni, Tintair, Esso, Wamsutta Mills, Wildroot, Bigelow-Sanford, National Dairy Products. Motive for sponsorship is publicity value and color TV experience.

***HOW SOON CAN NEW TV STATIONS GET ON AIR AFTER FCC LIFTS FREEZE?***—With color problem settled for FCC by Supreme Court decision, freeze lifting should be speeded. FCC Chairman Wayne Coy told SPONSOR, exclusively, back in March 1950 that he would go all-out to lift freeze once color was out of way. KMBC, Kansas City, is ready to go on air with full TV station 30 days after FCC gives green light. Reason: Arthur Church bought equipment long time ago, stored it. Several other stations are similarly fixed.

***COLOR DECISION MAY BE WOE OF TV SET DEALERS***—You can expect more cries of woe, auctions, price slashing by TV set dealers as result of Supreme Court color decision. Current sales slump could extend indefinitely with public confused over whether present sets are obsolete. Heavy advertising to reassure consumers is in the cards.

***RONSON DROPPING "TWENTY QUESTIONS," BUYING PETER LIND HAYES ON TV, PLUS AM NET SHOW***—Ronson Art Metal Works is dropping "Twenty Questions" on AM (Mutual) and TV (ABC). New schedule will include Peter Lind Hayes variety show to bow on CBS-TV 29 July (Sunday, 6:30 to 7 p.m.). Network radio is also in works, through Grey Advertising. Lighter firm had good results with fast-moving "Twenty Questions" but wanted to broaden audience. Increased competition in lighter field had lot to do with decision. Over half Ronson ad budget will be going into radio and TV with considerable increase in expenditure to cover increased number of stations for both TV and AM shows.

***ABC-PARAMOUNT MERGER LIKELY TO EXTEND USE OF THEATRE TV***—United Paramount, pioneer in use of theatre TV, will probably increase use of this form of come-on bait. Five of its 650 theatres are already equipped, with 22 more installations on order. (Equipment costs about $25,000 per theatre.) Adoption of technique for all Paramount theatres is likely. Theatres would use ABC's TV facilities, but offer separate programing. As of now, moviegoers don't pay extra for video offering; it's just means of luring them out of parlor.

# 17 OUT OF 18 PREFER WDAY, FARGO!



According to an independent survey made by students at North Dakota Agricultural College, *17 out of 18 families within a 90-mile radius of Fargo prefer WDAY to any other station.* 3,969 farm families in the rich Red River Valley were asked "To what radio station does your family listen most?" 78.6% said WDAY, with the next station getting only 4.4%!

Fargo-Moorhead Hoopers credit WDAY with much the same overwhelming popularity "in town". Despite the fact that the other three major networks are represented with local studios, WDAY consistently gets a 3-to-1 greater Share of Audience than all other Fargo-Moorhead stations combined!

WDAY is one of America's *great radio buys,* serving one of America's *great farm markets.* Write direct or ask Free & Peters for all the facts on WDAY and the rich Red River Valley!



**WDAY** • **NBC** • **970 KILOCYCLES** • **5000 WATTS**

FREE & PETERS, Inc., Exclusive National Representatives

# SPONSOR

VOLUME 5 NUMBER 12

DIGEST FOR 4 JUNE 1951

## ARTICLES

***How to win with Juan***

Few national advertisers are aware of the rich, ripe Spanish-speaking market of 3,500,000 in the Southwest. Here's how to tap it: via radio — **25**

***Best Foods' secret weapon***

Though this firm is tight-lipped about ad strategy, SPONSOR gleaned enough information to show how spot radio helped put it on top — **28**

***TV Dictionary/Handbook for Sponsors***

In addition to defining hundreds of new trade terms, SPONSOR's own TV Dictionary contains valuable technical data — **30**

***What ABC-Paramount merger means to trade***

SPONSOR interviews with Goldenson and other execs reveal ABC-Paramount deal will strengthen AM, TV networks — **32**

***Sylvania's big switch***

Why, after 50 years of trade advertising, Sylvania Electric has switched to consumer appeal, with $2,310,000 spent on network radio and web TV — **34**

***They're lifting the spot veil***

Soon, facts on use of spot radio by soaps, cleansers, toiletries will be available through expanded Rorabaugh Report — **36**

## COMING

***Kindergarten for sponsors***

Contacts with the show world are fraught with pitfalls for the sponsor who lets the razzle-dazzle go to his head — ***18 June***

***How obsolete is BMB?***

SPONSOR canvassed timebuyers and broadcasters to uncover their opinions on the current usefulness of BMB reports — ***18 June***

***Premiums on the air***

SPONSOR is currently surveying trends, techniques, do's and dont's in use of premiums

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Picture by Jean Raeburn.

**COVER:** New broadcasting czar Leonard H. Goldenson, 45, who'll become president of American Broadcasting-Paramount Theaters, Inc., is known for his quick wit, law background, long-time recognition of TV as potential ally of movies. He has philanthropic reputation (president United Cerebral Palsy Assoc., 1949; member United Jewish Appeal Drives, 1947-49), says, "My hobbies are going to the movies, listening to radio and watching TV." He became president Paramount Pictures 1942, UPT 1950 (see story page 32.)

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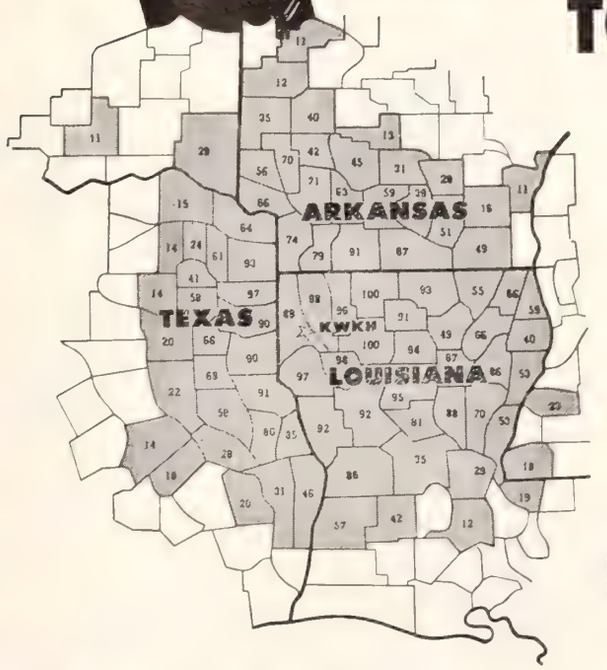
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SHREVEPORT HOOPERATINGS
MARCH, 1951

| | KWKH | "B" | "C" | "D" | "E" | OTHER AM & FM |
|---|---|---|---|---|---|---|
| MONDAY THRU FRIDAY 8:00 AM—12:00 NOON | 50.1 | 20.3 | 14.6 | 9.7 | 4.0 | 1.1 |
| MONDAY THRU FRIDAY 12:00 NOON—6:00 PM | 47.6 | 11.4 | 20.1 | 12.7 | 5.6 | 2.5 |

# IT'S EASY, WHEN YOU KNOW HOW!

## BMB PROOF TOO!




KWKH DAYTIME BMB COUNTIES
Study No. 2
Spring, 1949

ese Hoopers prove KWKH's tremendous popularity in veport. In the morning, KWKH gets 265% as many ners as the next station—**actually gets more listeners n all other stations combined!** In the afternoon, KH gets 195% as many listeners as the next station—**ely misses getting as many listeners as all other ions combined!**

KWKH's 50,000-watt signal reaches far more people **side** of Shreveport than **inside.** KWKH gets a Day- BMB Audience of 303,230 families in 87 Louisiana, ansas and Texas counties. 227,701 of these families—5.0%—are "average daily listeners" to KWKH.

te direct or ask The Branham Company for all the facts his powerful, 25-year-old CBS affiliate.

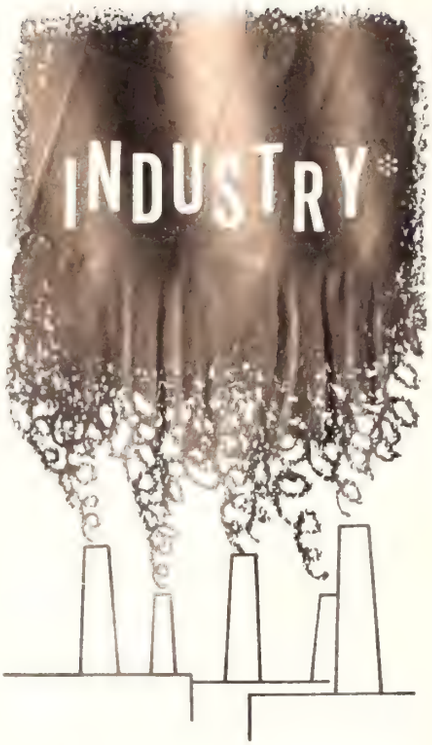
# KWKH

SHREVEPORT Texas LOUISIANA Arkansas

The Branham Company
Representatives

Henry Clay, *General Manager*

0,000 Watts · CBS ·




*...that's what you like about the South*

**WJBO**

*. . . the powerhouse station in growing Baton Rouge*

with exclusive NBC and local programming in the nation's fastest growing city, reaching the largest overall audience of any station in the Baton Rouge market.

** Baton Rouge has the highest industrial concentration of any city in Louisiana; an annual industrial payroll in excess of $80,000,000.*

NBC's 5,000 watt affiliate in Baton Rouge, La.

WJBO WBRL (FM)

AFFILIATED WITH THE STATE-TIMES AND MORNING ADVOCATE

FURTHER DATA FROM OUR NATIONAL REPRESENTATIVES

GEORGE P. HOLLINGBERY CO.

# Men, Money and Motives

*by Robert J. Landry*

"You wouldn't believe it," an advertising agency media director told us the other day at luncheon on East 58th Street, "space salesmen for supposedly high-powered magazines not only don't know *what* they are selling, by which I mean they know very little about their own book, but they don't trouble to investigate in advance *whom* they are selling, by which I mean they actually come to me, or the other media buyers, not knowing either the names or products of our clients."

* * *

The media director went on: "I've sat at my desk in dumbfoundment at the dumbness of some salesmen who open up not with a statement or claim but a question, 'What products do you advertise which might use my magazine, please?'—that's a literal quotation."

* * *

"You wouldn't believe it," the agency media head repeated.

* * *

"How about radio time salesmen?"

"Just as bad. Newspapers make the most intelligent pitch."

"What's wrong with the radio time peddlers?"

"Ten years," said the media man, "from 1940, roughly, to 1950, roughly it was obscenely easy to sell radio. All you needed was an order blank and a nice smile.

* * *

"Get me straight," he said, "I don't blame the time salesmen with the wistful look and the 'me, too' plea. I blame their sales managers and bosses who send them out empty-headed with nothing but charm and a couple of off-color gags."

* * *

All of which would suggest that men assigned to rake in money should be provided with appeals to motivations suitable to these parlous times. Sounds like sales directors of radio ought to be having more, longer and more intensive briefing clinics for their staffs and ought to be doing a bigger think job.

* * *

Then there was our friend the temperamental television producer who recently said, "This is a perfect script. It's the first time in my life I've ever seen a perfect script. Absolutely nothing wrong with it. I want to have 400 copies made so I can distribute it to other writers, directors, and executives so everybody can know at last what a perfect script is like."

As the great man's secretary bore off the script to mimeograph, he urged her, "Hurry and get it done before I start rewriting it!"

* * *

If this journal of how-to-do-it were itself over 15 years of age, as is the benignant conductor of this column, it could publish a "Department of Nostalgia" giving some of the flavor of the old days,

(*Please turn to page* 68)

# WOAI'S ANSWER TO ANA!

**(GEORGE DURAM PLEASE NOTE)**

Here's WOAI coverage and cost for which the ANA recommends a 5% decrease—

| | 1942 | 1951 |
|---|---|---|
| Radio Families | 349,610* | 767,365** |
| Minus TV Families (on the basis used by the ANA) | | 41,500*** |
| Net "Radio-only" Families | 349,610 | 725,865 |
| Basic hour rate (network) | $300. | $340. |
| % Increase radio families | | +108% |
| % Increase hour rate | | + 13% |
| If rate were adjusted to audience increase, WOAI'S rate should be | | **$624** |

*NBC Survey, 1942: **BMB — 1949 + 3.6% adjustment to 1951:
***NBC Estimate, March 1951

**WOAI**
**INSTEAD OF CUTTING RATE MIGHT LOGICALLY INCREASE FROM $340 TO $624 OR 84%**

## WOAI STILL serves the Southwest at $340 an Hour

San Antonio
25th AMERICA'S FASTEST GROWING MAJOR CITY

*Represented Nationally by*
EDWARD PETRY & COMPANY, INC.
New York, Chicago, Los Angeles, St. Louis
Dallas, San Francisco, Detroit




NOW
HEAR THIS!
NOW HEAR THIS!
KRNT
DES MOINES GOES
CBS
JUNE 15th


NOW
MORE THAN EVER
YOU'RE RIGHT
WHEN YOU BUY
THAT KRNT
KNOW-HOW*
GO-NOW**
STATION WITH THE
FABULOUS PERSONALITIES AND
ASTRONOMICAL HOOPERS
★Leads Morning, Afternoon, and Evening (C. E. Hooper Audience Index, Oct. '50 thru Feb. '51).
★★Iowans DO "Go Now" when KRNT tells 'em what and where to buy! Listeners act and react, as shown by the fact that KRNT has by far the most local advertisers . . . has had the most the longest!
THE REGISTER AND TRIBUNE STATION
REPRESENTED BY THE KATZ AGENCY



Quebec

IN THE PALM OF YOUR HAND

CKAC's reach is great—two out of every three French radio homes in the entire Province—incomparably more than any other single medium. And CKAC's grip is firm—it gets to the heart of Quebec's $2,000,000,000 market more deeply than any other medium.

*That's why it's CKAC—inevitably!*

CBS Outlet in Montreal
Key Station of the
TRANS-QUEBEC radio group

CKAC

MONTREAL

730 on the dial • 10 kilowatts

Representatives:
Adam J. Young Jr. - New York, Chicago
William Wright - Toronto

# 510 Madison

## FULL STORY ON COORS

As the advertising agency for Adolph Coors Company, we were most interested in your roundup of radio advertising by breweries in the 23 April issue. Because, unfortunately, your roundup did not tell the whole story of Coors radio, we herewith hasten to set the record straight.

First, since the passing of W. W. MacGruder in 1950, our agency has been reorganized and is now known as MacGruder-Bakewell-Kostka, Inc. Secondly, Adolph Coors Company not only broadcasts minor league baseball in Pueblo, Boulder, Ft. Collins, and Greeley, as well as Denver and Colorado Springs, over Colorado's Columbia network, but also carries a rather comprehensive schedule of football sportscasts, professional hockey broadcasts, and A.A.U. basketball broadcasts—these latter primarily in Denver.

Best regards for the continuing success of your outstanding publication.

JOSEPH W. PALMER
*Radio Director*
*MacGruder-Bakewell-Kostka, Inc.*
*Denver*

## RESEARCH MUMBO-JUMBO

I just read your splendid article entitled "Are you floored by research mumbo-jumbo?" in the 7 May issue.

I want you to know that I greatly appreciate the "personal publicity" afforded me in this fine article.

In fact, our agency as a whole, appreciates your very kind references to our organization in various places in your publication.

E. L. DECKINGER
*Research Director*
*The Biow Company*
*New York*

## 19TH RADIO YEAR

I was interested in a paragraph on page 48 in the 23 April issue of SPONSOR. Under the heading, "That department store trend to radio," there was a story concerning J. L. Hudson's plan to increase the number of its radio programs, together with a comment that the WWJ staff in Detroit believed that the *Hudson Minute Parade* was the oldest department store show in radio.

I know you would be interested in knowing about the *Frederick & Nelson Concert Hour* which began its 19th year on KRSC in Seattle on 1 January. This is an hour-long classical music show, seven days a week with Alexander Hull, a writer and musician of note, who is the store's radio director and acts as announcer. Also of some interest might be the fact that in February of this year, we signed up for one half-hour of popular music on the same station from 6:30 to 7:00 p.m. six days a week. The show is known as the *Frederick & Nelson Supper Club.*

CORNELIUS J. BYRNE
*Sales Promotion Manager*
*Frederick & Nelson*
*Seattle*

## SUBSCRIBER'S COMMENT

When I first became a member of the advertising department, I was pondering over what publications would be most beneficial to both myself and Eskimo Pie Corporation. In a conversation with the radio department people of our advertising agency I was told about a new publication that had just started—SPONSOR. I decided to send in my subscription.

Since then I have read SPONSOR consistently and enjoyed each issue. SPONSOR is jam-packed full of pertinent, up-to-the-minute information. The articles are written in a free and easy style and in terms a person not connected with advertising can understand. SPONSOR has served as an ideal reference in compiling material for talks I have had to give on radio and television.

There is an open space in the right hand corner of my desk that is always reserved for SPONSOR. Keep up the good work.

ROBERT H. KOEBLE
*Advertising Department*
*Eskimo Pie Corp.*
*Bloomfield, N. J.*

## "AIR IS FREE"

I have intended to drop you a note since spotting the ridiculous newsletter in *Tide* magazine of 6 April, with particular reference to George Duram,

(*Please turn to page* 76)

# very top drawer . . .

are the nationally admired products of the Carolina furniture industry. Here 375 busy factories* turn out 1/7 of the nation's household furniture and North Carolina alone makes more than any other state. To 36,000 furniture workers and their families . . . as to 2,964,000 other Carolinians . . . WBT is a friendly, favorite voice.



*Selling one-quarter billion dollars worth of furniture annually under such famous names as:*

CONTINENTAL
DREXEL
HERITAGE
HICKORY
HUNTLEY
KENT-COFFEY
MORGAN
TOMLINSON
WHITE

WBT CHARLOTTE

COLOSSUS OF THE CAROLINAS

JEFFERSON STANDARD BROADCASTING COMPANY
REPRESENTED NATIONALLY BY RADIO SALES

# Plan Your Sales for a

# WFIL




## INFLUENCE PHILADELPHIA...THE CITY

Influence counts in Philadelphia . . . and WFIL has it! When you sway these customers you're tapping a city whose market index is 22 per cent above the national average...whose buying power is a staggering $3,682,770,000. You'll reach more of the market with WFIL . . . 1,400,000 people in city radio families that regularly listen to WFIL. To cover four-fifths of the city, for top sales effectiveness . . . schedule WFIL.

## INFLUENCE THE 14-COUNTY MA

The city's market quality is typical
entire 14-County Retail Trading Area.
above average. And WFIL's signal is st
outside city limits . . . in 147 "home m
where a majority of the zone's 4,4
people lives or shops...people with an e
buying income of nearly $3 billion. WFIL
reaches also into a rich bonus area beyo
14 Counties. Total coverage: 6,800,000
with a buying power of more than $9

# ...bove-Average Market

# ...delphia

## ...Where all roads to profit start!



**...IE CARLIER,** Pottstown ...utician—Owner of the ...rguerite Beauty Shop, she ...ows that 14,398 other ...sonal service establish...nts do big business in ...IL-adelphia where the ... capita income is a whop...g $1,507.



**JOSEPH B. ALEXANDER,** Philadelphia wholesaler—As President of Alfred Lowry and Bro., groceries are his specialty. He accounts for part of a wholesale volume in the 14-County area that runs from 3½ to 4½ billion dollars.



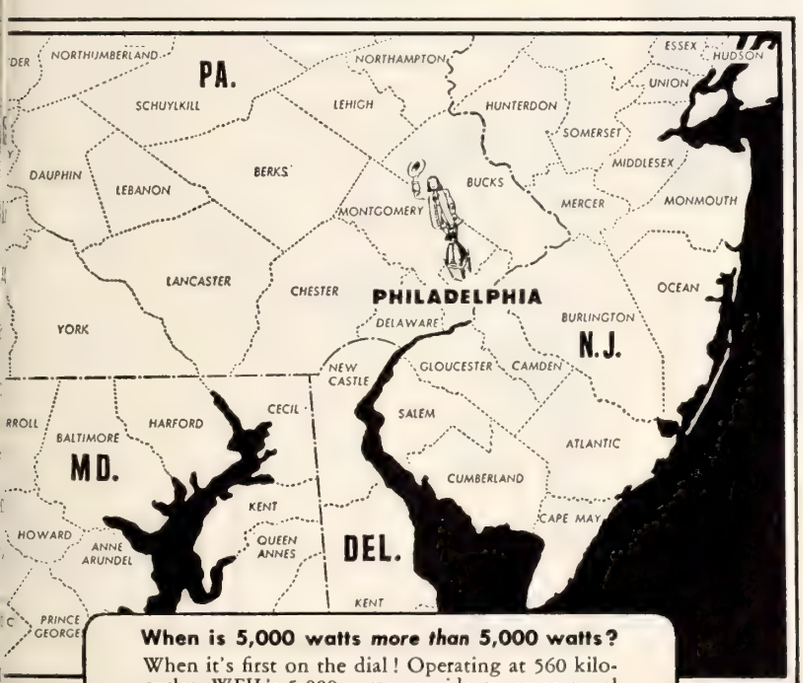
**JOHN H. McCOUBRIE,** Salem druggist—Drugs are a $100,000,000 business in the 14-County Retail Trading Area...and in his New Jersey town, Mr. McCoubrie hears Andrew's Drug Store merchandise advertised on WFIL.



**ALMA M. BARNETT,** Camden housewife—A WFIL listener, she does the buying for just one of the trading zone's 1,242,000 families who are reached best by WFIL, first on the dial in America's third largest market area.



**HERMAN SPIEGEL,** Trenton furniture dealer—Spiegel's Furniture Store sells Trentonians a portion of the $11½ million worth of furnishings they buy every year . . . just a small slice of WFIL-adelphia's huge total, $198,872,000.




**When is 5,000 watts *more than* 5,000 watts?**
When it's first on the dial! Operating at 560 kilocycles, WFIL's 5,000 watts provide coverage equal to twenty times the power at double the frequency . . . 100,000 watts at 1120 kilocycles.

**WFIL**

**560 kc.**

**The Philadelphia Inquirer Station**

*An ABC Affiliate*
*First on the Dial*
*In America's Third Market*

**Represented by THE KATZ AGENCY**

# the TOUR TEST proves

**KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE ....in the OREGON MARKET**

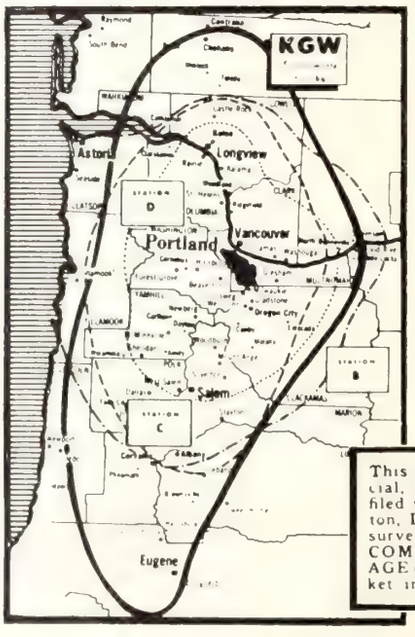


Here Louella King, KGW Model, assists loggers, W. J. Mahoney and Bill Heyne at log pond of the Mammoth Cascades Plywood Corporation plant in Lebanon, another of the fast-growing communities included in KGW's COMPREHENSIVE COVERAGE. Lebanon, also noted as home of famed "Strawberry Festival", has historic past, indicated in second picture showing monument at site of Santiam Academy established in 1854.

## BROADCAST MEASUREMEN BUREAU SURVEYS PROVE KGW's LEADERSHI

No other Portland radio station, regardless of po reaches as many radio families or provides a gre coverage area. KGW's efficient 620 frequency is bea to cover Oregon's Willamette Valley and Southw ern Washington. BMB surveys prove KGW is d just that!

### TOTAL BMB FAMILIES (From 1949 BMB Survey)




| | |
|---|---|
| **DAYTIME** | |
| KGW | 3 |
| Station B | 3 |
| Station C | 2 |
| Station D | 1 |
| **NIGHTTIME** | |
| KGW | 3 |
| Station B | 3 |
| Station C | 3 |
| Station D | 2 |

This chart, compiled from cial, half-milivolt contour filed with the FCC in Was ton, D.C., or from field inte surveys, tells the story of K COMPREHENSIVE CO AGE of the fastest-growing ket in the nation.

KGW

NBC AFFILIATE

30th YEAR

**PORTLAND, OREGON**

ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY &

# New and renew

SPONSOR
4 JUNE 1951

## 1. New on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| American Tobacco Co | BBDO | CBS 192 | Guy Lombardo Time; Sun 7-7:30 pm; 10 Jun; 13 wks |
| American Tobacco Co | BBDO | MBS 300 | Talk Back; M-F 10:55-11 am; 2 Jul; 52 wks |
| American Tobacco Co | BBDO | NBC 167 | Kenneth Banghart and the News; M-F 2:55-3 pm; 4 Jun; 52 wks |
| American Tobacco Co | BBDO | MBS 300 | MBS News; M-F 8:55-9 am; 2 Jul; 52 wks |
| Belmont Radio Corp | Henri, Hurst & McDonald | NBC 133 | John Cameron Swayze; Sun 2:45-3 pm; 17 Jun; 52 wks |
| Brown Shoe Co | Leo Burnett | NBC 125 | Smilin' Ed McConnell and his Buster Brown Gang; 11 Aug; 52 wks |
| Pepsi-Cola Co | Biow | CBS 147 | Phil Regan Show; Sun 5:30-55 pm; 3 Jun; 52 wks |
| Puritan Co of America | Schwimmer & Scott | CBS 147 | Julian Bentley and the News; M-F 3:55-4 pm; 28 May; 13 wks |
| Quaker Oats Co | Sherman & Marquette | MBS 400 | Challenge of the Yukon; Sat 5:30-6 pm; 7 Jul; 52 wks; Sun 6-6:30 pm; 1 Jul; 52 wks |
| Quaker Oats Co | Sherman & Marquette | MBS 421 | Man on the Farm; Sat 12-12:30 pm; 25 Aug; 52 wks |
| Quaker Oats Co | Sherman & Marquette | MBS 300 | Man on the Farm; Sat 12:30-1 pm; 6 Oct; 52 wks |
| Sunbeam Bakers Group | Quality Bakers of America | ABC 286 | These Silent Weapons; Th 8-8:30 pm; 7 Jun only |

## 2. Renewed on Radio Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| General Mills Inc | Knox Reeves | ABC 162 | Armstrong of the SBI; T, Th 7:30-8 pm; 8 May; 26 wks |
| General Mills Inc | Dancer-Fitzgerald-Sample | ABC 142 | Lone Ranger; M, W, F 7:30-8 pm; 1 Jun; 52 wks |
| General Mills Inc | Knox Reeves | NBC 73 | Like Like a Millionaire; M-F 2:30-55 pm; 1 Jun; 52 wks |
| General Mills Inc | Knox Reeves | NBC 8 | Sam Hayes; M-F 7:45-8 am; 1 Jun; 52 wks |
| Gospel Broadcasting Association | R. H. Alber | ABC 252 | Old Fashioned Revival Hour; Sun 3-4 pm; 17 Jun; 52 wks |
| Lever Brothers Co | SSCB | NBC 133 | Big Town; T 10-10:30 pm; 12 Jun; 52 wks |
| P. Lorillard Co | Lennen & Mitchell | ABC 198 | Stop the Music; Sun 8-9 pm; 20 May; 52 wks |
| P. Lorillard Co | Lennen & Mitchell | ABC 290 | Original Amateur Hour; Th 9-9:45 pm; 20 May; 52 wks |
| Philip Morris & Co | Biow | CBS 149 | Truth or Consequences; T 9:30-10 pm; 5 Jun; 52 wks |
| Pillsbury Mills Inc | Leo Burnett | CBS 155 | Grand Central Station; Cedric Adams; Sat 12:30-1 pm; 53 wks |
| Pillsbury Mills Inc | Leo Burnett | CBS 161 | Houseparty; M-F 3:30-55 pm; 1 Jun-24 Aug; M-F 3:30-4 pm; 27 Aug; 52 wks |
| Pillsbury Mills Inc | Leo Burnett | CBS 183 | Arthur Godfrey; M-F 10:30-45 am; 1 Jun; 52 wks |
| Richfield Oil Corp | Hixson & Jorgensen | NBC 21 | Richfield Reporter; Sun-F 10-10:15 pm; 24 Jun; 52 wks |
| Joseph Schlitz Brewing Co | Young & Rubicam | NBC 169 | Halls of Ivy; W 8-8:30 pm; 3 Oct; 52 wks |
| U. S. Steel | BBDO | NBC 169 | Summer Symphony; M 8:30-9:30 pm; 10 Jun; 52 wks |

## 3. New National Spot Radio Business

| SPONSOR | PRODUCT | AGENCY | STATIONS-MARKET | CAMPAIGN, start, duration |
|---|---|---|---|---|
| American Chicle Co | Clorets chlorophyll chewing gum | Dancer-Fitzgerald-Sample (N.Y.) | 20 eastern states | Annemts; 2 Jul; 8 wks |
| General Foods Corp | Baker's Coconut | Young & Rubicam (N.Y.) | 34 mkts | Annemts; 11 Jun; 1 wk |
| Thomas J. Lipton Inc | Frostee mix | Ruthrauff & Ryan (N.Y.) | 121 mkts | Annemts; chainbreaks; 4 Jun; 9 wks |

## 4. National Broadcast Sales Executives

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Paul Adanti | WHEN, Syracuse, mgr | Meredith Syracuse Television Corp, Syracuse, dir, vp |
| Charles T. Ayres | ABC, N.Y., dir radio sls | Same, vp charge of radio sls |

● In next issue: New and Renewed on Television (Network and Spot); Station Representation Changes; Advertising Agency Personnel Changes











Numbers after names refer to category in New and Renew:

C. K. Beaver (4)
William A. Riple (4)
Charles T. Ayres (4)
Vinton Freedley (4)
Robt. Friedheim (4)

## 4. National Broadcast Sales Executives (continued)

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| [illegible] K. Beaver | KTBS, Shreveport, gen mgr | WHHM, Memphis, mgr |
| [illegible]n C. Booth | Travel-Go-Round, N.Y., adv mgr | John H. Perry Associates, N.Y., sls member |
| [illegible]ward De Jongh | Marketing research and management consultant | WSGN, Birm., sls prom dir |
| A. Donovan Faust | WLW-D, Dayton, asst gen mgr | WDTV, Pittsb., asst gen mgr |
| Vinton Freedley Jr | BBDO, N.Y., acct exec | NBC, N.Y., acct exec |
| Robert W. Friedheim | World Broadcasting System, N.Y., sls mgr | Same, gen mgr |
| Edwin S. Friendly Jr | ABC-TV, N.Y., acct exec | ABC-TV, N.Y., eastern sls mgr for net tv |
| John Geddes | KIDSH, Boise, sls member | CBS Radio Sales, N.Y., radio acct exec |
| Jack Grant | KROW, Oakland, national sls rep | Same, sls, svc mgr |
| Patrick Hayes | Hayes Concert Bureau, Wash., dir | WGMS, Wash., sls prom dir |
| Richard F. Hess | CBS, N.Y., ratings svc div mgr | Same, research dir CBS Radio Sales |
| Anthony J. Kordker | ABC, Chi., acct exec | KMA, Shenandoah, Ia., asst stn mgr |
| M. Leonard Matt | WDAS, Phila., staff commentator | Same, asst gen mgr |
| George L. Peek | General Electric, Schen., prog devel unit, apparatus dept. community rel div | Same, prom, pub supvr, GE-Schen., stations WGY, WRGB |
| William A. Riple | WTRY, Troy, N.Y., vp | WLAW, Lawrence, Mass., mgr |
| R. O. Runnerstrom | WCOL, Columbus, O., comml mgr | WLOK, Lima, O., gen mgr |
| John B. Snell | WMCA, N.Y., acct exec | DuMont, N.Y., acct exec |
| Sherrill W. Taylor | KSL, Salt Lake, sls prom mgr | KNX, Hlwyd., sls prom dir |
| Fletcher Turner | WQXR, N.Y., sls stf member | WOR, N.Y., acct exec |
| Pierre Weis | Lang-World Features, sls vp | World Broadcasting System, N.Y., sls mgr |











Numbers after names refer to category in New and Renew:

Max Banzhaf (5)
Sherrill Taylor (4)
H. N. Frank (5)
D. S. Harris (5)
Henry A. Shull (5)

## 5. Sponsor Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Max Banzhaf | Armstrong Cork Co, Lancaster, mgr bldg materials section | Same, asst adv, prom dir |
| R. B. Bloker | Trans World Airlines, L.A., sls prom mgr (Western region) | Same, mgr radio, tv, motion picture contacts |
| F. W. Ebel | General Foods Corp, N.Y., sls, adv mgr (Gaines div) | Same, sls, adv dir (Post Cereals div) |
| Fred W. Flaherty | John F. Trommer Inc, Bklyn., sls mgr | Cremo Brewing Co., New Britain, Conn., gen sls, adv mgr |
| Herbert N. Frank | General Foods Corp, N.Y., asst to gen mgr (General Foods sls div) | Same, staff operations mgr (General Foods sls div) |
| Donald S. Harris | Leo Burnett Co, Chi., acct exec | General Foods Corp, N.Y., sls, adv mgr (Gaines div) |
| Robert T. Moncure | Pepsi-Cola Metropolitan Bottling Co, N.Y., asst sls mgr | Same, vp |
| Henry A. Shull | Pharma-Craft Corp, N.Y., adv mgr | Vick Chemical Co, N.Y., new prods adv mgr |
| George M. Wolfe Jr | West-Marquis, L.A., acct exec | Tom Clark of California Inc, L.A., sls, merch dir |

## 6. New Agency Appointments

| SPONSOR | PRODUCT (or service) | AGENCY |
|---|---|---|
| E. J. Brach & Sons, Chi. | Candy | Arthur Meyerhoff & Co, Chi. |
| Cal Fame Frozen Orange Juice, L.A. | Frozen juice processors | Bishop & Assoc, L.A. |
| Camera & Film Industries, Indianapolis | Falcon candid camera | Arthur Rosenberg, N.Y. |
| Clover Lamp Co Inc, Phila. | Lamps | Ed Shapiro, Phila. |
| Coca-Cola Bottling Co of N.Y. | Soft drink | William Esty Co, N.Y. |
| Cremo Brewing Co, New Britain, Conn. | Diplomat beer | Hugh H. Graham & Assoc, New Britain |
| Dormin Inc, N.Y. | Dormin sleeping capsules | Dowd, Redfield & Johnstone, N.Y. |
| Frank Fehr Brewing Co, Louisville | Fehr's beer | McCann-Erickson, N.Y. |
| Gibson-Homans Co, Cleve. | Calking | Gregory & House, Cleve. |
| Good Humor Corp, N.Y. | Ice cream manufacturer | Grey, N.Y. |
| Grant Laboratories, Oakland | Chemicals and insecticides | Ryder & Ingram, Oakland |
| Gruen Watch Co, Cincinnati | Watch manufacturer | McCann-Erickson, N.Y. (eff 1 Jul) |
| Gunther Brewing Co, Baltimore | Brewery | Biow Co, N.Y. (eff 1 Jul) |
| Haley Canning Co, Hillsboro, Ore. | Canned meat, chicken products | Shon-Walter Lynch, Portland, Ore. |
| Hoffman Candy Co, L.A. | Cup-O-Gold candy bar | Mayers Co Inc, L.A. |
| Hudson House Inc, Portland, Ore. | Canned foods | Blitz, Portland, Ore. |
| Hudson Jewelers, L.A. | Jewelry stores | Kent Goodman, L.A. |
| Justin Baking Corp, L.A. | Bay's English muffins | Abbott Kimball Co, L.A. |
| Rean Mandell Inc, Fremont, Neb. | Candle-Glo pin curl home permanent wave | Allen & Reynolds, Omaha |
| Maybert Corp, N.Y. | Merric Magic tube cream shampoo | Hilton & Riggio, N.Y. |
| Joe Franklin Myers Industries, Dallas | Candies | Watts-Payne, Dallas |
| Rolley Inc, S. I. | Perfumes | Buchanan & Co, S.F. |
| Somnyl Pharmacal Corp of America, N.Y. | Nu-Pax sedative | Emil Mogul, N.Y. |
| Vikon File Corp, Washington, N. J. | Wall tide | Lewin, Williams & Saylor, N.Y. |
| V-M Corp, Benton Harbor, Mich. | V-M Tri-O-Matic | Mayard Sales & Advertising Council, Benton Harbor, Mich. |
| Yeastex Co, Monticello, Ia. | Pet food supplement | Food Research & Advertising, Chi. |

AS OF

# JUNE 15TH

THE ONLY

# ABC

AMERICAN BROADCASTING COMPANY

OUTLET IN

# BOSTON

IS STATION

# WLAW

50,000 WATTS

680 ON YOUR DIAL

ABC

THE ONLY NETWORK

WLAW

THE ONLY BOSTON STATION

with

this roster of stars

★

DREW PEARSON
TED MACK
BERT PARKS

★

WALTER WINCHELL
DON McNEILL
OZZIE AND HARRIET

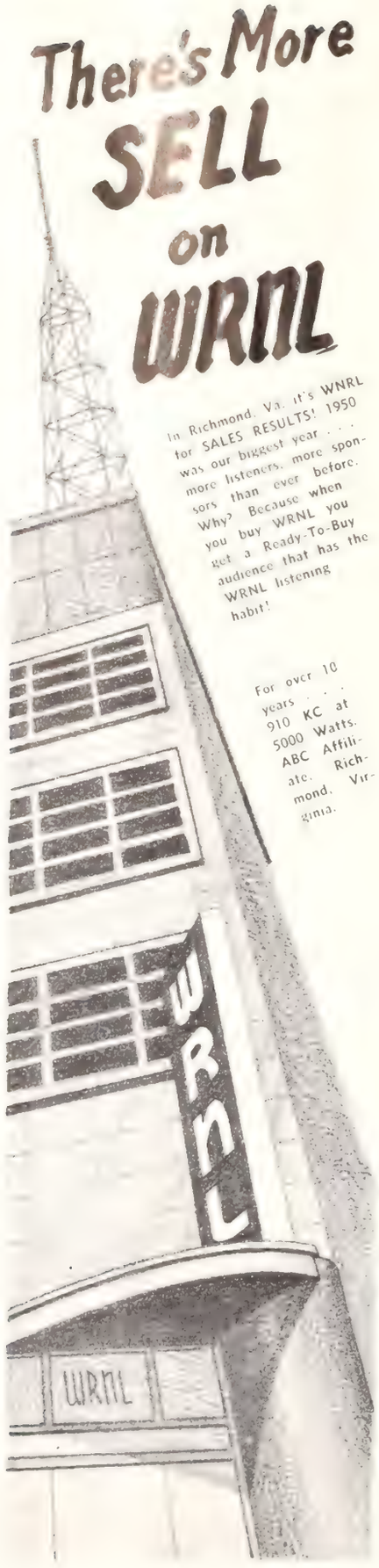
★

ELMER DAVIS
LONE RANGER
BILL STERN

★

BETTY CROCKER
METROPOLITAN OPERA COMPANY
SCREEN GUILD PLAYERS
ROBERT MONTGOMERY

★




NATIONAL REPRESENTATIVES
EDWARD PETRY & CO., INC.



Mr. Sponsor

## *Eliot C. Stoutenburgh*

First Vice President
Acme Breweries, San Francisco

You've got to know more than just advertising to manage the promotion department of a brewery. Eliot Stoutenburgh brought his legal training to Acme when he joined the company in 1933 as staff attorney. In this position, one of his tasks was to keep track of the multitude of regulations which the company had to abide by in its post-prohibition advertising.

Eliot was closely connected with Acme's advertising policies when Uncle Sam called in 1940. After six years of military service (during which he progressed from captain to colonel), he returned to Acme. In his absence, the ad manager's position had been vacated and it was kept open for him.

The company's trend, with Stoutenburgh at the advertising reins, has been toward more broadcast advertising. Today, Acme's ad budget (including the Los Angeles sales territory which operates independently) stands at about $1,250,000. About 20% goes to radio; 20% to TV; 10% to newspapers; 30% to outdoor advertising; the balance is devoted to point-of-sale, neon signs, and other promotions.

This past April Acme ran a saturation campaign of 350 announcements weekly on San Francisco's KCBS, KFRC, KNBC, KSFO, and KGO. Sixty announcements weekly were placed on KFBK, Sacramento; KFRE and KMJ, Fresno. The schedule, not constant, runs for three or four weeks, then slacks off for the same time period during the six-month beer season. To finance its spot campaign, Acme trimmed the budget for all media, in addition to increasing the total appropriation.

As for television, Eliot is proud to have picked a winner in KPIX's *Watch and Win* which recently received the San Francisco TV Academy award for having the best live commercial. Ben Alexander, their AM disk jockey, conducts the video show and Acme plans to expand their TV advertising. But both radio and TV figure prominently in Acme's L. A. plans.

In the fall, when the beer business is supposed to quiet down, Eliot Stoutenburgh joins the rest of San Francisco's football fans. Come this fall, Eliot will be enjoying the gridiron battles and probably devising means to convert his fellow fans to the Acme brand.

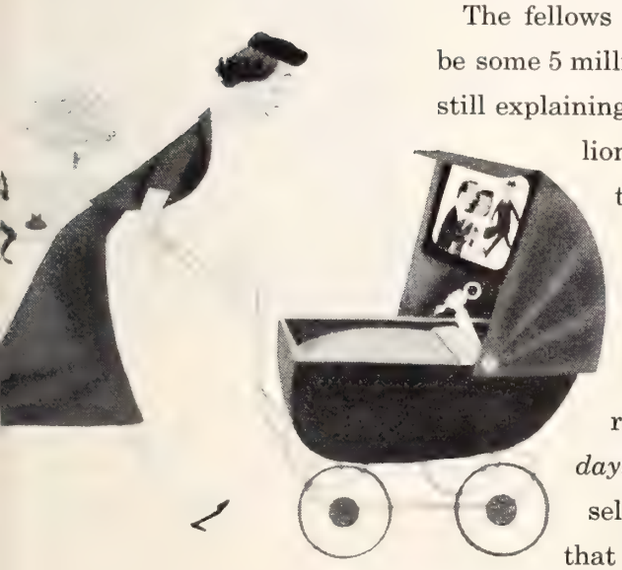
# Profits for Prophets



Anybody who makes a prediction about television has to jump aside quick, before his prophecy catches up and passes him.

Make your guess as wild as you want to. Household equipment with built-in sets? A stove manufacturer's already done it.

The fellows who once hoped there might be some 5 million sets by January 1, 1951, are still explaining why there were nearly 11 million. The jokers who prophesied that nighttime television might start going places in another couple of years are now outside looking wistfully in.

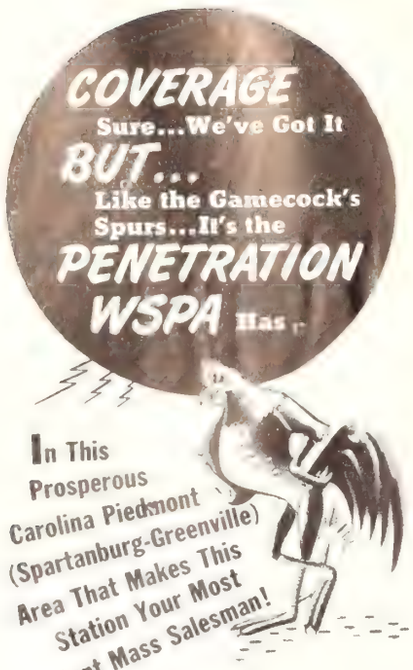


So we aren't risking our reputation by predicting that *daytime* television will be a solid sellout a year from today... and that once again there will be some sad advertisers who didn't read the tea leaves right. But we ought to tell you that the daytime schedule is filling up fast, and that 6 of the country's 7 biggest advertisers of low-unit-cost products are already in.

So you'll do well to look now at the growing audience, the modest cost, the walloping impact, of CBS daytime television.

**CBS TELEVISION**






BMB Report No. 2 Shows WSPA With The *Largest Audience Of Any Station In The Area!*

AND...This Hooper Report Shows How WSPA *Dominates This Area!*

| HOOPER RATING -- Winter 1949 | |
|---|---|
| 8:00 AM -- 12:00 N | 63.2 |
| 12:00 N -- 6:00 PM | 53.6 |
| (Monday thru Friday) | |
| 6:00 PM -- 10:00 PM | 67.6 |
| (Sunday thru Saturday) | |

GIVE YOUR SALES
A POTENT PERMANENT HYPO




*Represented By:*
John Blair & Co.
Harry E. Cummings
*Southeastern Representative*
Roger A. Shaffer
*Managing Director*
Guy Vaughan, Jr., *Sales Manager*





## *New developments on SPONSOR stories*

P.S.

**See:** "They love their native tongue"

**Issue:** 27 March 1950, p. 24

**Subject:** Foreign-language audiences

National advertisers like Procter & Gamble, Colgate-Palmolive-Peet, Liggett & Myers, Lever Brothers have long profited from foreign-language broadcasting. Now, an extensive study by Advertest Research of New Brunswick, N. J., for New York's WHOM adds to information about the Italian-language market (also in this issue. story on Spanish-language broadcasting, page 25).

The new study was based on more than 1,500 personal interviews in the New York area. Advertest found average sets-in-use figures, during Italian program periods, never fell below 25% for any 15-minute period, even during the early morning; and reached as high as 60% sets-in-use during the early evening. This in spite of the fact that TV set ownership among Italian families is slightly higher than average ownership for all families in the area.

Advertest found the average listener spent 2.4 hours daily listening to Italian-language programs and showed a preference for drama, music, news, and comedy in that order.

The Italian audience in New York comprises a half-million families with over 1,700,000 family members. It is populous enough, as Advertest points out, to rank as the sixth largest market in the United States.

P.S.

**See:** "Does TV hurt Madison Square Garden's b.o.?"

**Issue:** 21 May 1951, p. 30

**Subject:** Survey shows TV stimulates sports attendance

Many colleges face a loss of local community support and promotion under a plan advocated by a committee of the National Collegiate Athletic Association, according to C. L. Jordan, executive vice president of N. W. Ayer & Son. The NCAA proposal: to permit only one or two college football games to be telecast in network areas on any given Saturday next fall.

Jordan cited the NCAA plan in a recent speech before the Georgia Tech Club of New York. "The proposal limits the right of an individual college to make its own TV decision," he said, "and at the same time sends into the college's home area one or two big games a weekend from other parts of the country . . . it can be disastrous to hundreds of smaller colleges in their local communities.

"The action was born of fear of the novelty effect of TV," adds Jordan, "but figures show it certainly has no basis in long range thinking."

Jordan cited these figures as proof of TV's box office stimulation: up through 1950 football had the best attendance record of any major form of spectator entertainment in the U. S. and was also *the most widely televised*. There was a slight drop last year, less than 4%, caused in part by a nearly 10% fall-off in male student enrollment.

Jordan pointed out that in the Philadelphia area, which is the most highly TV saturated market in the world, 14 small colleges are still drawing as many total admissions per male student as they did in 1948, their best attendance year. Major league attendance this past April was 11% *above* the same period last year.

Meanwhile, Attorney General J. Howard McGrath has ordered the F.B.I. to conduct an investigation. He wants to determine whether illegal restraints have been imposed against the broadcasting or telecasting of major sports activities.




# Women in Lincoln, Omaha and Council Bluffs USE the SAME Umbrella



By RAYMOND BAUER
PRESIDENT
HOUSE OF BAUER
Lincoln, Nebraska
*Originators of*
"Candy that is capturing America by the bite"

Rain or shine—day or night, women living in Omaha, Council Bluffs, and Lincoln use the same umbrella—the great 50,000 watt umbrella of KFAB. That goes for ALL the women in the great Midwest Empire.

Listening habits determine buying habits. What the women in Omaha, Council Bluffs buy, is also bought by the women in Lincoln because they listen to KFAB. That is why advertisers who demand a low selling cost in ONE *big* market *use* KFAB.

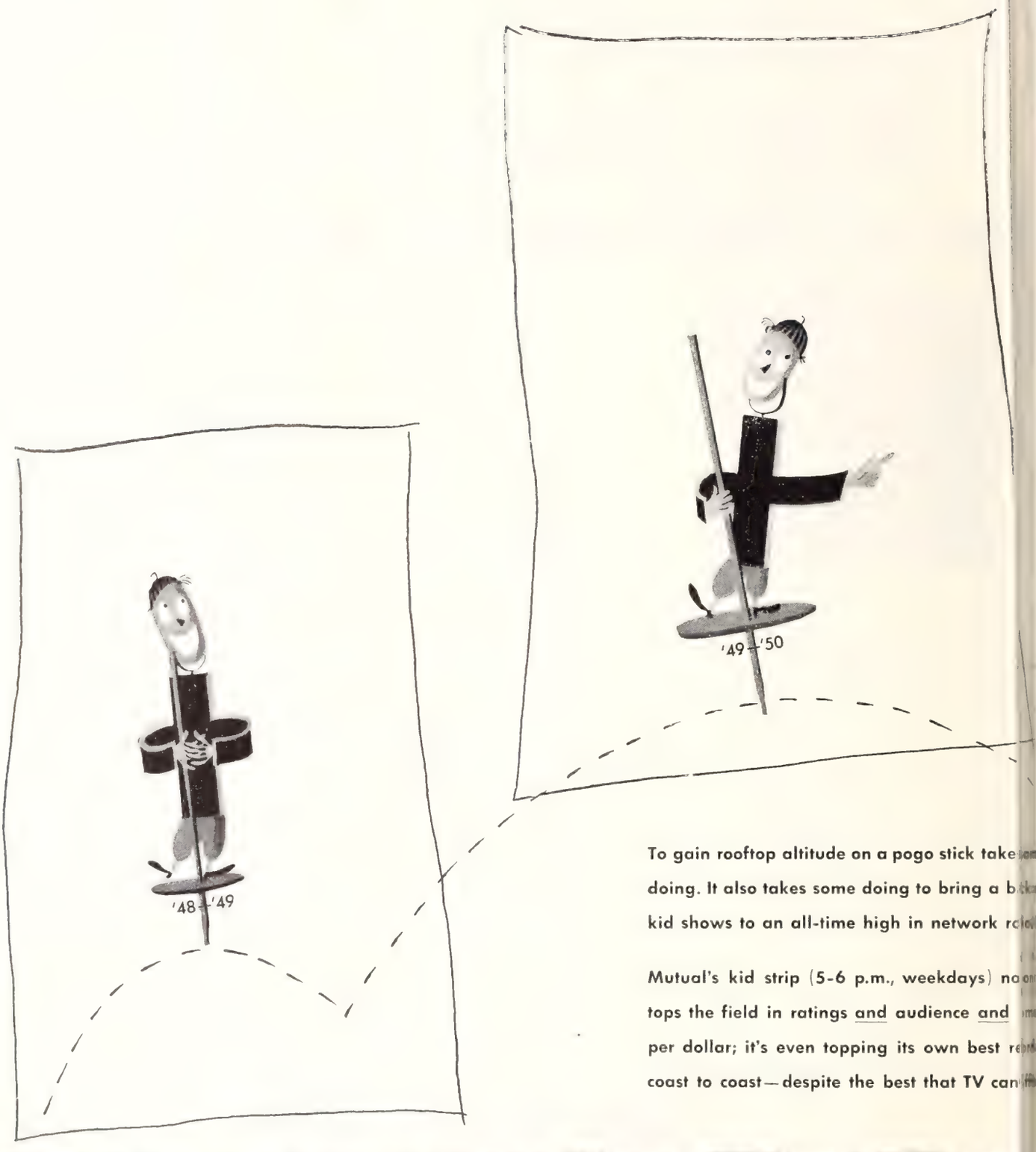
KFAB is the only station which can deliver these 3 markets as ONE big market! Advertisers know that the 3 markets are ONE *big* market because many of the wholesalers serve all 3 cities with daily contacts to retail outlets. Specialty and missionary sales work is equally as easily handled. Shipping facilities are among the best! Thus, in using KFAB, where the women "all use the SAME umbrellas," buying habits are formed at a low cost and marketing facilities are right.

This all adds up to reduced selling expenditures!

If you want to reach, with less effort and fewer dollars, the majority of women in the Midwest Empire, be "umbrella-wise" and buy KFAB, the Midwest Empire Station.

THE MIDWEST-EMPIRE STATION
1110 K.C.
KFAB
50,000 WATTS OMAHA BASIC CBS

**Represented by FREE & PETERS Inc. General Manager: HARRY BURKE**




To gain rooftop altitude on a pogo stick take
doing. It also takes some doing to bring a b
kid shows to an all-time high in network r

Mutual's kid strip (5-6 p.m., weekdays) no
tops the field in ratings and audience and
per dollar; it's even topping its own best r
coast to coast—despite the best that TV can

Nielsen chalks it up →

| OCT – FEB | AV. RATING | AV. HOMES |
|---|---|---|
| '48-'49 | 4.7 | 1,807,000 |
| '49-'50 | 5.3 | 2,104,000 |
| '50-'51 | 5.7 | 2,349,000 |

Source: N. R. I. Avg. Aud., all sponsored shows, 5-6 p.m., Mon.-Fri.

the difference is—

The MUTUAL Broadcas

Look, mom!




ree-year report on these high-flying operations
hosted on the fence below. Note, please, that
e are merely average figures per broadcast.
ually, a typical 3-a-week sponsor is now reach-
nearly 5,000,000 different homes per week.

ase your sales could use an extra bounce, Kid
S is just the boy to show you the way . . . up.




stem



# Weed

RADIO AND TELEVISION STATION REPRESENTATIVES

AND COMPANY



NEW YORK

BOSTON

CHICAGO

DETROIT

SAN FRANCISCO

ATLANTA

HOLLYWOOD




RADIO IS ONLY MEDIUM WITH IMPACT ON SPANISH MARKET. M.C.'S LIKE DURAN, KBUC, CORONA, CAL., PULL BIG AUDIENCE

# How to win with Juan

## There's an overripe market of 3½ million Spanish-speaking people, but few national advertisers know what to do about it

spot When Juan Lopez (who lives slightly north of the Rio Grande) swallows the last of his coffee and praises his wife, Maria, for the way she prepared the guisado de carne, the frijoles, and the tortillas that evening, he usually lights up a cigarette, moves over to the radio, and switches on his favorite Spanish-language station for entertainment.

Like most of the other 3,000,000 to 3,500,000 Spanish-speaking residents of the Southwest, Juan doesn't read many newspapers. Radio tells him what is happening in Korea as well as around home. It gives him the Latin music and emotion-laden drama he loves. Often, when he wants to express affection for members of his family, he requests that the station dedicate a song to Maria or son Pedro.

If Juan becomes attached to a program or a personality advertising a product, eventually he will try that brand. Once he purchases the product and likes it, there is no one of any nationality who can match his loyalty as




EVAPORATED MILK RIVALS, CARNATION AND SEGO (A PET SUBSIDIARY), STRESS MERCHANDISING IN THIS SOUTHWEST MARKET



Lydia de Gary, KCOR

***What you should know about the Southwest's unique Spanish-speaking market****

***Where are Southwest's Spanish-speaking people?***

*California:* **500,000 in seven southern California counties; another 200,000 in central valley. Approximate number of Spanish stations: 50.**

*Arizona:* **20% of population is Spanish-speaking, with large concentrations around Phoenix and Tucson. Approximate number of stations: 15.**

*New Mexico:* **Half the people are Spanish-speaking, with the highest concentration along Rio Grande River. Approximate number of stations: 10.**

*Texas:* **About 1,300,000 who live mostly in counties near Mexican border. Approximate number of stations: 55.**

*Colorado:* **More than 90,000. Approximate number of stations: 17.**

*Total* **for the Southwest is estimated at between 3,000,000 and 3,500,000. This does not include the "wetbacks," migrant workers who enter the country illegally.**

***What is their income level?***

**Lowest wage earned is 75c per hour, with average well above this figure. 65% of cars in San Antonio owned by Spanish-speaking people.**

***How can advertisers reach this market?***

**1. Radio is only medium that can influence this group. They prefer listening to reading and there are only two small Spanish dailies in the Southwest. Spanish-Americans listen devotedly to programs on 150 U. S. Spanish stations, plus broadcasts from other side of the border.**

**2. They listen to Spanish-language programs rather than English shows. Spanish is spoken in the home—even by those who use English fluently on their jobs.**

**3. Copy must be checked in each area to make sure it uses local idiom.**

**4. Consult with stations or experienced agencies to avoid taboo words, ideas in commercial copy.**

**5. Music, soap operas, and news are programs that pull the most listeners.**

*SPONSOR is preparing a list of Spanish stations; it will be available on request.

a consumer of that product.

The Spanish-language market in the Southwest, represented by Juan, is a rich frontier which only a few national advertisers have learned to reach. The territory is so virgin that when a national advertiser goes into it he usually tries to keep the move hidden from rivals as long as he can. SPONSOR recently prepared an article on the strategy of one of the shrewdest radio advertisers in the country who was then making such a move. He asked that mention of this tactic be withheld, explaining, "We don't want to tip off our competitors."

One firm which had the Southwest's dynamic potential demonstrated to it recently was the International Harvester Company. Last August and September it held a nationwide sales contest to see which dealer could move the most refrigerators. First place was won by The Corral, a dealer in Austin, Tex., who based most of his promotion on Spanish-language broadcasts over KTXN, Austin. Another advertiser, the Carnation Company, has had a sharp sales increase in this region ever since it bought time on Spanish-language stations.

The Spanish-speaking consumer in California, Arizona, New Mexico, and Texas has been ignored by all but a handful of national advertisers. Why? To the average manufacturer who makes his headquarters in the East or Midwest these people are peons—low-income migrant workers. "What campaigns can be directed at a figure asleep against an adobe wall with a sombrero over his eyes?" That's the thinking in many a Madison or Michigan Avenue agency.

But there is one top agency which is

active in this market—Ruthrauff & Ryan. This is what it has found.

"The old spirit of *manana* is a thing of the past," says Frank J. Carter of R&R's Houston office, "and in its place is a spirit of progress and modern living. They own cars, automatic washing machines, radio sets, TV sets, and all other modern conveniences. And remember that the lowest wage earned is 75c per hour, with the average well above this figure."

One big tip-off to the economic status of this market: 65% of the autos registered in San Antonio are owned by motorists in the Spanish-language group. Another indication of the kind of market they constitute for the radio advertiser is cited by Frank Stewart, general manager, KTXN, Austin, Tex. "There are more consumers employed per radio home among these people than among Anglo-Americans."

Many of the Mexican-Americans work on farms or in factories but, like other U. S. citizens, their number includes those who run their own businesses, serve their communities as policemen, firemen, and bus drivers, or hold down skilled jobs such as airplane mechanics.

For cost-conscious advertisers a big advantage in going after this market is that there is only one medium to be used—radio. Here's what one advertising expert in this field, Thomas F. Conroy, head of the agency bearing his name in San Antonio says:

"The Spanish-speaking people are not very literate in their own language. No one has measured their literacy very accurately, but it is safe to say that while a great many Spanish-speaking people in Texas can read and write Spanish to some extent, they much prefer to *listen* to Spanish-language advertising than to read it. Readership of the Spanish-language newspapers is largely confined to the better educated classes and to the older generations, the majority of whom were educated in Mexico. It is simply not practical or profitable to advertise to the Spanish-language market in Texas through the newspapers, since radio does the job much better."

Carter of R&R puts it even more emphatically, "Here is a definite market that cannot be reached effectively by any other method than Spanish-radio broadcasts. There is only one newspaper in this part of the country (Texas) edited in the Spanish language for the Spanish people. This is *La Prensa*

(*Please turn to page* 50)



Spanish-speaking people have own business groups (above). Radio caters to their traditions



They prefer talent with own background like Mrs. Elena Salinas, d.j. over KOWL, Los Angeles



Loyalty is built up by public service like KCOR, San Antonio, vocational guidance project



Pay-off from Spanish broadcasts: KUNO, Corpus Christi, pulled this crowd for bakery sponsor




MORNING D.J.'S LIKE RAYBURN & FINCH, WNEW, ARE BIG PART OF $800,000 SPOT RADIO CAMPAIGN AIMED AT THE LADIES

# Best Foods' secret weapon

**Mum's the word, but Rit, Nucoa, Shinola, and Hellmann's outfight all rivals, with spot radio the big bazooka**




over-all A broadcast advertiser must play his cards shrewdly and close to the vest when he deals in the food-and-household goods market. And no wonder. The rivalry has a jungle ferocity about it, the stakes soar high into the millions. The moment he displays his ace, the advertiser is in danger of having a competitor swoop right in to trump his bid.

For this reason, the multi-million-dollar Best Foods, Inc., has always been notoriously tight-lipped, yet exceedingly opportunistic, about its advertising strategy. Cloaking itself in a mantle of secrecy, it only occasionally breaks through the wraps to reveal its hand. By the time its competitors have recovered from its swift move, they realize, often too late, that Best Foods has done it again.

This principle—of inscrutability coupled with derring-do opportunism—has paid off handsomely for the titan food-and-household goods company. As a consequence, its four main products (Hellmann's mayonnaise, Nucoa margarine, Shinola shoe polish, and Rit fabric dyes) are the No. 1 sellers in their individual lines. This year, Best Foods will spend an estimated $1,500,000 to $2,000,000 on radio and TV (via Earle Ludgin & Company, Chicago and Benton & Bowles New



Net show, "The Abbots," dropped for spot




NOTE: Dots represent stations at left

***Typical stations used by Best Foods for Nucoa and Hellmann's***

| | |
|---|---|
| , Abilene, Tex. | WSAZ, Huntington, W.Va. |
| C, Akron | WFBM, Indianapolis |
| 3, Albany, Ga. | WRBC, Jackson, Miss. |
| M, Albuquerque, N.M. | WJAX, Jacksonville |
| , Ardmore, Okla. | KCKW, Kansas City, Kan. |
| , Asheville, N. C. | KMBC, Kansas City, Mo. |
| B, Atlantic City | WKNE, Keene, N. H. |
| O, Augusta, Me. | KNX, Los Angeles |
| I, Birmingham | WAVE, Louisville |
| , Bisbee, Ariz. | KBRL, McCook, Neb. |
| Boston | WELI, New Haven |
| , Boston | WDSU, New Orleans |
| C, Bridgeport | WEAN, Providence |
| B, Bristol, Tenn. | WRVA, Richmond |
| , Cedar City, Utah | WSYB, Rutland, Vt. |
| C, Charleston, S. C. | KCBS, San Francisco |
| M, Cumberland, Md. | WDAR, Savannah, Ga. |
| Denver | KSCJ, Sioux City, Ia. |
| S, El Dorado, Ark. | KFEQ, St. Joseph, Mo. |
| , Elko, Nev. | WTOP, Washington, D.C. |
| | WAAB, Worcester, Mass. |

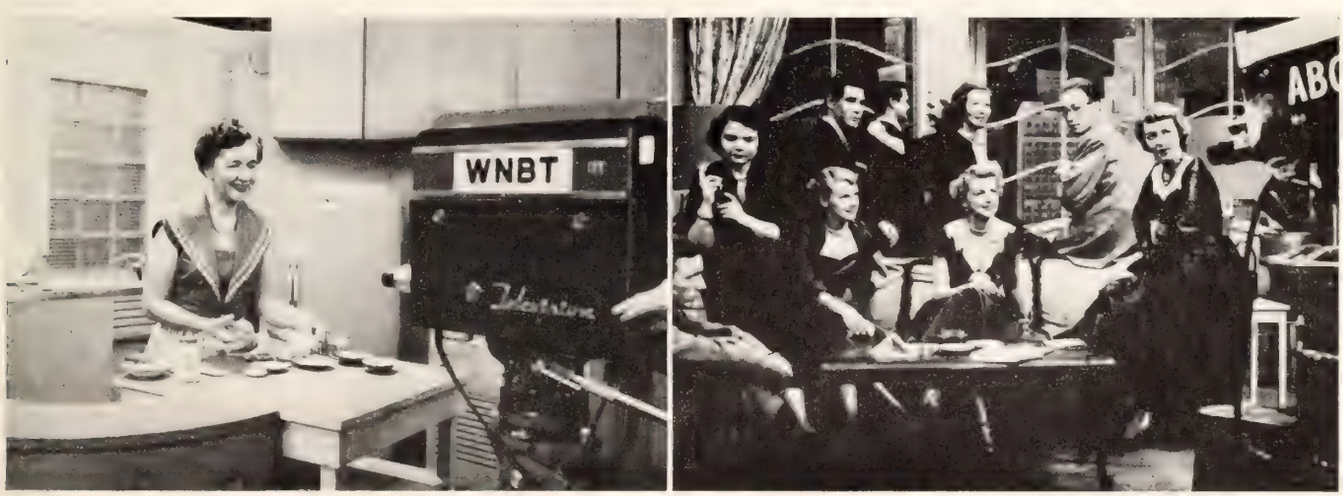
(Source: Rorabaugh Report)

York) to keep them at the top of the heap.

Precisely how well each of the four products are selling can't be determined. Best Foods also manufactures items like H-O Cream Farina, Presto Self Rising Cake Flour, and Bixby Jet-Oil, and its annual report lumps these goods together. In 1950, its net sales were $78,000,000. This is a sharp drop from its 1949 net sales of $90,000,000; but, as President Leonard G. Blumenschine reports, "to a large extent the dollar decrease was caused by a substantial reduction in the company's selling prices." The company's true prosperity is reflected in its net earnings, which rose from $4,700,000 in 1949 to $6,800,000 in 1950.

Some idea of the four products' cash sale can be gained by examining the total pie from which each carves its No. 1 slice. According to *Food Topics* magazine Americans spend over $271,000,000 annually for margarine. In this highly competitive field, Nucoa stands well above its rivals.

(*Please turn to page* 54)




McCARTHY "COOKING SHOW," WNBT (LEFT), $692,000 "PENTHOUSE PARTY," ABC-TV, DEMONSTRATE PRODUCTS VISUALLY

SPONSOR

# TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

**Read through the definitions in SPONSOR's new TV lexicon.**

**You'll find they constitute an education in the television art**

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**H. NEUMANN**, TV Director, Lowe Runkle, Oklahoma City
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**WALTER WARE**, TV Director, Duane Jones, N. Y.
**BEULAH ZACHARY**, Producer, "Kukla, Fran & Ollie"

TV The "TV Dictionary Handbook for Sponsors" appearing for the first time on these pages may well be the book of the year for television. Its concise definitions and technical data constitute an easy-to-grasp and over-all education in the art of producing and airing a television show. Advertisers, agency men, station personnel will turn to it not only to look up individual words but also for a point-by-point summary of all that is television, 1951.

SPONSOR pioneered in the publication of a TV dictionary, issuing the first such volume in the history of television on 13 February 1950. This dictionary contained some 300 terms. The new dictionary, keeping pace with the rapid growth of the medium, has over three times that many words, plus tabular data on film and slide specifications, a lens scale, and details on TV's own sign language.

Compiler of the dictionary is Herb True, radio-TV writer-producer with the Gardner Advertising Company, St. Louis; he was the author, as well, of the 1950 TV dictionary. True was assisted in his gigantic work of sifting and defining terms by 40 contributors and consultants drawn from every branch of the industry and from every quarter of the compass. (Their names appear in the box at left.)

SPONSOR will publish the dictionary initially in four installments. Then, at a date to be announced, it will be gathered into a separate book and published as a SPONSOR supplement.

● *The complete "TV Dictionary/Handbook for Sponsors" will be available to subscribers on request. Price to others: $2.00. Bulk rates furnished on request.*

IN FOUR PARTS

# PART 1



FAMILY HELPED TRUE COMPILE 1,000 TERMS; SO DID 40 TV EXPERTS (SEE LIST LEFT)

## A

**AAAA** American Association of Advertising Agencies. Also, Associated Actors and Artists of America.

**ABC** American Broadcasting Company. ABC-TV—radio-TV network. Old NBC Blue Network.

**ABSTRACT SET** A setting without definite locale, purely decorative.



**ACCELERATED MOTION** Conversely, if a film is run slower than normal speed, action is speeded up, known as accelerated motion. As opposed to slow motion.

**ACCENT** Change of emphasis in a scene, musical presentation, action or delivery of a sentence or group of sentences. Very necessary in TV for shade of meaning, relief from monotony, and for sustaining interest.

**ACCOUNT** Sales term for a purchaser of radio or TV announcements or programs.

**ACCOUNT EXECUTIVE** Ad agency man who is in charge of or administers an advertiser's account.

**ACE or ABIE** Any TV talent or industry personnel who is tops in ability or is sure to suceed.

**ACETATE** Abbreviation used meaning cellulose acetate, a non-inflammable, transparent, flexible film used to form the base on which the emulsion is deposited to make 16 mm. film.

**ACROSS THE BOARD** A radio or TV program scheduled three, five, or six days a week at the same time.

**ACTINIC LIGHT** Light which has high photographic value and affects film or camera tube very quickly.

**ACTION** Any movement that takes place before camera or on film.

**ACTUALITY** Recording of an actual event without acting, special posing, or reconstruction.

**AD LIB** Impromptu action or speech not written into the script, or in music to play parts not in the score.

**ADAPT or ADAPTATION** To alter a story, novel or play for the purpose of a more successful radio or TV presentation.

**ADJACENCIES** The shows (on the same station) immediately preceding and following the program referred to.

**ADLUX** Photo transparency, usually lit from behind, used in TV for sigs and miniature displays.

**ADVERTISING AGENCY** Independent business and/or creative organization recognized by advertising media as qualified to give sales and advertising counsel to advertisers, and to plan, prepare and place that individual's advertising.

**AFFILIATE** Usually an independently owned TV station which carries, through contractual agreement, programs provided by a network.

**AFM** American Federation of Musicians.

**AFRA** American Federation of Radio Artists, an A F of L union. Composed of actors, announcers, singers, and some soundmen. See "TVA."

**AGENCY** Advertising agency whose function is to assist the radio or TV advertiser in the advertising and sales promotion of his goods or services. (Not to be confused with agent.)

**AGENCY COMMISSION** Fee paid by stations to accredited advertising agencies. The usual fee is 15% of net billing for announcements or shows placed by the agency.

**AGENT** Representative of performing artists and talent who negotiates work for his clients for a fee.

**AGMA** American Guild of Musical Artists.

**ALL IN-ALL OUT** Degree or progression on superimposition.

**AMBIENT LIGHT** General level of light in the studio not directed especially at the subject.

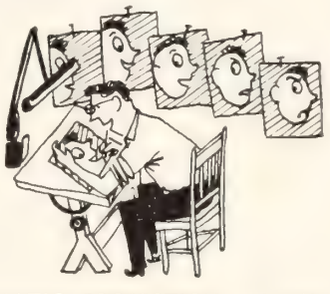
**AMP** Associated Music Publishers, Inc. (Similar to ASCAP.)

**ANA** Association of National Advertisers.

**ANGLE SHOT** A camera shot taken from any position except straight on the subject. (Normal eye level pickup.)

**ANGSTROM UNIT** Unit used for expressing length of light waves. Also used to describe the color values obtained from different types of illumination.

**ANIMATE** To arrange and film static drawings or objects so that when the photographs are shown cinematographically they produce the illusion of movement.



**ANIMATIC PROJECTION** Continuous strip of 16mm film; each frame projected on cue to progress story, cartoon, or commercial.

**ANIMATIC PROJECTOR** Stop frame projector for above.

**ANIMATIONS** Mechanical or movable devices in various ways succeed in giving the effect of motion to inanimate

(*Please turn to page* 62)

# What ABC-Paramou



***New boss:*** Leonard H. Goldenson, to head American Broadcasting-Paramount Theatres, Inc., was born Scottsdale, Pa., 7 Dec., 1905, is Harvard Law School graduate, joined Paramount in 1938

***ABC-Paramou***

1. **Merger of ABC and United Paramount Theatres, Inc., i ABC stockholders receiving $25,000,000 worth of tax-free Pa mount theatre stock.**
2. **New company will be called American Broadcasting-Par Theatres, Inc., with Leonard H. Goldenson president, Ed Noble finance chairman.**
3. **Deal means wedded ownership of Paramount's 650 movi tres and ABC's 249 AM stations (including 5 O&O's) 63 TV stations (also 5 O&O's).**

## I What can radio sponsors expect?

***A. Will the new company discard its radio network?*** No. In an exclusive interview with SPONSOR, Leonard H. Goldenson, president of the merged firms, said categorically: "Despite any rumors you may hear, we definitely will *not* get rid of the radio network. On the contrary, we will devote our energies to *building* the radio network. We now have a stake in radio, and will not sell radio short."

***B. How much new money will be poured into ABC radio?*** Unknown at this date, but it will probably be considerable. Goldenson told SPONSOR: "United Paramount Theatres now has cash reserves of $30,000,000, over and above our tax liabilities, prepared for investment. How much of this money will be spent for our radio operations and how much for TV, I cannot tell you at this time. But certainly we believe in radio's future, and will invest in radio as we see fit." More funds for ABC will benefit sponsors by strengthening programs, audience promotion.

***C. Will the merger stabilize ABC's rate structure?*** Yes. ABC recently reduced its AM rates by 15% from 1:00 p.m. to 10:30 p.m., to keep up with the competition, and also because of its scant operating capital. It grossed $65,000,000 last year, and netted an income of $222,000 the first three months of this year; this put it barely in the black profitwise. But with the new money infused in its veins, ABC radio will be so strengthened, it will be in a better position to resist a future "cloak-and-suit-business" price war. ABC's net profit last year: only $85,000. Past indebtedness comes to $5,500,000.)

***D. Will the merger stop ABC's under-counter bonus deals?*** It may. SPONSOR questioned Ernest (Lee) Jahncke, ABC radio vice president, who last March initiated a mass raid on six NBC soap opera advertisers by offering them favorable rates plus $1,000 weekly "program contributions." He told SPONSOR: "News of the merger gives our programing efforts an entire new lease on life. It may not bring us back to the sunshiny-sky days of radio, but everything's certainly looking brighter. We're now reviewing our former bonus plan offer—especially since NBC has either lost some of its daytime sponsors, or switched their program time. The laws of supply and demand will tell whether we'll continue our bonus plan in the future."

***E. Will the merger strengthen ABC's show-talent lineup?*** Yes. The addition of new funds will put ABC in a better bargaining position to bid for new programs and talent. It is significant, too, that Robert H. Weitman, a United Paramount Theatres vice president, has been appointed v.p. in charge of program and talent development for the new company. As managing director of Manhattan's Paramount Theatre, he played a major role in furthering careers of Frank Sinatra, Danny Kaye, Red Skelton, Betty Hutton, Tony Martin, Perry Como, and many name bands. His contacts and show business savvy will be helpful in luring stars from other networks to ABC.

***F. Will the fusion give ABC a more vital leadership?*** This remains to be seen. On the positive side, Goldenson and his UPT aides are recognized as dynamic leaders in the movie business. Certainly, their entry into

(*Please turn to page 79*)

# erger means to sponsors



***Still powerful:*** Edward J. Noble, finance chairman of merger, will still control more stocks than any other individual. Born 8 Aug., 1882, Gouverneur, N. Y., graduated Yale, bought ABC in 1943

***mutshell***

**CBS will acquire Paramount's WBKB-TV, Chicago, for $6,000,-00. This gives CBS three O&O TV stations, including WCBS-V, New York, KTSL-TV, Los Angeles.**

**Paramount will put fresh money into the network, presumably rawing on $10,000,000 loan it recently took from the Metro-olitan Life Insurance Company, plus $35,000,000 from bankers.**

**ABC's Robert E. Kintner will be president of the new company's adio/TV division, with Paramount's Robert H. O'Brien, Robert A. Weitman, as vice presidents.**

## II What can video sponsors expect?

***A. Will there be an influx of Hollywood talent into TV?*** Perhaps. Questioned on this, Goldenson told SPONSOR, "I cannot say." Movie insiders contend, however, that although Paramount Pictures, Inc., and United Paramount Theatres, Inc., were forced by Government anti-trust suit to divorce themselves last January 1950, there is still a strong tie of tradition binding the movie-makers and exhibitors. Therefore, this TV-movie theatre wedding may well open the gates for certain Paramount stars who heretofore have been instructed not to appear on TV. It may also mean that certain Paramount stars, like Bob Hope, may wind up their TV contract with NBC-TV, and move over to ABC-TV.

***B. Will more Hollywood films be released to TV?*** Yes and no. Goldenson himself told SPONSOR, "I can't comment on that." According to Hollywood authorities, it seems illogical to think that new million-dollar Paramount films will be released to TV, simply because the station revenue wouldn't pay the cost of the movie production. Moreover, a move like this would mean cutting the throats of the exhibitors. However, because of the ties of sentiment between Paramount Pictures and UPT, it may well be that more of the *old* Paramount films, which have been held back, may now be released to ABC-TV. This possibility is strengthened by the fact that KTLA-TV, Los Angeles, which is owned by Paramount Pictures, gets more up-to-date Paramount films than any other TV station.

***C. Will more movie theatres show TV on their screens?*** Yes. UPT has been a strong pioneer in video-theatre. Its Paramount Theatre in Manhattan and Balaban & Katz theatres in Chicago have installed video equipment to provide movie-goers with TV views of Presidential speeches, MacArthur parades, and boxing. It's likely that all of UPT's 650 movie houses will now use ABC's TV facilities to communicate TV special events to their screens. However, it's a sure bet that henceforth the *same* TV shows will *not* be shown both in UPT movie houses and via ABC's cameras. What will happen is that UPT-ABC will devise special TV programs for its theatres—like video versions of Broadway plays, and exclusive showing of sporting events. Competition between the movie houses and the network to woo the customers' leisure time will still be keen.

***D. Will ABC be able to line up more stations on its network?*** Yes. With ABC programing strengthened as a result of new blood, more stations will want to book the network's programs. And when the FCC freeze on TV stations is off, it's likely that ABC availabilities will be in competitive demand by new TV stations.

***E. How much will ABC's TV programing be improved?*** This remains to be seen. In their joint statement, Goldenson and Noble say: "New personalities and programs will be introduced to both radio and TV." With their fresh outlook on TV, UPT executives—especially Robert H. Weitman, with his Paramount Theatre stage background—may be expected to experiment in the new medium. It must be emphasized, though, that movie people are accustomed to turning out 40 films a year; TV people must turn out that many shows in a couple of days. In any case, UPT's showmen may be expected to infuse

(*Please turn to page* 79)



SYLVANIA FLASHBULBS (LEFT), FLUORESCENT LIGHTING (RIGHT) ARE MERCHANDISED ON $1,000,000 "BEAT THE CLOCK," CBS-TV

# Sylvania's big switch

**Reversing the trend, firm soon will add second AM net show as part of change from trade to consumer advertising**



***Sylvania Ad Manager Cunningham***

Terry P. Cunningham, Director of Advertising and Sales Promotion for Sylvania, has been with the company since 1912. He is ex-ad manager of its radio tube, electronics, and international divisions. Now in his 40's, he was born in Indiana, attended Northwestern University. He was staff member of Chicago and Milwaukee ad agencies, went on to head his own agency in Chicago, became radio advertising specialist for radio set producers. His home is Bedford Hills, N. Y.

**over-all** Half a century is a long, long time for a company to wait before it leaps into network radio and television advertising with one dramatic swoop. Yet that's precisely the exciting story of Sylvania Electric Products, Inc.

This granddaddy of the electric products field began quietly back in 1901 in a garage in Danvers, Mass. Here its founder, Frank A. Poor, with the aid of 15 employees, collected, rejuvenated, and sold as "rebuilts" some 500 old carbon lamps daily by replacing their burned-out filaments.

The company continued to spawn. It went through name changes, plant purchases, mergers. It reached forth into the production of radio tubes, TV picture tubes, lighting fixtures, photo lamps, electronic devices. Its plants sprang up in 19 different areas across the U. S., from Ottawa, Ohio, to Towanda, Pa., and subsidiaries burgeoned forth in countries as distant as Argentina, England, and France. Still, the company, by now a titan, restricted its advertising largely to the trade press.

Then, in September, 1950, the giant




WACKY PARLOR STUNTS ON "BEAT THE CLOCK" DRAW FAMILY AUDIENCE, HYPO CONSUMER INTEREST IN ALL SYLVANIA LINES

company—with $102,000,000 in net sales to its credit for 1949—sprang into consumer advertising with a vengeance. That month it launched simultaneously the two and one-half-hour football program, *Game of the Week*, on 95 stations of the ABC radio network, and the half-hour parlor stunt program, *Beat the Clock*, Friday nights on 25 stations of CBS-TV (via Kenyon & Eckhardt, Cecil & Presbrey, respectively).

Sales zoomed to $162,000,000 in 1950, and now Sylvania is ready to expand its broadcast advertising further. *Game of the Week*, which ran its course of six consecutive Saturdays and Thanksgiving Day during the college football season, will be replaced this September with a Thursday evening sports commentary program on a radio network yet to be chosen. Also scheduled for this September is a half-hour Sunday musical show, Sammy Kaye's *Sunday Serenade*, on 65 stations of the ABC radio network. (Both are being placed via Roy S. Durstine, Inc., with Durstine himself in charge.)

As for *Beat the Clock*, it's been doing fine since its inception. Its time slot may have been changed from Friday to Saturday nights 7:30 to 8:00 p.m. But it's continued to pull in sales for Sylvania, with a Videodex rating of 14.7, and an increased audience gained by its enlarged broadcast schedule over 32 CBS-TV stations.

These efforts, naturally, cost golden shekels in this, Sylvania's Golden Anniversary Year. The company is spending close to $1,000,000 annually for

(*Please turn to page* 69)




"Game of Week," ABC, to be replaced with two AM net shows in fall



Sylvania Awards for creative TV efforts promote firm indirectly

# They're lifting the spot radio veil

## Information about use of spot radio by soaps, cleansers, toiletries will be published for first time in new Rorabaugh report

The timebuyer or ad manager who sets out to discover what the competition is doing in spot radio must have the cunning of a master spy or the intuition of a blonde. For spot radio, alone among all major advertising media, has no thorough, published source of information about brands which use it.

Newspapers have the virtually complete linage and dollar figures furnished by Media Records.

Magazines have their well known P.I.B. figures (Publishers Information Bureau).

Network radio and TV are covered by P.I.B. as well.

Spot TV, basically as difficult to report as spot radio (though still constricted to the 107 stations), is covered effectively by the *Rorabaugh Report on Spot TV*.

But spot radio lingers in the dark ages of media reporting practices. There it seemed destined to remain indefinitely until a recent hopeful development put N. C. (Duke) Rorabaugh on the brink of launching a new and unprecedentedly complete spot radio report.

By the time you read this, Duke Rorabaugh may have wrapped up plans for his new report. At press time, these were the available developments:

1. The new Rorabaugh service is to be based on questionnaires to representatives. This differs from an existing *Rorabaugh Report on Spot Radio* which is based on data from ad agencies and is incomplete—because many agencies do not cooperate. Rorabaugh expects the reps to cooperate, on the other hand, because doing so involves a number of direct advantages to them (see box, left).

2. Soaps, toiletries, and cleansers will be the products covered in the new report. Together these commodities probably make up 45% of national spot radio business and have never been reported in detail previously. Added to presently published Rorabaugh product information, the new data will give spot radio greatly expanded coverage. There is a good chance that further broadening of the report will follow, with cigarettes next on Rorabaugh's agenda.

3. Many of the agencies which have not cooperated with Rorabaugh in the past are behind him in his new effort.

Consider for a moment what the new Rorabaugh development means to advertisers and agency men. Gone, or at least soon to be gone for the soaps, is the cloak-and-dagger folderol which has characterized efforts to find out what the competition is doing in spot radio. Advertisers will no longer be surveying the reps for information about their competition, while at the

(*Please turn to page* 73)

**Backbone of Rorabaugh plan is cooperation from station representatives.**

*These are reasons reps may go along*

**1.** The first report will be on test-run basis. Reps need not commit themselves to long-range cooperation until they see how reporting system works out in practice.

**2.** Cooperating reps will save themselves hundreds of man-hours of work over course of a year. Instead of having 15 or more individual questionnaires to fill out for the different soap companies, job will be boiled down to answering only one uniform questionnaire from Rorabaugh every three months.

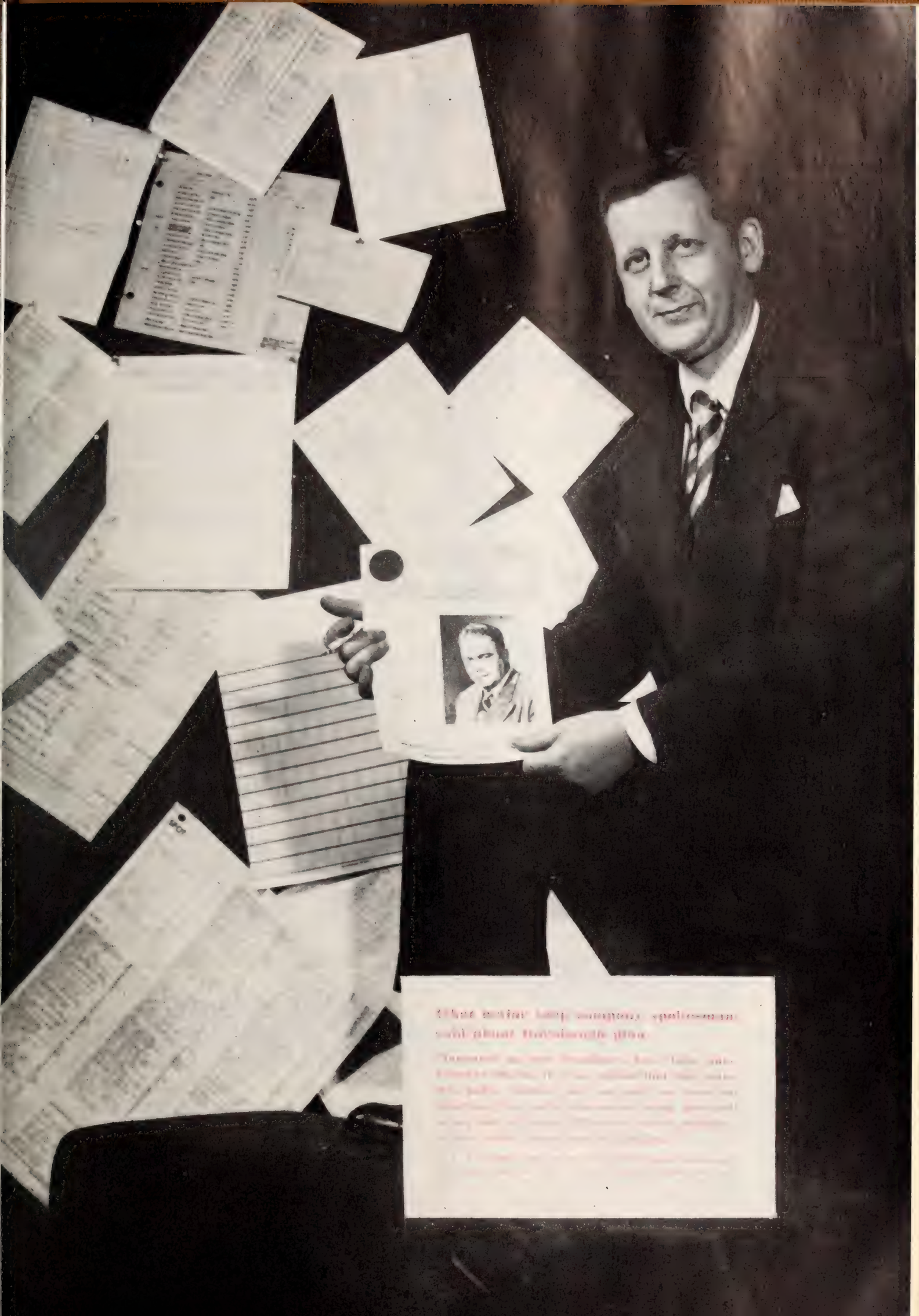
**3.** List of brands to be reported on by reps will be confined to those which have been sending out their own questionnaires. Therefore, reps will not be asked to report on anything new.

**4.** Questionnaires will not call for advance information of any kind, contract dates, time, or talent cost figures. Only number of announcements or programs per week by types will be reported.

**5.** Reps will get free copy of report. At present, they get no information in return for their assistance to brands which survey them.

**6.** Quarterly report will serve as a promotional tool of spot radio by its very nature. Moreover, Rorabaugh will invite reps to submit case histories and statistics on the spot medium for inclusion in the quarterly report.

**Many questionnaires vs. one:** That is choice N. C. Rorabaugh presents to reps. Behind him are multiplicity of questionnaires advertisers, agencies now send reps annually. In new plan, he would provide single, uniform survey



# RADIO RESULTS

## BOAT KITS

[illegible] Hardware Co. AGENCY: Direct

CASE HISTORY: *This hardware company [illegible] one mention on its news show of some Crisscraft [illegible] kits to arrive soon. Immediately, the store was flooded with inquiries. And, within two days after the [illegible] arrived, $451.50 in sales resulted. The store manager expects another gross of $2,000 when additional [illegible] arrives. The cost: $10.50 for three announcements, only one of which mentioned the boat kits.*

KPAC, Port Arthur, Tex. PROGRAM: 7:45 a.m. News

## RODENTICIDE

SPONSOR: D-Con Co., Inc. AGENCY: Marfree

CAPSULE CASE HISTORY: *D-Con pulled $1,700 worth of mail-order business in less than a month of broadcast participations. This, in spite of several lower priced competing brands, and on an expenditure of approximately $400. Meanwhile, their participations on the early morning show,* The Chanticleer, *continue to be effective. A current high of 34 orders daily assures a return of over $100 for a $25 participation.*

WGY, Schenectady PROGRAM: The Chanticleer

## BOOKS

SPONSOR: Prentice-Hall Inc. AGENCY: Huber Hoge

CAPSULE CASE HISTORY: *A family talk show,* Dr. Preston Bradley, *showcased this Prentice-Hall book offer. The book, "Magic in Believing," sold for $3.95 and was pitched on a direct mail offer. The one radio offer brought 436 requests for the book for a $1,722.20 sales gross. The firm says this represents a return on the original advertising investment (time and talent) of $4.93 for every radio ad dollar.*

WBBM, Chicago PROGRAM: Dr. Preston Bradley

## WOMEN'S SUITS

SPONSOR: Gordon's Women's Store AGENCY: Direct

CAPSULE CASE HISTORY: *For years this store had considerable success with participations on the* Julie 'n Johnny *show. But they wanted to test the effectiveness of a single participation. This was their one-announcement offer, a 10% discount on a suit ensemble to anyone who mentioned having heard the radio offer. In one day, at a cost of $11.98, Gordon's reports 24 suit ensemble customers responding. A sales gross of $1,500.*

WTAG, Worcester PROGRAM: Julie 'n Johnny

## BABY CHICKS

SPONSOR: Boonville Checkerboard Feed AGENCY: Direct

CAPSULE CASE HISTORY: *This store wanted to increase their feed business. And, at the same time, they wanted to test the drawing power of the* Farm & Home Show. *To accomplish this, they offered 25 free baby chicks via one announcement. Chick orders were only taken on one day. As a result of the one-time offer, the entire store staff took orders all day and gave away over 11,000 chicks. Significantly, store traffic has increased since. Cost was $8.*

WIBX, Utica PROGRAM: Ed Slusarczyk's Farm & Home Show

## NUT MEATS

SPONSOR: C. A. Peterson Co. AGENCY: Belden and Hickox

CAPSULE CASE HISTORY: *This company processes and sells Capco nut meats. In an attempt to increase counter and phone order business they tried one announcement on the* Bill Gordon Show. *For their $13.25 announcement, the firm reported $1,200 worth of sales. The Peterson Company adds that, since their initial venture, additional announcements have accounted for a 25% increase in counter business, with phone orders also up.*

WHK, Cleveland PROGRAM: Bill Gordon Show

## FUND RAISING

SPONSOR: My L. A. AGENCY: Smith & Bull

CAPSULE CASE HISTORY: *Fifteen participations for nine evenings on a musical show,* America Dances, *told listeners about an opportunity to buy stock in a civic musical comedy. The sponsor offered shares at $102 each. And phone responses to the participations brought in $40,000 in stock sales to finance the civic musical venture. Radio advertising cost amounted to about $700 for the nine-evening campaign.*

KFWB, Los Angeles PROGRAM: America Dances

# PIX CLICK

## in Cumberland, Maryland

## Maryland Theatre Advertising on WCUM Reverses Trend of Local Movie Going

Back in 1948, when WCUM started operating in Cumberland, the Maryland Theatre, local movie house, faced a nation-wide slump in attendance. They began sponsoring programs on WCUM at once. Here's what they say about the results:

"We are pleased to advise you that WCUM has been instrumental in helping us maintain a steady volume of business despite a nation-wide drop in movie attendance.

"WCUM's aggressive promotion and merchandising has been instrumental in bringing in people from all parts of Western Maryland.

"We unhesitatingly recommend WCUM to any sponsor who is desirous of capturing the market in Western Maryland".

How do you like that for action? All kinds of merchants in Cumberland get this kind of fast, profitable results from advertising on WCUM. You can too. Call in your Meeker man and let him give you the whole exciting story about WCUM and its dominant position in the tri-state area.




## CUMBERLAND, MD.

## 1490 on your dial

**FM 102.9 MC**

CBS

A KARL F. STEINMANN ENTERPRISE, Tower Realty Company (Owners and operators of WCUM)

The Joseph Katz Co., Advertising: 1951

# AGAIN

## THE NATION'S MOST HONORED



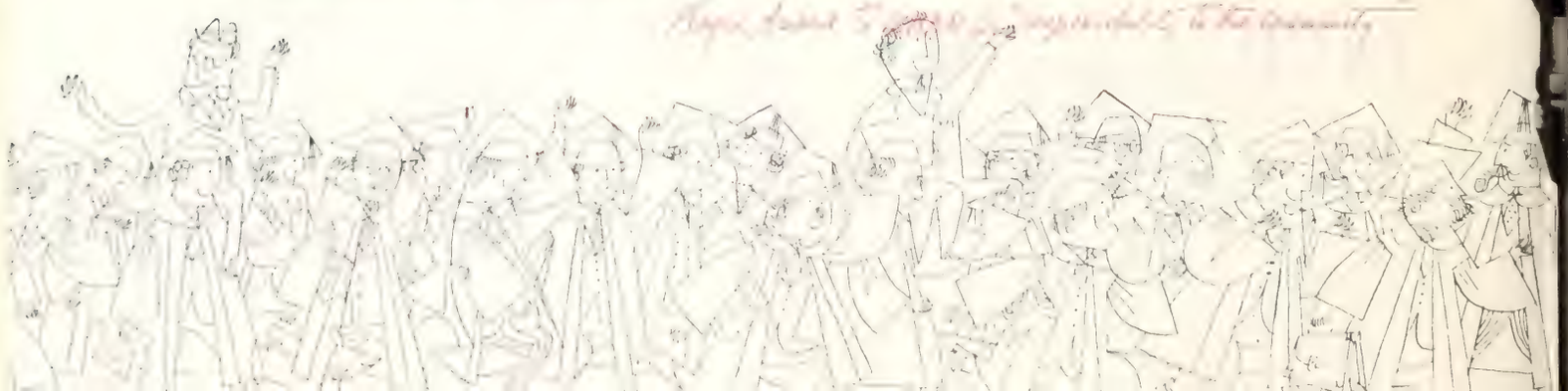
For the second time in four years, Chicago's WBBM has won the coveted George Foster Peabody Award for "conspicuous service in radio broadcasting."

Thus, WBBM has the unique distinction of being the only station ever to win more than once Radio's highest recognition for the performance of "outstanding public service" to the community.

"Chicago's Showmanship Station" also has won First Award (Classification II) from the Institute for Education by Radio-Television of Ohio State University for programming "dealing with personal and social problems."

Both awards were made for WBBM's socially-significant documentary series, THE QUIET ANSWER, which probed into interracial relations in Chicago.

This series was created and produced by the same WBBM Showmanship which was responsible for 1947's Peabody Award winner, REPORT UNCENSORED—the same WBBM Showmanship which for a quarter of a century has made WBBM known throughout the industry as *the nation's most honored station.*





# ALWAYS

## CHICAGO'S MOST SPONSORED

Last year—for the 25th consecutive year—the nation's leading advertisers placed more advertising on WBBM than on *any other* Chicago radio station. And with good reason. They know that the same Showmanship which has made WBBM the nation's most honored station makes WBBM Chicago's most sales-effective station.

. . . Showmanship that has won for WBBM a 1950 average Pulse rating higher than the ratings of the second and third Chicago radio stations *combined.*

. . . Showmanship that has won for WBBM these awards for "outstanding achievement in advertising" in the 1951 Chicago Federated Advertising Club Awards Competition:

Best local Chicago radio program—PATRICK O'RILEY SHOW

Best Chicago-originated network radio program—CLOUD NINE

(plus a special feature program award to THE QUIET ANSWER)

Whether moving people to social action or moving them to buy your product, you'll find the station for the job is *the nation's most honored station—Chicago's most sponsored station . . .*

**WBBM** *50,000 watts*

*Chicago's Showmanship Station*

*Represented by Radio Sales*

*Columbia Owned*





# Mr. Sponsor asks...

***Are radio-experienced commercial writers best qualified to write TV commercials?***

Irv Zuckerman | Advertising director, Cameo Curtains, Inc., New York

## The picked panel answers Mr. Zuckerman



Mr. Thompson

Not necessarily. There is considerable evidence to indicate the folly of laying down hard and fast rules in the television business. Some of the most successful television commercials have knocked many a preconceived notion for a loop. I don't believe that radio experience is as important as a combination of visual sense and a gift for writing free-flowing, believable dialogue. Anyone who is accustomed to writing for sound is more likely to produce dialogue which omits those hard-to-read words or word combination over which even the most experienced actors are likely to stumble.

The radio commercial writer who has always written tiresome monologues with his tongue in is cheek will find the opportunity to move over into the field of showmanship a welcome one. Now he can talk about the "products in use" in combination with a visual demonstration, with real enthusiasm. What a difference between the quiet, homely visit Snooky Lanson has with the viewer and the noisy monologue the radio listener used to hear.

H. W. Thompson
*Vice President*
*Anderson & Cairns Inc.*
*New York*



Mr. Thomas

This question is asked of us many times and must be delved into a little before giving a definite "yes" or "no" answer. In the first place a good TV writer must be p i c t u r e or v i s u a l-minded. *Most radio writers are not.* He must be able to play to the picture rather than to the spoken word only. We all know that things that are seen are absorbed and retained much more than things that are heard; therefore, the writing should be to complement the visual to give it added impact, rather than distract from the visual by saying too much, too little, or using irrelevant words.

A good example is the eight, 20, or 60-second commercial where the audio is so crammed with sales pitch you're too busy trying to get all that's being said to remember what was said or remember what you saw.

So, in answering the question, generally speaking I would say no, unless and until a writer develops the picture attitude. Naturally, a good commercial radio writer must be an intelligent person or he would not qualify as a writer of any kind, so he could develop into a good TV writer.

We have been asked to quote many times on TV commercials that had battle scenes, fires, engines, mob scenes, and a lot of other impossible and expensive ideas written into them indicating the writer had no conception of the difficulties and costs involved. It's simply because he wasn't picture-minded which, of course, is inexperience insofar as making pictures is concerned. This causes a considerable amount of confusion to everyone concerned, the ad agency, sponsor, and producer. In radio you can create almost any illusion with words and sound effects. You can place your characters on 42nd Street and Broadway and the listener's imagination will help you. On TV you must have them there with a picture, which is quite different.

As a parting few words, you remember "Gone With the Wind" produced about 10 years ago starring Vivien Leigh. In the picture she wore a snood, and after the picture made the rounds, every girl in the U. S. and probably Europe, too, started wearing a snood. The punch in this reminder is that never was the snood mentioned in the picture.

J. A. Thomas
*President*
*Telefilm, Inc.*
*Hollywood*



Mr. Sapan

Unquestionably! How does the radio commercial writer create desire for his product? He uses the ear as a channel to the mind's eye of the listener. He says "See what I mean?" by indelibly imbedding in the consciousness of the listener a clear, attractive picture of the product and/or the results of the product.

The transition from radio to television, therefore, is not only a natural

one; it is, to the competent radio writer, a simple one. He now has two channels to his audience. By suiting the TV action to the radio word, by translating visually an oral concept, the radio-schooled television man is now equipped to launch a two-front attack.

It goes without saying that a fledgling television writer, though he be a radio giant, needs education, information, indoctrination. TV has tremendous scope, it also has severe limitations, particularly where the nature of the account requires that the commercials be "live." In creating a commercial the TV writer must have at least a basic knowledge of the problems that beset the production staff. And, whether the commercial is to be produced in the flesh or put on film, he should be acquainted with, and not lose sight of, budgetary problems.

Another strong point in favor of the radio commercial writer is the fact—like it or not—that TV audiences can de-tune from the video portion of a commercial with a simple turn of the head. Barring fingers stuck in ears, audio will come through, and here the practiced, experienced radio writer can salvage effectiveness with a strong appeal to the mind's eye through the good old radio-trained ear.

With few exceptions, radio entertainers have made the changeover to TV like a flock of city kids at a summer camp. And when noses have finally been counted, there should be a similar tally for radio commercial writers who made TV say "Uncle."

MAXWELL SAPAN
*Copy Chief*
*Emil Mogul Company*
*New York*



Mr. Bucholtz

This question has been posed again and again, but from where I sit there can be but one answer. Radio copywriters are unquestionably best suited for the job of preparing commercial copy for television. Geared for all intents and purposes to understand sales psychology in reaching mass audiences, radio copywriters have made the transition

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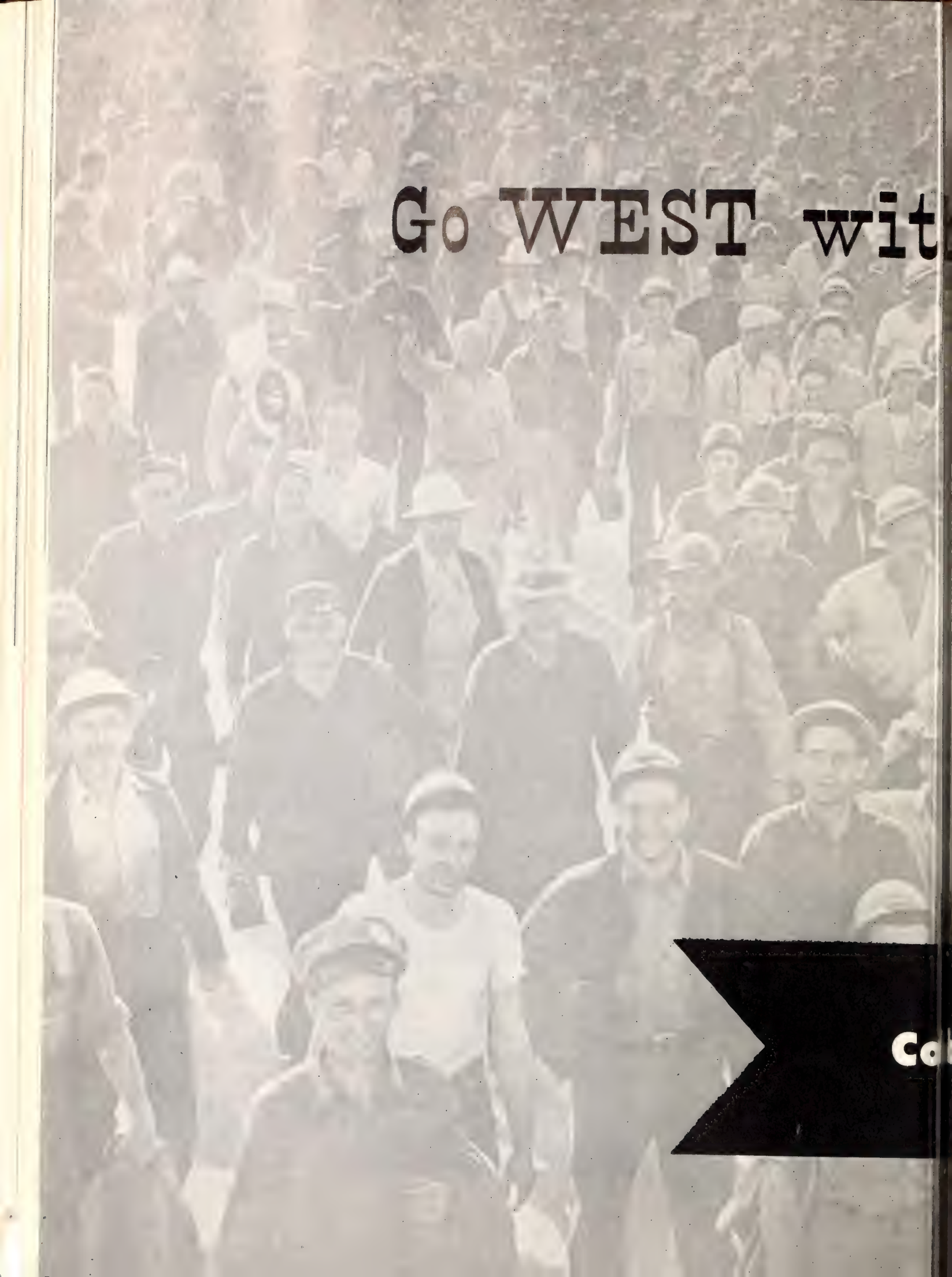

KVOO RATE FACTS

| | 1942 | 1951 |
|---|---|---|
| Radio Families | 159,599* | 472,330** |
| Minus TV Families (on the basis used by the ANA) | | 69,800*** |
| Net "Radio-only" Families | 159,599 | 402,530 |
| Basic hour rate (network) | $260. | $300. |
| % Increase radio families | | +152% |
| % Increase hour rate | | + 15% |
| If rate were adjusted to audience increase, KVOO's rate should be | | $655 |

*NBC Survey, 1942: **BMB—1949+3.6% adjustment to 1951:
***NBC Estimate, March 1951

*Latest Tulsa Hooper shows KVOO again leads by substantial margins morning, afternoon and night.*

KVOO
Oklahoma's Greatest Station
50,000 WATTS 1170 KC NBC AFFILIATE


Go WEST wit

# our market!

*"Times are good . . . the horizon is unlimited. No wonder the Coast is a magnet, still drawing westward millions of people in one of the most historic migrations mankind has ever known."*
*—from a Charles Collingwood Columbia Pacific broadcast—March 11, 1951*

Things are booming on the Pacific Coast.

And the new Census offers the latest proof. Since 1940, Washington, Oregon and California have increased their population 48.8%... will gain 8 more seats in the House.

Columbia Pacific is booming, too... with expanded facilities and *a bigger audience than any other network* on the West Coast. Today, Columbia Pacific's share-of-audience among the Coast's 4,845,000 radio families is 16% greater than it was just two years ago, and increasing steadily.*

To make *your sales* boom, go west... your market has. And you can go west *best* with the 14 stations delivering the most on the Coast... Columbia Pacific.

*Pacific Nielsen radio share of audience, 6:00 a.m. – midnight

**ia Pacific**

Represented by RADIO SALES

**KCBQ** • SAN DIEGO
**KCBS** • SAN FRANCISCO
**KCMJ** • PALM SPRINGS
**KERN** • BAKERSFIELD
**KFRE** • FRESNO
**KGDM** • STOCKTON
**KIMA** • YAKIMA
**KIRO** • SEATTLE
**KNX** • LOS ANGELES
**KOIN** • PORTLAND
**KOLO** • RENO
**KROY** • SACRAMENTO
**KXLY** • SPOKANE
**KXOC** • CHICO

TULSA'S only TV STATION

Is keyed to a Large Daytime Audience — Exclusively yours in 73,000 TV homes!

If you have a message for the Homemaker you'll find KOTV television is a mighty ECONOMICAL way to show her while you tell her through Daytime Spot Participation Shows.

- Lookin' at Cookin'
- Glass Showcase
- Matinee Merry-Go-Round

Three star packed, locally produced shows, that reach the INFLUENTIAL WOMAN'S MARKET . . .

Programming . . . of course . . . includes the pick of top entertainment from NBC, CBS, ABC, and DuMont.



*channel 6 first in Tulsa*

KOTV
CAMERON TELEVISION

*represented by*
ADAM YOUNG TELEVISION INC.

# TV commercials...

***by* BOB FOREMAN**
**V.p. in charge of TV, BBDO**

For some reason, the medium which can most readily integrate its selling and its entertaining—namely, TV—seems least prone to do this. Generally speaking, you'll find more television shows completely stopped by commercial-inserts than radio. This, I suppose, is primarily caused by the fact that many advertisers, prior to launching a television program, were dabbling in TV announcements. The cost of this latter effort horrified them to such an extent that they are still doing everything possible to get back the money they invested in film production. Hence they continue to run old films.

Not that I'm knocking film announcements as such or repetition, which is a tremendous virtue—or even TV production prices which in many cases are justified and in slightly fewer well worth the money—but where it is possible to marry show and product in an adroit way, it doesn't make too much sense to me to slip in a film that shows no recognition of the fact that the sponsor-talking-on-film is the same one spending all this cash to bring you listeners this swell program. In this instance, the advertiser is getting little more for his talent-expenditure on his own show than if he were a participating sponsor on say, *The Jack Carter Show* (NBC-TV). In other words, he's paying the piper and getting only the benefits of a spot-buy. In the big Saturday night shows on NBC (Carter plus Caesar) the producers have been doing an admirable job of trying to give spot-buyers ("participating sponsors" is the correct phrase) more than a detached piece of copy inserted with the crudity of a crowbar. They provide live lead-ins delivered by some of the secondary stars such as Bill Hayes and Carl Reiner, thus providing the impression that the program people

(*Please turn to page* 68)

## TV review

PRODUCT: ***Piels Beer (Piel Brothers)***
AGENCY: ***Kenyon & Eckhardt, New York***
PROGRAM: ***One-minute anncmts.***

The fabulous never-never land of commercialdom where husbands and wives rave about soap flakes, where children mouth candy while mumbling about its dextrose content, and where office girls are continually hiding behind the water cooler to suggest a co-worker switch her toothpaste in an effort to snare the boss, has now topped itself. The other night, I saw an announcement which began with Tom Shirley, comfortably clad in a bathrobe, stalking the confines of (supposedly) his own kitchen to snare a sandwich leg and bottle of beer. After some pleasant homilies, Tom reaches down behind the kitchen table and, of all things, comes up with a nattily-lettered bargraph showing how dry Piels is compared to two other beers. How dry can you get? My 10-year-old, usually a most uncritical audience, said, "How did he happen to have *that* in the kitchen?" "This is ad-land, honey!" I replied. "Anything can happen!"

## TV review

PRODUCT: ***Tide (Procter & Gamble)***
AGENCY: ***Benton & Bowles, New York***
PROGRAM: ***"Kukla, Fran & Ollie," NBC-TV; filmed anncmts.***

Two fine musical announcements featuring Fran Barbour, apron-bedecked in a kitchen, and singing the lilting Tide ditty have been produced by Transfilm, Inc. In these films, Fran does her vocalizing on-camera before and after a straightforward bit of sell, delivered also on-camera by a very attractive gal named Nancy Sheridan. Nancy tells us in a forthright, honest way just why Tide gets clothes cleaner than any other soap.

As an example of un-gimmicked-up copy these spots are a breath of fresh air. The only trick used is a fast cut from Fran Barbour dressed as a singing housewife to our announcer-housewife delivering her straightforward message. While this device is somewhat of a shock in that the lady on the set changes from Fran singing to Nancy talking without transition, it does serve to focus attention on the words, music and straight sell.

The lighting, set and casting are excellent.

## TV review

PRODUCT: ***Model, Old Briar, Dills Best, Tweed (U. S. Tobacco Co.)***

AGENCY: ***Kudner, New York***

PROGRAM: ***"Martin Kane, Private Eye," NBC-TV***

This show has long been pointed to—and rightly so—as just about the slickest example of commercial integration that's yet to come down the channel. For never does the plot seem to go 'round the barn to get to the tobacco counter and yet when it gets there even a lengthy spiel by announcer Walter Kinsella never seems to hold up the action. Funny thing about this—for here we are right smack in the middle of a tight plot, rushing pell mell (if Model will pardon the expression) after a gunsel or fink and we find ourselves looking head-on into a can of pipe tobacco.

When the product is on-stage, it's worth noting that the sales story is delivered in a thoroughly straightforward way, despite the clever artifice used to bring us to the tobacco counter. Sometimes, when I'm watching the Texaco show (same agency!) and laughing gaily at the antics of Pitchman Sid Stone, I get to wondering if the whimsey doesn't wag the dog. Maybe I'm getting stodgy—but who wants to buy anything on recommendation of a con-man who is always a step ahead of the law? In the Kane show, straight-talk is beautifully wedded to the story.

## TV review

PRODUCT: ***Jell-O (General Foods)***

AGENCY: ***Young & Rubicam, New York***

PROGRAM: ***"The Aldrich Family," NBC-TV***

Tex Antoine, who also does on-camera drawing in a five-minute weather show on WNBT five times a week, doubles as the announcer in the middle commercial on *The Aldrich Family's* half-hour situation comedy. He leads in, live, with a finished or half-finished drawing, to some dessert virtue, and we then cut to live film on Jell-O while Antoine continues voice-over.

The use of Tex's drawing ability adds video interest to what he has to say and helps to hold you to your set while he is selling. The live film is smooth and convincing, packed with well chosen opticals that speed up the how-to-make part of the story.

I might say this footage shows admirable restraint since I've never seen it include any wide-eyed children delving into the finished dish and registering satisfaction with a typical toothy grin—a bit of histrionics so prevalent in TV these days—and so phoney. Henry and Homer singing the Jell-O jingle at the close of the show is a welcome relief from all the animated jingles in TV and a pleasant portion of integration.


WISE SPOT BUYER* puts all his OMAHA MARKET EGGS in 1 BASKET via WOW!




SHREWD NATIONAL CLIENT and AGENCY USES NIGHT-TIME RADIO PLUS TV

*Here what this client did:*

1 He carefully analyzed *coverage* and *costs* of all stations and other media —and, on a firm year-'round basis, he then

2 Dropped two stations — one in Omaha and one in Southwest Iowa, and placed "The Cisco Kid" on Radio WOW, 6:00 p.m. to 6:30 p.m. three nights a week, plus WOW-TV — a half hour a week, 7:30 p.m. Thursdays.

*Why?*

*For two excellent reasons:*

1 HE now gets GREATER COVERAGE at LESS COST.

2 HE can now Expand his operations.

*All this we can Prove!*

Write, wire or phone WOW, or your nearest John Blair man

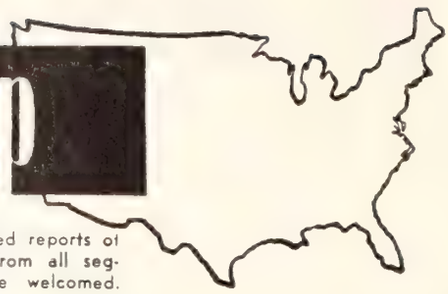
*Name on request

RADIO WOW OMAHA

FRANK P. FOGARTY, General Manager ★ JOHN BLAIR CO., Representatives

EBONY
THE NATION'S LEADING NEGRO MAGAZINE
BUYS
WBOK
To enlarge its coverage to 500,000 Negroes in the New Orleans Trading Area*
*208,000 Negroes live in Greater New Orleans
*500,000 Negroes live in WBOK's coverage Area of Louisiana, Mississippi, Alabama and Florida.
$450,000,000 NEGRO TRADE AREA COVERAGE
Concentrated Negro programming with the South's TWO outstanding Negro Disc Jockeys.
"Honeyboy" Hardy
Featuring spirituals and sweet talk music
"Okey Dokey"
Featuring, hot jive and knocked out jazz.
WBOK
1000 Watts 800 KC
Stanley W. Ray, Jr.
Vice-Pres. & Gen. Mgr.
FORJOE & CO.—National Reps.

# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Farmers tell why food prices are high, via WQXR*

High food prices are as annoying to farmers as they are to city dwellers. To get this point across, the Cooperative Grange League Federation Exchange sponsors *Symphony Hall* once weekly on WQXR, New York, and 14 stations of the Rural Radio Network. The farmers have set out to explain the reasons for increased food costs to *Symphony Hall* listeners; they feel its high-level audience can be instrumental in shaping the opinions of other city residents. A business organization of 110,000 farmers in New York, New Jersey, and Northern Pennsylvania, the Grange hopes to build greater understanding between rural and urban groups.

A three-minute message is delivered each Wednesday night, during intermission time, by Merrill Knapp, the League's representative. There is no dramatization. Instead, a factual description of conditions in agriculture today gives the city dweller the background on the causes of increased living costs.

Knapp tells of the greatly increased investment now necessary for agricultural production as compared with investments 20 years ago. Other messages deal with the milk farmer's problems or acquaint the listener with the farmer's higher freight rates, greater cost of packing materials, and labor costs. ★ ★ ★



Grange wants to influence public opinion

## *Candy firm combines education and sell on WTMJ-TV*

The George Ziegler Company, 90-year-old Milwaukee candy manufacturer, has combined entertainment, education, and contests to make a successful showcase for its sales messages.

Ziegler's *Museum Explorer's Club* aired Tuesday afternoons at 4:45 over WTMJ-TV is prepared by the educational department of the Milwaukee Public Museum. Subjects include "backyard wild life," "cowboy equipment." Typical highlights of the 15-minute stanza have been the appearance of a live raccoon and a deodorized small skunk.

Commercials are smoothly woven into the format. Guests are given a candy bar as "rations" for their explorations; some of the best possible commercials have come from the spontaneous reactions of the youngsters. The firm stresses product identification with its 18-inch model of their Giant Bar, a Ziegler candy.

Retailers report they are conscious of the response to the program—especially in school areas, and there has been a greatly increased demand for Giant Bars as well as other Ziegler products. ★ ★ ★

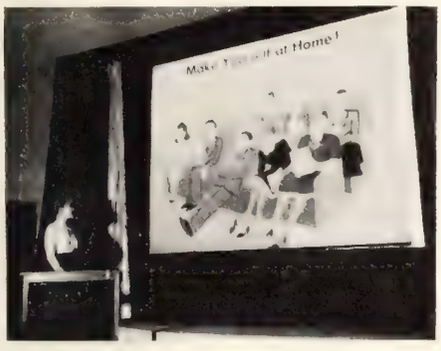


"Explorer's Club" uses candy as "rations"

### *Schwerin "Test Theatre" is newest advertiser tool*

Advertisers are always on the lookout for new means of determining effectiveness of their broadcast advertising. Latest sponsor tool available is the Schwerin Research Corporation "Test Theatre" in New York.

The theatre, formerly a movie house, has been renovated and adapted for test purposes; 435 people can be accommodated, making it one of the largest audience-testing auditoriums now in use. To aid in measuring audience reaction to TV programs, an enormous mockup of a TV set with a four-by-six-foot screen has been installed.



Instruction slides put test panel folk at ease

Lighting has been altered so that respondents can fill in their reaction sheets while a program is in progress. To preserve comment verbatim during test sessions, special recording apparatus has been installed; also equipment to show kines, films and slides.

Among advertisers using Schwerin facilities are: Admiral, American Telephone & Telegraph, Campbell Soup, Colgate-Palmolive-Peet, General Mills, Quaker Oats, and Toni. ★★★

### *Winter air campaign sells 3,000 gallons of ice cream*

Stewart's Ice Cream, with numerous stores in upstate New York, planned to promote their half-gallon family-size container one wintry weekend. Six announcements were scheduled on WPTR, Albany. But, with snow on the ground, it looked like customer resistance wouldn't melt; too, some dealers protested at carrying extra ice cream.

Nevertheless, Stewart's insisted on trying a weekend campaign. The firm used one announcement daily for three days before, and three days during the special sale for a total expenditure of $75. To stimulate sales, they offered a pint of sherbet free with every half-gallon purchase.

The results surprised the hesitant storekeepers. Over 6,000 family size half-gallon containers were sold, one store sold 240 extra containers, the others averaged sales of 150 apiece. To keep pace with demand, the ice cream maker had to work on Sunday. ★★★

### *Briefly . . .*

Telepix Corporation of Hollywood, in a recent ad, gave some advice to agencymen on two vital subjects: H-bomb protection and TV announcements. The *New Yorker* reprinted the ad under this title:

**THERE'LL ALWAYS BE AN AD MAN (OR WILL THERE?)**

[*Adv. in the Hollywood (Calif.) Huckster*]

WHAT TO DO
IN CASE OF
HYDROGEN ATTACK ! !

A. Run to the Pantages Bldg.

B. Hurry downstairs to the bomb-proof basement.

C. Walk thru door marked "TELEPIX."

D. Grab an empty chair.

E. RELAX—while you watch the latest TELEPIX TV spots.

F. Then let TELEPIX CORPORATION make a whole series of wonderful spots for your account.

THIS TRIP TO TELEPIX MAY SAVE YOUR LIFE!!

The *New Yorker's* comment: Bring along the sponsor—save him too!

* * *

Even in a highly competitive TV market like Los Angeles, radio time salesmen aren't letting video get them down. From ABC's Western division comes these radio reminders: "If radio were visual, television wouldn't stand a chance"; "If it isn't AM, it isn't a morning."




Account executive's slogans tell radio story


Let's Look At The VITAL STATISTICS



This cutie's a smarty — she trusts in her ears,

And buys only products about which she hears.

The place that she turns to for this advice on Good buys

is "The Voice of Toledo" and here are the "why's?"

For Thirty Years WSPD has served her both daytime and night

With Good Programs, Good sponsors — we've done the job right.

So, if it's sales you are seeking, want your spots to be heard

Buy Toledo's WSPD where a majority audience is always assured.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL - 13
Represented Nationally by KATZ

## HOW TO WIN WITH JUAN

(Continued from page 27)

which has such a small circulation that it could not possibly cover this potential market. Since English newspapers are not written with an appeal to this group, little impression is made through this medium."

In the Southwestern states, there are only two daily Spanish-language papers with a total ABC circulation of 18,000. Broadcasters, on the other hand, point to the 150 radio stations in the Southwest which carry Spanish-language programs, plus the 10 or 12 border stations.

Why Spanish-language broadcasts and not English-speaking radio?

Several large advertisers told SPONSOR they did not buy time on the Spanish-language stations because they did not want to duplicate their network programs. But experienced advertising men in the Southwest contend that only a small percentage of these people listen to the web shows. Their preference is for Spanish programs. One broadcaster says, "Because of years of discrimination, these people feel that the English spoken and printed word is not directed to them. Spanish is spoken in the home, even among those who speak English all day at work."

Many Spanish-speaking families have been in the Southwest for generations, while a large segment of this group came from Mexico only in the last few years. Whether new residents or old, these people tend to live together in a separate group, and form their own social organizations, including Spanish-American Chambers of Commerce. Spanish is spoken as a way of perpetuating their traditions.

The Spanish-speaking people are concentrated mostly along the Mexican border, although neighboring big cities have heavy populations. Thirty-six counties in Texas within 250 miles of the border have populations that are 50% or more Spanish speaking and there are three counties where 90% of the inhabitants belong to this group.

One advertising firm, Harlan G. Oakes & Associates, Los Angeles, cites the following geographical distribution of the Spanish-language group, based on census, Chamber of Commerce data, and university studies. Oakes is careful to point out that these figures do not include the "wetbacks," migrant workers who enter the country illegally.

*California:* 500,000 Spanish-speaking people in the seven southern California counties, with another 200,000 in the central valley.

*Arizona:* Approximately 20% of the population is Spanish-speaking, with large concentrations around Tucson and Phoenix (most Mexicans concentrate in urban centers).

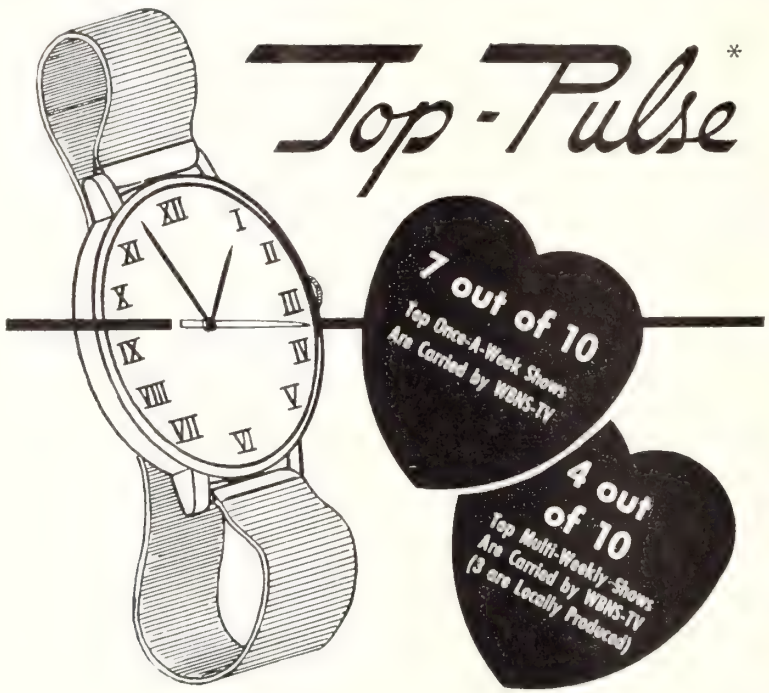
*New Mexico:* About 50% Spanish-speaking, with the highest concentration along the Rio Grande River.

*Texas:* About 1,300,000 Spanish-speaking people, living mostly near the Mexican border.

*Colorado:* This segment of the market includes more than 90,000 Spanish-speaking people according to the latest information that SPONSOR could obtain.

The size and concentrations of the group has already attracted such national advertisers as P. Lorillard, Borden, Pet Sales, Carnation, Best Foods, Procter & Gamble, Pepsi-Cola, and Quaker Oats.

P&G, which watches results like no other radio advertiser, has been using an announcement schedule on KBOR, Brownsville, Tex., for more than a year. The P&G representative in the Lower Rio Grande Valley, according to the station, found that participations on KBOR's *Jose Cantu* show paid off so well for Tide that he was able to open many new accounts and substantially increase the stocks of the detergent among old accounts. A significant testimony to the P&G success is the fact that Lever Bros.' Surf is now


The WBNS-TV schedule is packed with top "Pulse"* rated programs. Included are three multi-weekly programs—Chet Long's Looking With Long—Earl Flora Sports/TV Weatherman —which are the ONLY locally produced shows in the top ten.

Top CBS shows plus top-caliber local programming and production have paid off in audience listening and viewing habits . . . assuring national and local advertisers greater returns on their TV advertising dollars in this rich market area.

*For TV Facts and Market Data,*
*Ask Blair TV Inc., or Write Direct*

**WBNS-TV** Columbus, Ohio Channel 10

*CBS-TV Network—Affiliated with Columbus Dispatch and WBNS-AM • Sales Office: 33 North High Street*

*Columbus Tele Pulse, April 1951

**ONLY A COMBINATION OF STATIONS CAN COVER GEORGIA'S MAJOR MARKETS**

## THE GEORGIA PURCHASE

# *the Georgia Trio*

ATLANTA

MACON

SAVANNAH

| WAGA | WMAZ | WTOC |
|---|---|---|
| ATLANTA | MACON | SAVANNAH |
| 5,000w • 590kc | 10,000w • 940kc | 5,000w • 1,290kc |

(ALL CBS AFFILIATES)

**THE *Trio* OFFERS ADVERTISERS AT ONE LOW COST:**

- Concentrated coverage
- Merchandising assistance
- Listener loyalty built by local programming
- Dealer loyalties

*—in three major markets.*

*Represented individually and as a group by* **THE KATZ AGENCY, INC.**

NEW YORK • CHICAGO • DETROIT • ATLANTA • DALLAS • KANSAS CITY • LOS ANGELES • SAN FRANCISCO



RELAXED.....?

Yes, and easy listening, too — heard nightly Monday through Friday at 7:00 on WRC. In just a few short weeks, "BATTERS' PLATTERS" has grown to the listening stature of an early evening stand-by.

Charlie Batters' casual style has a long-lasting way with habit audience, based on good music and off-hand comment — spiced but balanced.

This regular half-hour, in peak time has a few participations open, certainly worth your planning for STRONG coverage in the ever-growing Washington market. Batters' style isn't studied . . . it's designed for hard selling. His growing list of sponsors is our best recommendation.

MONDAY THRU FRIDAY
7:00 PM

YOUR BEST BUY IS
IN THE NATION'S CAPITAL

FIRST in WASHINGTON
WRC
5,000 Watts • 980 KC
Represented by NBC SPOT SALES

advertised via an announcement schedule over KBOR.

Retailers, who know immediately when their advertising is pulling, have been able to come up with results like the following on Spanish broadcasts:

Thrifty Drugs, Fresno, Calif. Twenty minutes after an announcement about a ball point pen sale over KGST, Fresno, a line half a block long had assembled outside the store.

Another California retailer, Perrin's Jewelers of Riverside. The store put on a special campaign for a nationally advertised watch at $49.95 over KBUC, Corona. Within six days, 43 units were sold.

In Los Angeles, Angel Lerma, KALI m.c., held a children's Christmas party for the J. J. Newberry store. Promotion consisted of a heavy announcement schedule for one week in advance of the event. Six thousand attended the party and another 6,000 had to be turned away. But most significant was a 27% increase in the Spanish trade.

KUNO, Corpus Christi, Tex., worked out a successful promotion with the Lee Baking Company in that city. The bakery tried announcements in both English and Spanish to publicize the launching of its new bakery. The Spanish response was overwhelming. Approximately 85% of the 80,000 visitors to the plant during a four-day open house were in the Spanish-speaking group.

"In trying to reach these people," says Frank Stewart of KTXN, "you can know all the fundamentals of radio advertising and marketing and still lose your shirt." It takes skill and experience, he maintains, and the stations working in this market have learned the answers. A prudent advertiser will listen to the advice and suggestions of these stations and specialized advertising agencies.

In urging sponsors to consult with stations on their advertising, several Texas broadcasters tell about the regional beer account which built its copy theme on the excellence of the water used in his brewing process. The reaction of the listening was immediate—and negative; and the switch to other brands was almost disastrous. "Who wants water! We want beer!" the customers were saying. The advertiser finally learned that Mexicans do not like to be reminded about water in beer. In Mexico, water is regarded with little enthusiasm because it is rarely safe to drink right out of well or stream.

One station was able to save another brewery from making a costly mistake in its merchandising. The station was shown a proposed illustration for a point-of-sale display. The art consisted of an attractive Latin-American girl showing some bosom and holding a glass of beer in one hand, a bottle in the other. To complete the effect, she was peeking over one shoulder and winking at the spectator. The station clamped down like a Boston censor, pointed out that no proper Latin-American girl is ever seen in a "cantina" or bar.

One of the unusual twists in writing copy for the Spanish-language audience is the way that descriptions of the labels or packages have to be adjusted to hit home. One example: White Wings Flour is converted to *La Paloma* (the dove). Another: when Swan soap failed to move off the grocers' shelves, KCOR, San Antonio, found that grocery consumers were not familiar with the Spanish word for Swan. Instead, the listeners were told to look for the *patito* (little duck or water chicken). This time results were quick and excellent.

No matter how familiar the copywriter may be with Spanish as it is spoken in Mexico, copy still has to be checked at the local level to see that all expressions are understood and acceptable as idiomatic in that area. One station, KCOR, insisted that Tex-Mex, a slang type of Spanish spoken in Texas, must be used in the market. Other broadcasters do not go along with this thinking. One said, "The Spanish can be simple and well understood without resorting to this lingo."

On the programing side, dance music, news, soap operas, and sports draw the largest audiences. KTXN's Stewart says, "Block programing is the only effective Spanish programing. Like all Latins, these people have an inherent love of music. Our musical shows are scheduled in blocks covering the entire spectrum, from Sunday semi-classical concerts to Mexican hillbilly. Other types of shows that pull well for use are news shows of the back-fence gossip variety, and audience participation programs." An intensely emotional people, the Spanish-Americans tune in consistently to dramatic productions (these are transcribed in Mexico City or Texas).

One station, KOWL, Los Angeles, aims a program called *Chico Swing-*



# Biggest Outdoor Sport

Comes summer. And when it's warm outside, people leave home, by the millions. They head for the Great Outdoors—by the millions.

To reach these out-of-home multitudes, wise advertisers hit the road with billboards and transit ads, fill the air with sky-writing and blimps—$126,000,000 worth, last year. And they're so right. But at best, these dollars buy only quick impressions.

Not so with radio, truly an *outdoor* medium, and one of the biggest. You *can* take it with you—and people do, by the millions. Radio's in the car, at the beach, in the cabin, on the porch, on the boat. Radio's everywhere. It's *the biggest single outdoor sport,* played for hours on end.

If you want sustained impact in pursuing these millions with your message, consider: In the country's biggest market, for example, total average audience, including at-home and out-of-home listening, rises with the thermometer.* National retail sales are higher, too.

Add it up: it's logical to use summer radio. And, to help your sales mount with the mercury, it's mighty logical to use the Mighty Stations in the Mighty Markets—those represented by NBC Spot Sales.

| | | | |
|---|---|---|---|
| **WNBC** | New York | **KOA** | Denver |
| **WMAQ** | Chicago | **KNBC** | San Francisco |
| **WTAM** | Cleveland | **WGY** | Schenectady- |
| **WRC** | Washington | | Albany-Troy |

## NBC Spot Sales

**New York Chicago Cleveland San Francisco Hollywood**

**Pulse of New York: Out-of-Home Listening, Feb. '51 and Aug. '49*

*time* at second-generation Mexican-Americans. Most of the program is in English with commercials in either language. The music is American Popular as well as Spanish.

One of the outstanding personalities in Spanish broadcasting is Mrs. Elena Salinas, an attractive lady d.j. who has two shows daily over KOWL, Los Angeles. Another powerful personality is Juan Mercado, KGST, Fresno, whose show includes imported records from Mexico, newscasts, and remote broadcasts from night clubs.

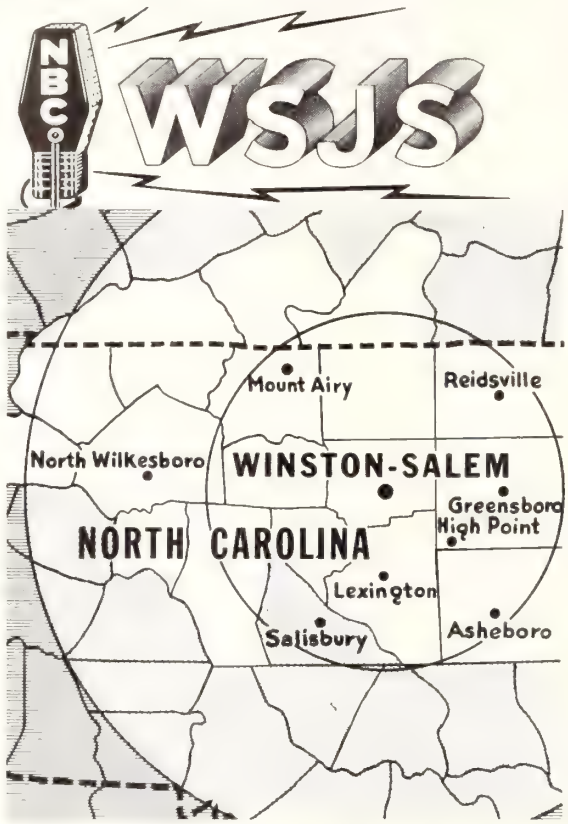
Another potent medium in the Los Angeles market is KWKW which broadcasts six hours of Spanish programs daily.

Music, which takes up many hours a day on all stations, must be varied as to the type of Latin-American rhythm used, says M. L. Moran, Inter-California Broadcasting System, Los Angeles. His station, XEGM, Tijuana, Mexico, covers southern California with a full schedule of Spanish broadcasting, and changes its style of Latin-American music every quarter hour.

A group of broadcasters who are particularly optimistic about the future are the Texas and Mexican-border stations; recently they formed an association under the name Texas Spanish-Language Broadcasters. Member stations include KTXN, Austin; KCOR, San Antonio; KUNO, Corpus Christi; XEO, Matamoras, Mexico; XEOR, Reynosa, Mexico. Their Eastern representative is National Time Sales, New York.

Basis of their optimism is the increasing population of the Spanish-speaking groups in Texas. In 1920, only 11.2% of Texas school children were in the Spanish-speaking group. By 1950, that proportion had risen to 23.5%, and it is still rising.

Another Spanish-speaking group which keeps swelling is in New York City. Approximately 350,000 to 400,000 out of the 500.000 people in this group are Puerto Ricans who flow into New York in an unending stream. Others come from all parts of South and Central America and Spain. Several stations in the area, WBNX, WHOM, and WWRL carry programing for them. WWRL, the leader in the field, schedules 34½ hours of Spanish programs weekly as compared with the half-hour period it carried 10 years ago. Among its national accounts is Pet Milk, which also uses Spanish-language stations in the Southwest. Specialized markets like the Spanish, as SPONSOR has shown in previous articles on the Alaskan and Negro markets, represent rich targets for the advertiser who knows where to aim and what medium to select. In the case of the Spanish market, radio is the *only* medium. ★ ★ ★


**Only ONE Station DOMINATES**

**This Rich, Growing 15-COUNTY MARKET**

**WITH**

**$108,808,000***

**FOOD SALES**

*Sales Management, 1951 Survey of Buying Power

WSJS

*The Journal Sentinel Station*

AM-FM

**WINSTON-SALEM**

NBC Affiliate

Represented by HEADLEY-REED CO


## BEST FOODS

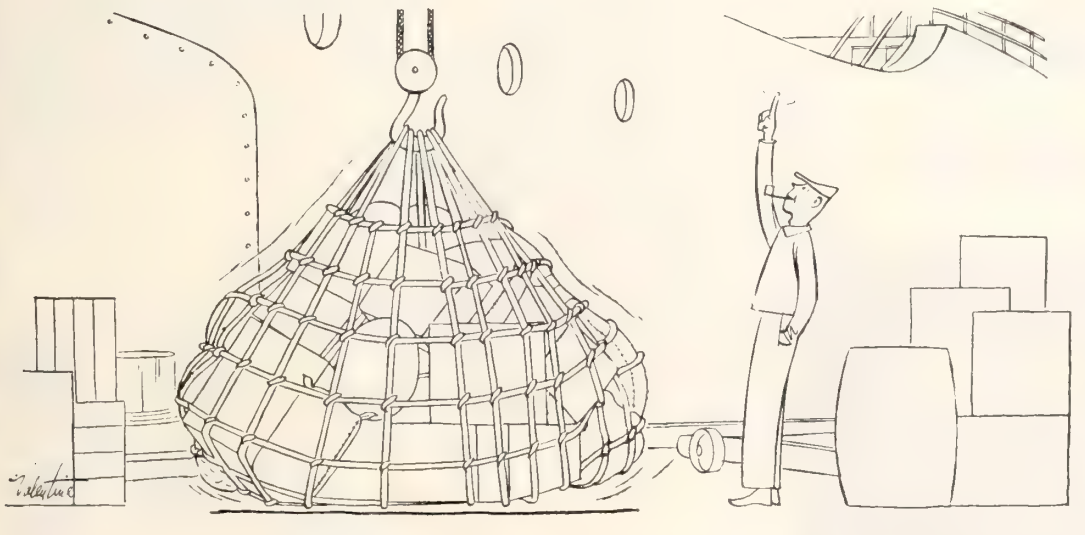
(*Continued from page* 29)

Chief among these rivals are Standard Brands' Blue Bonnet (via Ted Bates & Company) which uses radio announcements over an estimated 70 stations in 50 markets, TV participation on the *Kathi Norris Show*, WNBT; and Lever Brothers' Good Luck (Batten, Barton, Durstine & Osborn), which employs radio announcements in 40 markets, radio participations in 25 markets, TV announcements in six cities. (See "Margarine has a problem," SPONSOR, 18 December, 1950.)

Of the some $21,000,000 worth of shoe polish bought yearly, Shinola is the top seller, just nosing out Griffin



**There is always a most efficient way to do a job . . .**



**For your SELLING job in this top U. S. market use WTIC . . .**

*because*

**WTIC DOMINATES THE PROSPEROUS SOUTHERN NEW ENGLAND MARKET**

WTIC's 50,000 Watts represented nationally by Weed & Co. • Paul W. Morency, Vice-Pres.—Gen. Mgr., Walter Johnson, Asst. Gen. Mgr.—Sales Mgr.

WASHINGTON, D. C.

METROPOLITAN

NETWORK

OFFERS THE

SECOND LARGEST

RADIO COVERAGE

OF GREATER

WASHINGTON

AT THE

LOWEST PRICE

PER LISTENER

THIS IS THE

MET NET

5 independents, with individual audiences, combined for low-cost, effective daytime coverage.

WARL *AM & FM, Arlington, Va. 780 KC, 1000 W.*

WBCC *AM & FM, Bethesda, Md. 1120 KC, 250 W.*

WFAX *Falls Church, Va. 1220 KC, 250 W.*

WGAY *Silver Spring, Md. 1050 KC, 1000 W.*

WPIK *Alexandria, Va. 730 KC, 1000 W.*

Complete details upon request to JACK KOSTE, Indie Sales, Inc., national reps., 60 E. 42nd St., NYC—MUrray Hill 2-4813; or J. DOUGLAS FREEMAN, commercial manager, Munsey Bldg., 1329 E St., N.W., Washington, D. C.—STerling 1772.

(Bermingham, Castleman & Pierce), which uses radio announcements over 170 stations "in all major cities."

Of the more than $90,000,000 spent annually for mayonnaise and salad dressings, Hellmann's gets the lion's share, followed closely by Kraft's Mayonnaise (J. Walter Thompson), which participates on the *Kraft Video Theatre* (NBC-TV), and uses scattered radio announcements.

Finally, of the $8,500,000 spent every year for household tints and dyes, Rit probably takes in about half the total, followed by Tintex (Storm & Klein, Inc., New York), which uses radio announcements "regionally" in 60 markets over 100 stations.

To keep its stable of four champions running in the winner class Best Foods employs all advertising media, including newspapers, magazines, Sunday supplements, and billboards. How much of the total expenditure is devoted to radio and TV? Best Foods' advertising manager, Ernest Ward (who works hand-in-hand with Albert Brown, vice president) remains affably discreet. Asked the question, he smiles, nods his head, and gazes out of the window of his six-story office on East 43rd Street in Manhattan.

SPONSOR's best estimate is that about one-third—or $1,500,000 to $2,000,000—of Best Foods' total advertising for the four products is devoted to radio and TV. The approximation is based largely on outside trade sources; and spotlights acutely how needlessly secretive advertisers are about disclosing their broadcast advertising figures, while having no qualms about disclosing their advertising expenditures in other media.

First of all, according to the newspaper Bureau of Advertising, Best Foods spent in 1950 about $1,800,000 to advertise the four products in newspapers. And, according to *National Advertising Investments*, the company spent roughly $1,086,000 for magazine and Sunday supplement advertising last year. Counting the estimated $500,000 Best Foods spends annually on billboards, the estimate of one-third of total expenditures for broadcast advertising seems not unjust.

SPONSOR's estimate is based, further, on Best Foods' current broadcast schedules (quite apart from the estimated $400,000 it spends for radio announcements in major markets on its products like H-O Cream Farina, H-O Quick Oats, Two-in-One shoe polish, and assorted sandwich spreads).

On TV since September, 1950, the company has been sponsoring *Penthouse Party*, starring Betty Furness, 8:30 to 9:00 p.m., Friday, on 34 stations of ABC-TV. (Since ABC-TV covers only 63 markets, 34 stations is a strong line-up.) An intra-mural affair, the show pushes Nucoa and Hellmann's in New York and Philadelphia. On the rest of the network, Rit and Shinola get the full play. (The reason for this split is that it was felt that the more expensive products should be promoted in the East, where TV broadcast costs are higher. The Nucoa and Hellmann's commercials are made on film and simply inserted in the East during the commercial time period.) According to officials at ABC-TV, the show costs Best Foods $482,000 a year for time, and about $210,000 for talent.

Since they're nationally distributed, each product is also heavily advertised through about $800,000 worth of radio announcements and participations annually. Nucoa has been using spot radio over 382 stations in 178 markets over the last year; Hellmann's over 150 stations in 80 markets; Rit over 157 stations in 64 markets; Shinola over about 142 stations in 46 markets. All four products also use a sprinkling of spot TV.

★ ★ ★ ★ ★ ★ ★ ★

**"If I had to choose between the vulgar and the unbelievable, in advertising, I would take the vulgar. A vulgar advertisement is far less offensive to the sensitive ear and eye than the advertisement that makes patently false or exaggerated claims. Fortunately, vulgarity seems to be on the decline. I wish the same were true of the unbelievable."**

**JOHN ORR YOUNG**
***Public relations consultant, New York***

★ ★ ★ ★ ★ ★ ★ ★

Mary McKenna, who has been handling the Best Foods' account for some eight years both as media director and timebuyer at Benton & Bowles, comments forthrightly: "Whether it's reaching a certain market, exploiting a certain product, or taking advantage of a certain season, our policy has been —use radio advertising opportunistically."

To which ad manager Ward appends: "There's no doubt about it, broadcast advertising has helped our sales." Ward maintains a closed-mouth policy when asked to what *degree* broadcast advertising has boosted busi-



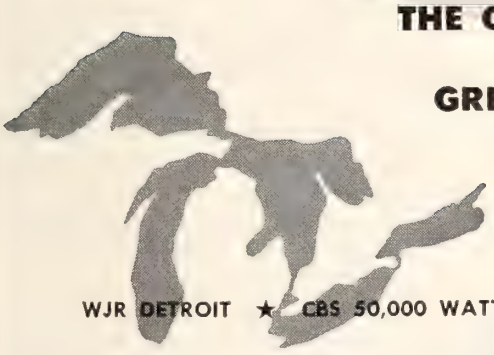

**JOSEPH HAINLINE** *reports the news for* **SHELL OIL COMPANY** *daily over* **WJR** *at 6:00 P. M. Monday thru Saturday.*

# WJR

*millions listen...*
*millions buy...*



**THE GREAT VOICE**
*of the*
**GREAT LAKES**

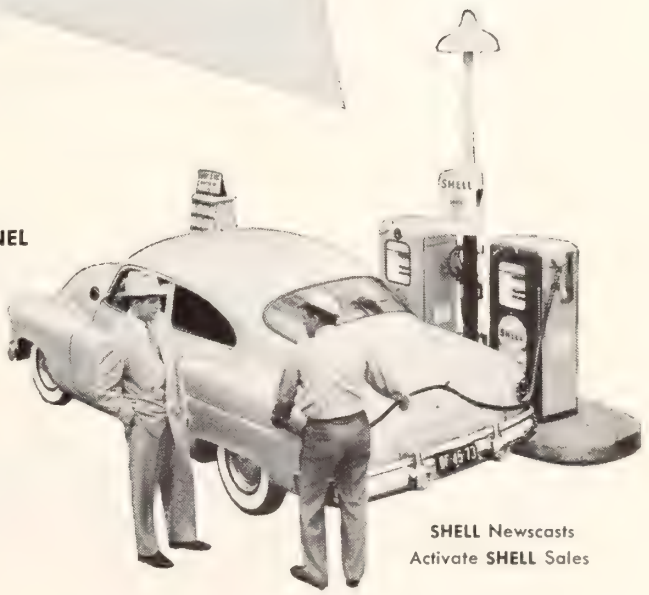


**WJR DETROIT ★ CBS 50,000 WATTS CLEAR CHANNEL**

*WJR newscasts—24 hours around the clock—have millions of potential buyers in the rich Great Lakes area literally by the ear! An experienced, hard-hitting local news staff, coupled with reports from popular CBS news analysts, has built up an area-wide listener preference for WJR . . . a preference you can turn into an active sales weapon!*

*For intensive coverage of this prosperous Great Lakes area—use WJR—the Great Voice of the Great Lakes.*

**Remember . . . First they listen . . . then they buy!**




**SHELL** Newscasts
Activate **SHELL** Sales

FREE SPEECH MIKE



*Represented nationally by Edward Petry & Company*

*Radio—America's greatest advertising medium.*




ASK THE

MAN WHO KNOWS

Your sales message is shot straight down the fairway for an easy approach to Atlanta's powerful buying audience when you drive with WGST. The right assortment of clubs — local acceptance, programming, ABC network and merchandising support all mean a par game. That's why more local advertisers buy more time on WGST than any other Atlanta station.




ness. However, the clearest proof of its potency is suggested in the fact that Best Foods is now spending more for broadcast advertising than it ever has in its history.

Like those other companies, General Foods and General Mills, Best Foods has always been concerned with mass advertising directed to the female audience. Founded in 1914, the result of an amalgamation of several big food firms, Best Foods didn't begin using radio until 1932. It was then it sponsored *'Round the World Cooking School*, heard Wednesdays and Fridays, 11:30 to 11:45 a.m., on 57 stations of the CBS network. The show featured Ida Bailey Allen, who sold Nucoa and Hellmann's to the *hausfrau* audience, and it also included a male singer and pianist lost now to the memory even of the CBS archivists.

After dropping the show in March, 1933, Best Foods took a long vacation from radio. It didn't return to the fold until October, 1940. Then Nucoa and Hellmann's took over another network housewife program, *We the Abbotts*, a daytime serial heard Mondays to Friday, 4:15 to 4:30 p.m. on CBS.

This program, too, was dropped in May, 1941. But although Best Foods didn't return to network radio, it began using spot radio, a policy to which it has adhered to this day, because of spot radio's greater flexibility.

Rit and Shinola spot radio (along with the TV show) is handled by Earle Ludgin & Company. On the other hand, spot radio for Hellmann's and Nucoa is guided by Terry McDonough, account executive at Benton & Bowles. The reason for this severance is simply that the ad agencies were handling the products before Best Foods' amalgamation, and they continued to do so after the fusion.

The best examples of Best Foods' opportunistic use of radio are reflected in the campaigns for Nucoa and Hellmann's. Consider, first, Nucoa. In July, 1950, 33 states and the District of Columbia which permit the sale of yellow margarine dropped the 10c-a-pound Federal sales tax that the anti-margarine dairy interests had foisted on them. As soon as the repeal was announced, Best Foods acted fast.

"We covered every nook and cranny of those 33 states with spot radio," says timebuyer Mary McKenna. "For two weeks, we drummed home the Nucoa story, using a total of 4,500 announcements, about 25 announcements per

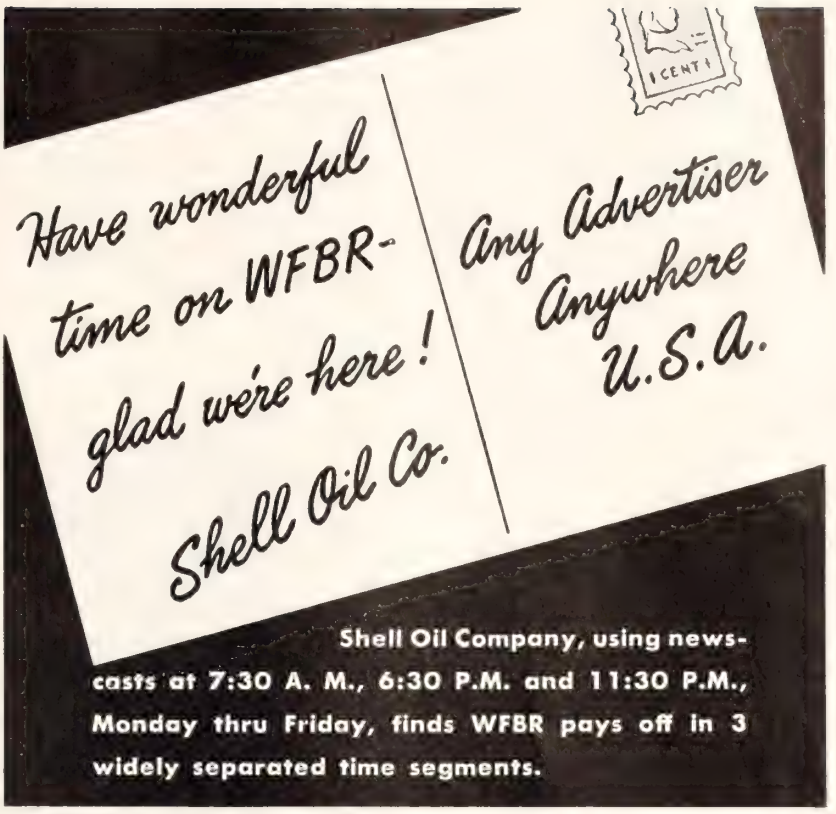
market. Our intensified campaign paid off, because we got lots of action in sales."

The same principle applies to Hellmann's. "We'll use 50 announcements in one week, if that area's merchandising calls for it," says Mary McKenna. "Elsewhere, we'll be far more flexible. Much depends on how enthusiastic local Best Foods salesmen are about the use of spot radio, as compared to, say, newspaper advertising."

Best Foods also uses spot radio heavily when it's a matter of establishing the name of Hellmann's. It so happens that in the western part of the United States, Best Foods puts out its mayonnaise and related sandwich spreads under the brand name of Best Foods; in the East, it's Hellmann's. Whenever Best Foods wanted to use the Hellmann's rather than the Best Foods label in a city, for merchandising reasons, the change in name was heralded to local consumers with an especially heavy use of spot radio.

In buying time for both Nucoa and Hellmann's, Mary McKenna keeps several principles in mind. ("I'm in love with spot radio," she says, admiringly, "because of its 100% flexibility.") To her, for example, the kind of audience a program reaches is more important than its rating. "I'd use a 10:30 a.m. disk jockey show with a rating of six rather than a 5:30 p.m. d.j. show with a rating of 11," she says. "The first would be heard by women, but the late afternoon show would probably get its bigger audience from teen-agers home from school."

Because the region is a heavy user of the products, she'll buy many Nucoa-Hellmann's announcements in Texas as well as the use of 45 stations of the Don Lee network. Because Nucoa is an economical product (as compared to butter), she'll use announcements in Alaska and Spanish-language stations like KCOR, San Antonio. And to overcome the prejudices of New York's large Jewish population who might believe margarine is non-kosher (many margarines were once made of beef fats instead of the vegetable oils used today), Nucoa is promoted heavily over *Melody Box*, featuring Seymour Rechtzeit, "the Yiddish Bing Crosby," on WEVD, Manhattan. Best of all, she prefers early morning disk jockey shows, like *Rayburn and Finch*, WNEW, New York, or shopping shows, like the *Josephine McCarthy Show* on WNBT, New York. And she


Any time's good time on WFBR!

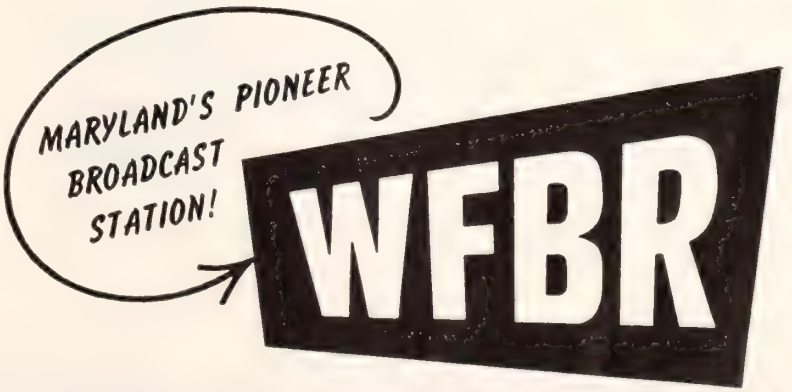
Sounds like an ad man's idea of a hot slogan, doesn't it?

It happens to be *true!* Shell Oil Company found that out with their early morning—early evening—late evening pattern.

Other advertisers—dozens of them—are using WFBR time all around the clock to sell profitably.

Because of this, WFBR has built a number of sales-minded participation shows, scattered strategically through the day and night.

Any WFBR salesman or your John Blair man can tell you about availabilities.




ABC BASIC NETWORK • 5000 WATTS IN BALTIMORE, MD.
REPRESENTED NATIONALLY BY JOHN BLAIR & COMPANY

has a marked preference for Housewives' Protective League programs (she uses their endorsement heavily) like the *Mark Evans Show,* WTOP, Washington, D. C.

Here is a random handful of stations that have sold Nucoa successfully: In Alaska, KFQD, Anchorage, KFRB, Fairbanks, KINY, Juneau, KIFW, Sitka; in Little Rock, KARK, KGHI, KLRA; in Detroit, CKLW, WJBK, WJLB, WJR, WWJ; in Norfolk, Va., WTAR, WNOR; in Memphis, WDIA, WHHM, WMC, WMPS, WREC; in Jacksonville, Fla., WJAX, WMBR, WOBS, WPDQ.

And here are typical stations that have helped sell Hellmann's:

WONS, WTIC, Hartford, Conn.; WEEI, WNAC, Boston; WEAN, Providence, R. I.; WCSC, WHAN, WTMA, Charleston, S. C.; WSYB, Rutland, Vt.; WCOU, Lewiston, Me.; KFEQ, St. Joseph, Mo.; and WDAR, WSAV, WTOC, Savannah, Ga. (Note that both large and small stations are used.)

The sales messages for Nucoa and Hellmann's are guided generally by Henry (Pat) Pattison, vice president in charge of copy at Benton & Bowles, with the capable assistance of copy writer Ed Mead and jingle writer Lon Mackenzie. Currently, the pitch for Hellmann's stresses that it's "Real Mayonnaise made with *whole* eggs freshly broken from the shell" as compared with other mayonnaises made with egg yolks alone. Accompanying jingle goes:

*"Hellmann's Real Mayonnaise . . . good in so many ways.*
*Freshly broken eggs . . . vinegar and spice*
*Fresh press salad oil and everything nice!*
*Put 'em all together . . . put 'em in a jar*
*That's the mayonnaise that's best by far.*
*Hellmann's Real Mayonnaise . . . Hellmann's Real Mayonnaise!"*

Interestingly, those announcers who make a pitch for Nucoa get a memo reminding them to pronounce the product *"New-co"* and the line *"mah-jer-in."* A typical commercial, accenting the value of yellow margarine, reads this way:

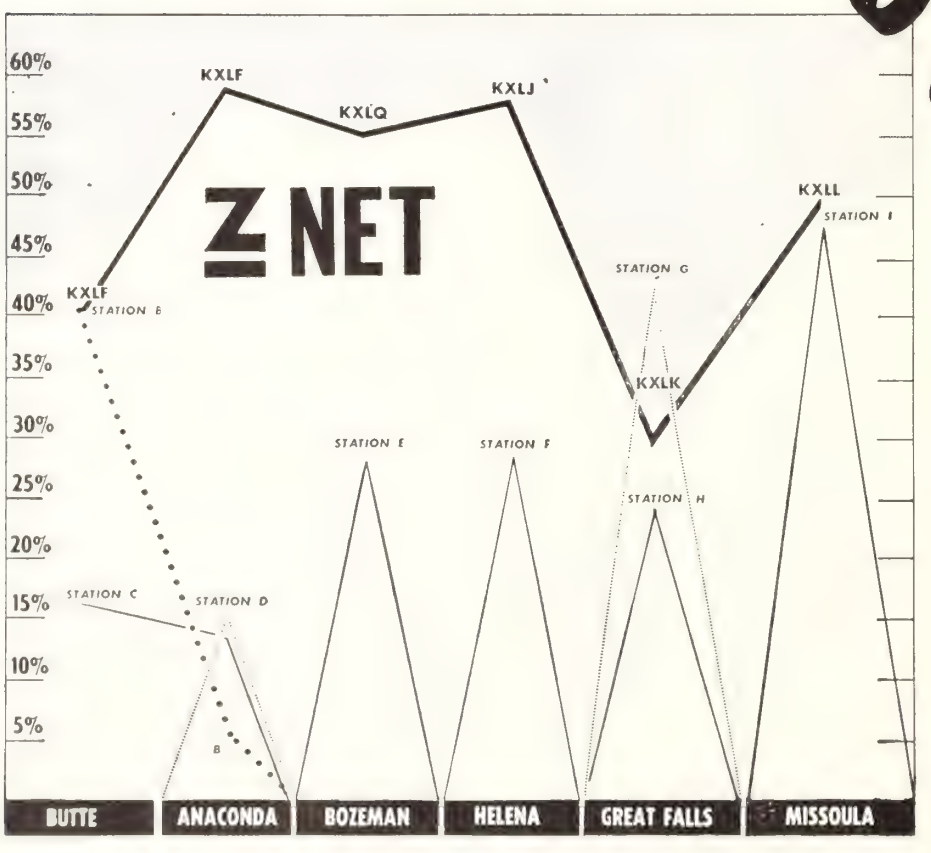
"Here's wonderful news for Connecticut housewives! *Now* you can buy Nucoa margarine the way you've alway wanted it! *Already* yellow—all *ready* to serve. And here's more news still. *Now* Nucoa has brand new flavor, too! A wonderful new flavor-delicacy never before found in margarine. Enjoy golden rich Nucoa spread on bread . . . melted generously over hot vegetables . . . and as a shortening in all your cooking."

The Rit and Shinola spot radio campaign is handled adroitly by Earle Ludgin himself, president of the Chicago agency, with the aid of Vincent R. Bliss and Montgomery McKinney. Timebuyer is Jane Daly, well known in Chicago broadcast circles as an executive of the Chicago Radio Management Club. The commercial copy is written by Florence Murdock, and the many cute jingles are composed by Bliss. "We've been handling Rit since it was a pup—back in 1939," says Bliss, "and I must plead guilty to having a hankering for writing its sales melodies." One of his typical Shinola ditties runs this way:

*"For the shine that is fine, get Shinola—Shinola.*
*The swellest Shoe Polish that's so-la —Shinola!*
*Oh, here are the facts*
*It's got four kinds of wax*
*In all kinds of weather*


## COMPARATIVE SHARE OF AUDIENCE IN 6 MONTANA CITIES

## Day and Night




Percentages shown in this graph are based on BARROMETER surveys for January-February, 1951 for 6 Montana Cities.

Monday through Friday average listening 6:00 A.M. to 11:00 P.M. Averages for stations signing on after 6:00 A.M. or signing off earlier than 11:00 P.M. are based on actual time on the air.

Complete coverage on Z Net (with a single contract) . . . a better buy!

| | |
|---|---|
| 1 announcement | $17.00 |
| ¼ hour | 40.00 |

Stations B, D, E, F, G, I . . . (maximum competitive coverage)

| | |
|---|---|
| 1 announcement | $ 41.06 |
| ¼ hour | 133.00 |

Stations C, D, E, F, H, I . . . (minimum competitive coverage)

| | |
|---|---|
| 1 announcement | $ 44.11 |
| ¼ hour | 147.00 |

The Z Net, when purchased in combination with other XL Stations (KXL-Portland) (KXLY-Spokane) of the Pacific Northwest is procurable at a lower rate than even the low rate quoted above.

**Pacific Northwest Broadcasters**
SAN FRANCISCO LOS ANGELES

**The Walker Co.**
NEW YORK CHICAGO

*It's good for the leather*
*When your shoes start to scuff*
*Get that wonderful stuff*
*Shine them up with a little Shinola!"*

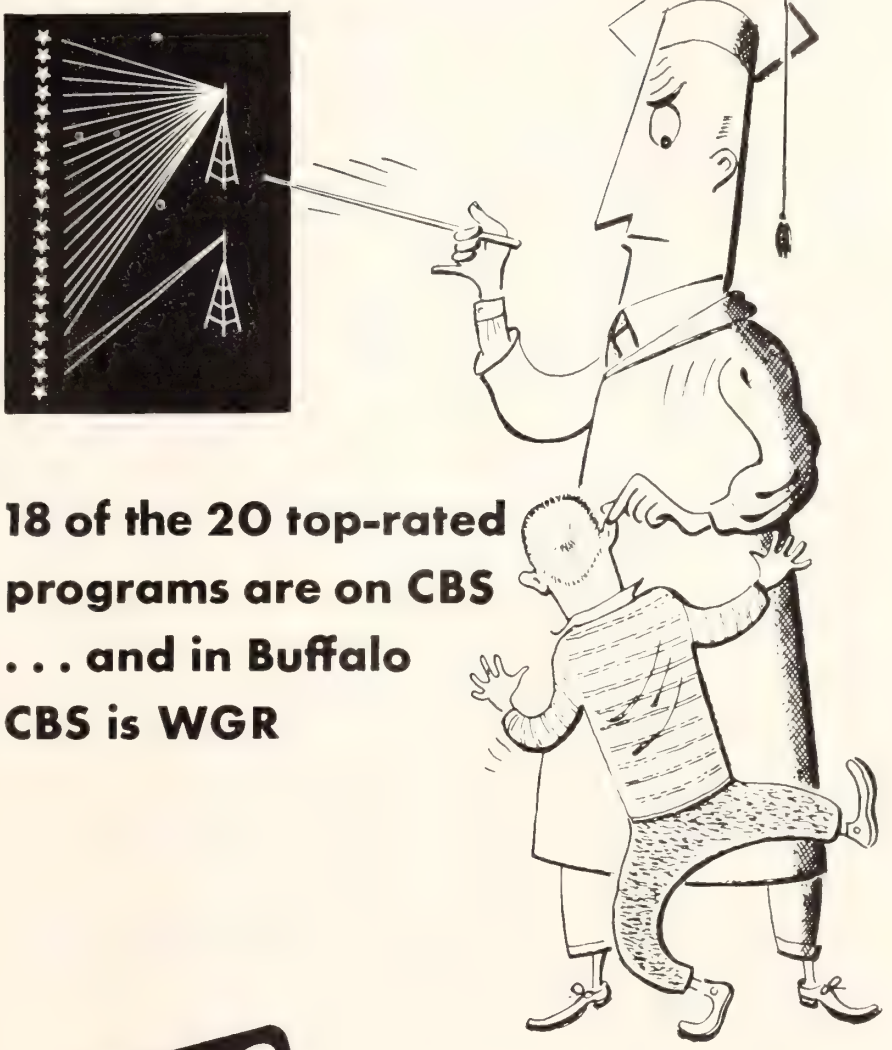
The Rit commercial begins with an announcer's comment that plainly shows what audience it's directed toward: ". . . Surveys show All Purpose Rit is *particularly* favored by home economists, farm women, young housewives, and girls under 20 years old." The following jingle goes:

*"Oh, All Purpose Rit*
*All Purpose Rit,*
*Taint no lie, it's easy to dye*
*With All Purpose Rit!"*

Best Foods seems especially pleased with its four-way sponsorship of *Penthouse Party* on ABC-TV. As the show's title and format would suggest, it's slanted for the female nighttime audience; at the same time it doesn't scare off men listeners. It consists simply of pitchwoman Betty Furness (well-known for her sales stint on *Studio One,* the Westinghouse CBS-TV drama) throwing a party in her pleasant penthouse. Serving as guests are usually talented people like Basil Rathbone, Kyle McDonnell, Constance Moore, Jinx Falkenberg, Elsa Maxwell.

It's only natural that Miss Furness should interrupt the gay proceedings occasionally to make sandwiches—and, of course, Nucoa and Hellmann's are spread on, along with the sale chitchat. The Rit commercials might show a girl readying last year's dress with a fresh color, and those for Shinola reveal milady's scuffed shoes being polished up like new. Best Foods merchandises the TV show well, and grocers' placards are distributed that trumpet the good word: "Don't miss *Penthouse Party* starring lovely Betty Furness. . . ."

What of the future of Best Foods' broadcast advertising? Ad manager Ward is as clam-like on this touchy subject as he is about the company's present ad strategy. When he was questioned recently on the topic, he suggested only that *Penthouse Party* may be dropped after 13 weeks and substituted in the fall with another program. The only other straw in the wind is offered by Bliss of the Ludgin agency, who told SPONSOR, "We've got some new plans definitely cooking for TV, but they won't be revealed for at least three months." Whatever broadcast advertising plans Best Foods have lined up for the future, there's no doubt they'll be opportunistic, and that they will catch competitors off guard. ★ ★ ★


**18 of the 20 top-rated programs are on CBS . . . and in Buffalo CBS is WGR**

WGR 550 *Broadcasting Corporation*

RAND BUILDING, BUFFALO 3, N. Y.

National Representatives: Free & Peters, Inc.

*Leo J. ("Fitz") Fitzpatrick*
*I. R. ("Ike") Lounsberry*

## TV DICTIONARY

(Continued from page 31)

or still subjects.

***Cartoon animation:*** Animated movies shot from cartoon-type drawings.

***Cyclic animation:*** Set of drawings repeated over and over to create action.

***Live animation:*** Animation of objects or products.

***Mechanical animation:*** Drawings made to move with a rig.

**ANIMATOR** A weird concoction of lights, mirrors, lenses, and other mechanical devices used to animate scenes in television.

**ANN.** An abbreviation for "announcer" used in typing scripts where there is little space.

**ANTICIPATE** To foresee and initiate an effect before the written cue is reached so as to properly synchronize the desired effect with the dialogue. Anticipation is one of the chief factors in a good director or any TV personnel.

**ANTI-CLIMAX** A secondary situation or climax in a television scene or story which follows the main climax and thus delays the end of the story. Usually considered poor literary form for TV.

**APERTURE** Opening of the diaphragm in front of camera through which light passes to TV tube. The size of such opening is expressed as a fraction of the focal length of the lens being used.

**ARSENIC** Spot or program that is disagreeable or boresome in content or presentation.

**ART DIRECTOR** Technician responsible for designing and supervising the construction of the studio sets and (sometimes) the costumes for a TV presentation.

**ART STILL** Specially posed portrait photograph of TV talent, subject, or product.

**ASCAP** American Society of Composers, Authors, and Publishers. Song writers, composers, publishers association that licenses public performances of music of its members, and collects royalties.

**ASPECT RATIO** Proportional relationship of the width of the TV picture to the height. In TV the aspect ratio is four wide by three high. In movies, the aspect ratio is four by five, and if this deviation is not recognized, especially in filmed or kinescope shows, the resulting edge trim, both top and bottom, results in badly framed and incomplete TV pictures.

**ASSEMBLE** To carry out the first process in film editing; namely, to collect together the required shots and join them in correct order, thus producing what is known as the rough-cut.

**ASTIGMATISM** Defect in a lens causing part of the picture to be out of focus.

**ATMOSPHERE** Action, object, music, or sound employed to create mood or make occasion more realistic and lifelike.

**ATS** American Television Society. Organization of TV engineers, creators, personnel.

**AUDIO** That part of TV transmission pertaining to sound.

**AUDITION** A camera test of talent or a show, or both, prior to a telecast to determine whether that talent, show, or both should be used in a TV presentation. Also a test recording or film of a show for showing to prospective users.

## B

**BABY SPOTLIGHT** (pin spot, pin point) Small type of spotlight used in studio lighting, usually for highlighting.

**BACKGROUND** A set, scene and/or sound effect, musical or otherwise, used subdued behind the dialogue for realistic or emotional effect.

**BACKGROUND or REAR VIEW PROJECTION** Special technique whereby a wanted scene drawn from special photo or stock library is projected on a translucent screen which acts as a background for a studio set.

**BACKING** Any flat background, photograph, or painting in front of which talent or objects perform.

**BACK LIGHTING** Lighting directed on the subject from a point behind the subject or object (the front being regarded as the side facing the camera).

**BACK-TIME** Timing a script backwards from end to beginning. Allowances are made for cuts and stretch. Running time is indicated every 15 or 30 seconds in margins on the script. Back-timing gives the "must" or ideal time that keeps the show on the nose.

**BACK-TO-BACK** Two adjacent telecasts.

**BAFFLE** A portable wall, spun glass, or heavy mat hung beside a set or object to absorb sound and/or light and prevent echo.

**BALANCE** (1) Blending different kinds of sounds to achieve the proper volume relationships such as musical background for a dramatic sequence. If the music is so loud that the dramatic dialogue is lost, a poor "balance" results. Also, the arrangement of musical groups to obtain a natural blending of tone for audio and visual. (2) The placing of props, talent and/or instruments, voices, or sound effects in such positions with relation to each other and to the camera angles and microphone as to produce the best sight and sound for desired effects.

**BALOP** The nickname for balopticon which is a projection machine or mechanism used in television to project objects, photographs, still pictures, onto the mosaic element in the television tube.

**BALOWSTAR LENS** Extremely fast lens used where lighting is unfavorable or of mixed color. Focal length: 7 inches. Speed: fl.3. Horizontal angle: 10.5 degrees. (See lenses.)

**BANKS or BROADS** A unit or battery of incandescent, fluorescent, or kleig lights, usually in horizontal groupings.

***Among Dictionary contributors, consultants . . .***



DR. CHARLES ALLEN, Northwestern U., Ill.



WM. BALLINGER, Campbell-Ewald Co., N.Y.



BOB BANNER, "Fred Waring Show," CBS-TV




# fall facts edition

Agency and advertiser executives sweat out their fall and winter schedules during July and August. It's tough going and they need every logical tool they can find. SPONSOR's fourth FALL FACTS EDITION, a handy tool, will hit their desks on 16 July. It's a briefing issue containing up-to-the-minute capsuled analyses of such vital subjects as best use of spot, costs of using TV, merchandising techniques, transcription advances, radio and TV program breakdowns by ratings, and many others. It's your top buy of the year . . . a direct line from buyer to seller.

**Send your space reservation to SPONSOR, 510 Madison Avenue, New York 22.**

SPACE RATES

| | 1 | 6 | 13 | 26 |
|---|---|---|---|---|
| Page | $350 | $330 | $300 | $255 |
| 2 Cols. | 255 | 240 | 220 | 185 |
| ½ Page | 200 | 190 | 170 | 145 |
| 1 Col. | 140 | 135 | 120 | 100 |
| ½ Col. | 75 | 70 | 65 | 55 |

Regular frequency rates apply.

☐ DOUBLE PAGE SPREAD

☐ SINGLE PAGE

☐ TWO COLUMNS

☐ ONE-HALF PAGE

☐ ONE COLUMN

☐ HALF COLUMN

Please reserve the space checked in the 1951 FALL FACTS EDITION. Deadline July 1, 1951. Regular rates prevail.

FIRM .....

ADDRESS .....

CITY ..... ZONE .....

STATE .....

PER .....

AGENCY, IF ANY .....

**BARN DOORS** A shade which fits over large flood lights and permits light field to be narrowed down.

**BASE** Material of which film is made. It may be cellulose nitrate or acetate. The former is highly inflammable, the latter flameproof.

**BATTEN** Thin metal rod or wooden strip used for bracing or for anchoring scenery, lights, mikes, etc. Also used to brace a series of flats.

**BCU** Extremely narrow angle picture. Big close up. Usually just features of a person or a whole object. (See camera shots.)

**BEAT** Written direction in the script to take a one-count pause.

**BELCHER** Performer with a frog in his throat.

**BILLBOARD** The announcement at the beginning of a TV or radio show which lists the people starred or featured.

**BILLING** (1) Name credit on the air in order of importance. (2) Amount of advertising in dollars an agency places.

**BIRD'S-EYE PERSPECTIVE** Looking downward at a setline from the approximate angle of 45°, or looking from front. Used sometimes for effect shots, particularly with Sanner dolly.



**BIT** Small appearance or few lines in a show. Performer who plays it is referred to as a "bit player."

**BITE-OFF** To eliminate a line, a cue, or a musical number while the show is in progress.

**BLACK LIGHT** An almost invisible light used mostly in stage plays, either infra-red or ultra-violet. In TV used to illuminate scenes where normal light would interfere with other operations or for special effects.

**BLACK TIME-BLACK SCREEN** Unlighted video screen. Time in which TV screen remains blank.

**BLANKOUT** To reduce TV picture by out-of-focus fade, or cut volume of the "mike," and then turn it completely off.

**BLAST** Momentary overloading of equipment which causes severe distortion of sight or sound.

**BLIZZARD HEAD** Any blond.

**BLOCK** A set of consecutive time periods; or, a strip of the same time on several days.

**BLOCKED-OUT TIME** Time which is withheld from sale voluntarily by the station or network for non-commercial programs.

**BLOCKING ACTION** Sometimes called breakdown. Preliminary working out of the basic pattern of movement and/or camera shots in a show or scene, usually done by the director before the first dry run.

**BLOOM or BLOSSOM** Glare caused by an object reflecting light into lens of camera. A hot white spot which shows dead white and causes black halations around the edges, sometimes accompanied by an optical effect of mushrooming of black.

**BLOOP** A splice bump that causes a dull thud in sound reproduction.

**BLOOPER or BLOOP LIGHT** Device for (1) making a hole in the sound track on a film where a splice occurs to prevent a "plop" in the sound as it passes the sound head; (2) marking film negative for later synchronizing with sound or double system kinescope; (3) see obe light.

**BLOW** Actor forgets or stumbles on lines . . . blows, muffs, or fluffs.

**BLOW-UP** Photographic or photostatic enlargement of written, printed, or pictorial matter in order that they may be more effectively transmitted through TV.

**BLUE BASE** Special TV film by Du Pont that when televised has superior gray scale elements.

**BLUE GAG** An off-color joke or remarks in a script.

**BLURB** Remarks or statement handed out for publicity.

**BMI** Broadcast Music, Inc. Competitors of ASCAP in publishing, licensing, etc., of music.

**BOARD** Technician's control panel located in the studio control room which provides for mixing (balancing), fading, and switching of the program material.

**BOARD FADE** A fade-out in a program accomplished manually on the board by the technician.

**BOOK FAST** Two flats hinged together to fold like the covers of a book. Also called two folds, books, wing flats.

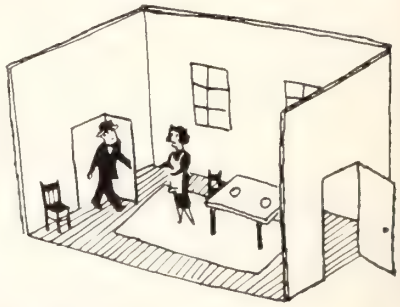
**BOOM** Crane-like device for suspending microphone or camera in midair and moving it from one position to another during telecasting. Operator known as boom-man.

**BOOM DOWN or CRANE DOWN** To move the camera from a higher to a lower position. Terms generally used as a command when camera is mounted on boom or crane-type dolly.

**BOOM UP or CRANE UP** To move the camera from a lower to a higher position.

**BORDER** Horizontal or vertical strip of any type of cloth or material hung to mask lights, grid, etc. and stationary mikes as on *Toast of the Town* (CBS-TV).

**BOX SET** Any TV or stage setting which represents almost full-wall construction of a room or scene with realistic openings.



**BRACING** Anchoring scenery flats by means of braces or weighing down with sand bags. Stage screws are usually not used because they would mar the studio floor.

**BREAK** (1) Time out. Break in rehearsal. (2) Term used by TV director to tell cameramen to move camera to another location.

**BREAKAWAY** Any object or prop specially constructed to fall apart easily as in a fight or other action scenes.

**BREAKDOWN or BLOCKING SHOTS** (1) Analysis of script in terms of materials, talent, cost, time, etc.; (2) Action is broken down into desired shots, each of which may represent a change of camera set-up. The description of these shots, indicated by their initials and camera number, gives a guide to the desired size of the person or object in the frame of the TV screen; (3) shots are planned to keep camera lines from tangling, etc.

**BRIDGE** Slide, picture, sound effects, or music used to link dramatic episodes or scenes.

**BRIDGING SHOT** Shot inserted in the editing of a scene to cover a jump in time or other break in continuity.

**BRIGHTNESS CONTROL** Adjustment on a TV receiver which varies amount of illumination of the reproduced image.

**BRING IT UP** A direction to increase volume or to increase picture definition.

**BROADSIDE** Floodlight used to illuminate a studio set.

**BUCKLING** Film entangled in camera or projector because of improper threading or heat.

**BUGS** Trouble in equipment which is working imperfectly.

**BUILD-UP** Technique used to increase the popularity of a program, a personality, or a product.

**BULLFROG** Any TV talent who possesses a deep voice.

**BURN or BURN IN** After-image left




KRON TV

SAN FRANCISCO CHRONICLE • NBC AFFILIATE

**SELL MORE ON CHANNEL 4**

# PUTS MORE EYES ON **SPOTS** BECAUSE

MORE ONCE-A-WEEK AND MULTI-WEEKLY PROGRAMS WITH LARGEST SHARE OF AUDIENCE ARE ON KRON-TV THAN ON THE OTHER TWO SAN FRANCISCO STATIONS **COMBINED!**

*(as shown by PULSE reports for last 3 months of 1950 and first 4 months of 1951)*

Represented nationally by FREE & PETERS, INC. . . . New York, Chicago, Detroit, Atlanta, Fort Worth, Hollywood. KRON-TV offices and studios in the San Francisco Chronicle Bldg., 5th and Mission Sts., San Francisco

on camera when it has been focused on shining object too long.

**BURP** An interloping noise on transmitting or receiving circuits.

**BUSINESS** Small details of planned action used to add an effect to the atmosphere and interest to major or visual part of a program.

**BUSY** A picture set or background with too many shapes, pictorial elements, or too much detail, or which consists of too many of the same general tonal qualities.

**BYE-BYE** Phrases beginning: "We now leave our studio," or "We take you now to," or "We return now to," etc.

# C

**CA** Abbreviation for Courtesy Announcement. Usually free plug for specific show or public-service report.

**CABLE REELS** Reels on mobile units used to hold TV camera cable, etc.

**CALL** (1) Offer of a job on a show received by an actor, singer, or musician; (2) The time that a rehearsal starts.

**CALL LETTERS** Initials assigned by the Federal Communications Commission to identify a station, WNBQ, Chicago, WDSU-TV, New Orleans, etc.

**CAMERA** Unit containing optical system and light-sensitive pickup tube which transforms the visual image into electrical impulses.

**CAMERA or CUE LIGHT** Red reflector light on front of camera and also on top which is lit only when the camera is on the air.

**CAMERA CHAIN** A television camera and the necessary electronic equipment to deliver a picture for telecasting.

**CAMERA HOG** A TV performer who tries to keep his face or action in front of the camera without regard for the others in the scene.

**CAMERA REHEARSAL** Similar to a dress rehearsal in stage vernacular where all talent is present and in costume and the complete production is shot by cameraman for final checkup before telecasting.

**CAMERA REPORTING** Televising a program that has not been adapted or planned for television.

**CAMERA RIGHT-LEFT** Indication of direction in a setting as viewed from the point of view of the camera.

**CAMERA SHOTS** Definitions including vertical framing, plus abbreviations and related directions and symbols. (See lenses also.)

(1) *When referring to people:*

***Head Shot*** Only the head.

***Shoulder Shot*** Shoulders and head.

***Bust Shot*** Center chest, shoulders, and head.

***Waist Shot*** Waist, center chest, etc.

***Knee Shot*** Knee, etc. (cut just above knee).

***Full Shot*** Entire person.

***Long Shot*** Shown from a distance.

(2) *For objects or groups of people: (These terms were formerly used to describe shots of people also, but in this instance they are being replaced by the more specific terms listed above under No. 1.)*

***CU—Close-up*** Narrow-angle picture limited to object or part of one object instead of a scene. No background at all.

***BCU or TCU—Big Close-up or Tight Close-up*** Very narow angle, usually just one feature of an object or subject so that it completely fills the frame with no extraneous material.

***MCU—Medium Close-up*** Medium-angle picture showing object and limited amount of background or setting.

***MS—Medium Shot*** Wide angle showing objects and related material.

***FS—Full Shot*** Shot revealing all parts of objects mentioned.

***LS—Long Shot or Establishing Shot*** Full view in which figures or objects are smaller than frame and sensation of distance is achieved.

***FoS—Follow Shot or TR-TL—Truck Right-Truck Left*** To follow the talent by moving camera and dolly usually, but sometimes this decision of how to follow talent is left to cameraman.

***RevS—Reverse Shot or Reverse Angle Shot*** Meaning to pick up same subject or object as an existing camera, but from an exactly opposite angle, used for emphasis and changed viewpoint.

***2-S—Two-Shot*** Composition of two performers or objects.

***3-S—Three-Shot*** Composition of three performers or objects. The above two terms have an entirely different meaning on the West Coast where directors use them to indicate to cameraman the number lens on the turret to use in pickups.

(3) *Associate and miscellaneous camera shot variations:*

***DI-DU—Dolly-in, Dolly-up*** Camera is moved toward talent for closer shot while on the air. This requires smooth coordination between the dolly man and the cameraman as cameraman must keep performers continually in focus.

***DO-DB—Dolly-out, Dolly-back.*** The camera is moved back by cameraman or dolly man and movement must be smooth otherwise it results in a jerky picture sequence on the air. Again, cameraman must keep performers continually in focus.

***PR-PL—Pan-right, Pan-left.*** Camera is turned horizontally to right or left over a scene, set or group, the cameraman keeping the people in focus.

***(To be continued in next issue)***

***Among Dictionary contributors, consultants . . .***



RALPH BING, Pres., Bing & Haas Adv., Cleve.



WM BREWER, Potts, Calkins & Holden, K. C.

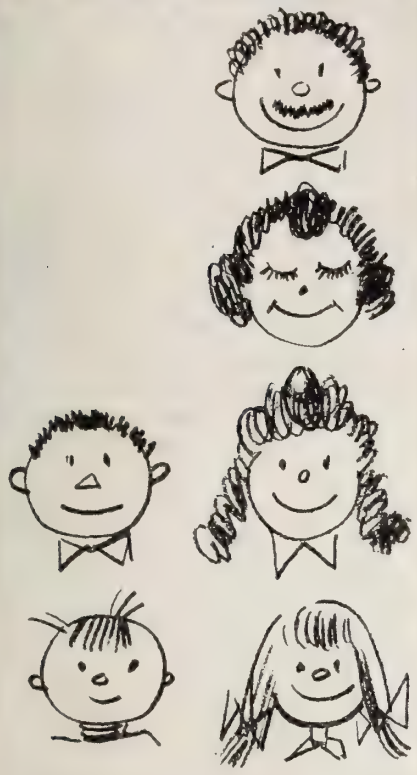


CAROLINE BURKE, TV Producer, NBC-TV, N.Y.



EARLE DeLPORTE, Projection Supvr., KSD-TV

# KTLA SELLS THE WHOLE FAMILY!



not just Men--

8 of the "Top 10 Men's Shows" are on **KTLA** ★

NOT Just WOMEN--

8 of the "Top 10 Women's Shows" are on **KTLA** ★

NOT Just TEENAGERS--

6 of the "Top 10 Teenagers' Shows" are on **KTLA** ★

not Just Children--

5 of the "Top 10 Children's Shows" are on **KTLA** ★

--- But The Whole FAMILY

★ Tele-Que, March 1951

KTLA IN LOS ANGELES

SELLS THE WHOLE FAMILY—OR ANY PART OF IT!

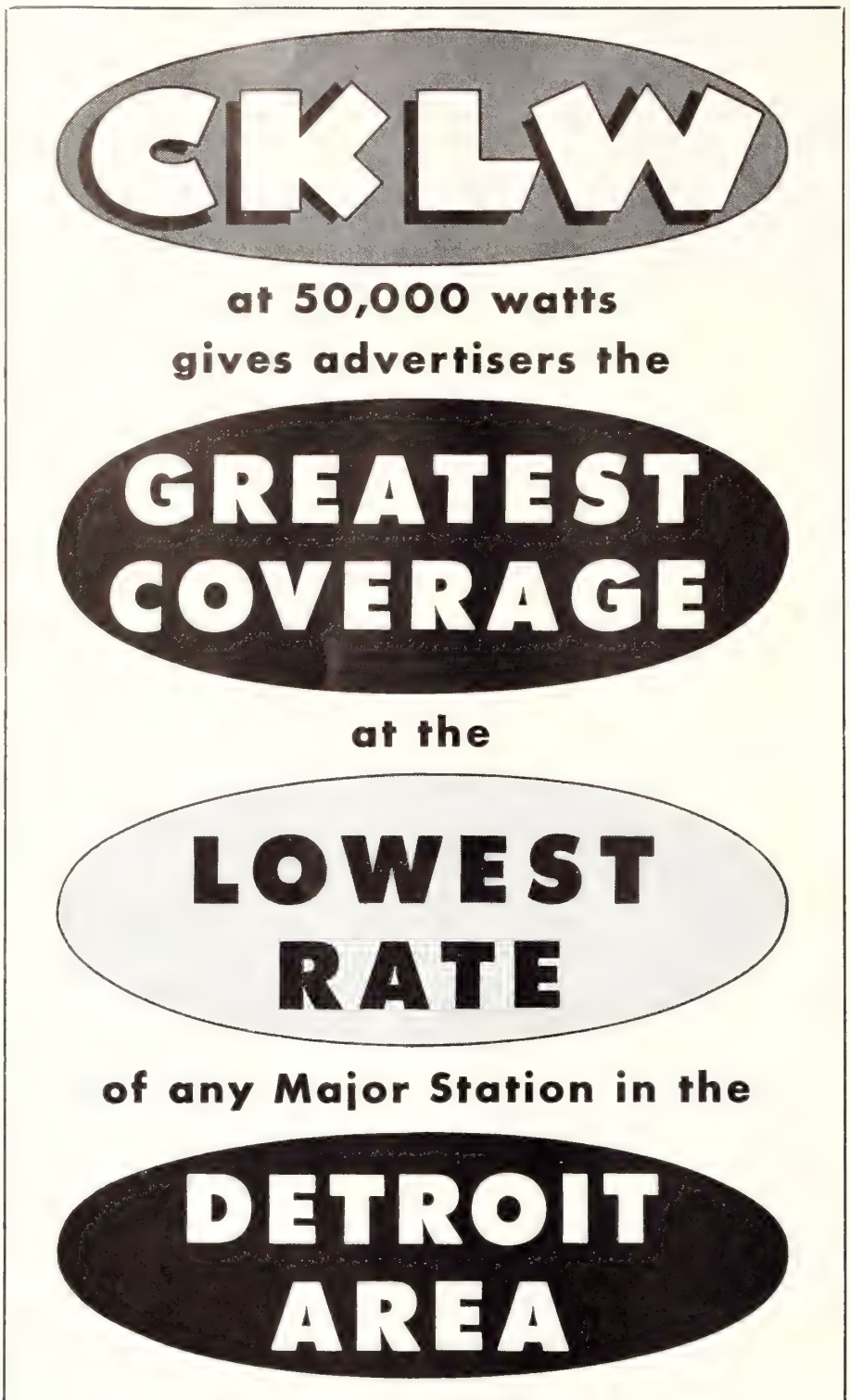
CHANNEL 5 KTLA Paramount Television Productions Inc.

KTLA Studios · 5451 Marathon St., Los Angeles 38 · HOllywood 9-6363
Eastern Sales Office · 1501 Broadway, New York 18 · BRyant 9-8700

PAUL H. RAYMER COMPANY · NATIONAL REPRESENTATIVE

KEY STATION OF THE PARAMOUNT TELEVISION NETWORK

**KTLA** — THE BEST ADVERTISING BUY IN LOS ANGELES





## MEN, MONEY, MOTIVES

*(Continued from page 6)*

when salesmen were salesmen and radio worked hard for an honest buck. Such a recapitulation for 1936 would go like this:

Some 15 years ago . . . Crazy Crystals, good for what ails you, was a big advertiser . . . and Yeastcake manufacturers resented Federal authorities classifying their little patty-cakes as "cosmetics" just because they were advertised as pimple cures. . . . And Major (of Missouri's unorganized out-of-state militia) Bowes got around $19,000 for his "package" of amateurs . . . never was helping hand to the young ever so handsomely rewarded. . . . Elaine Barrie, then 19, was willing for a fee to tell the world of her romance with John Barrymore. . . . Texaco was sponsoring "Jumbo" at the old N. Y. Hippodrome, a Billy Rose which by any other name would have smelled just as badly of deficit and disaster. . . Frank Wallace was playing guest dates billed as "Mr. Mae West" . . . Fred Waring's "Sing, Sing for Sing Sing" was adopted by the Mutual Welfare League-by-the-Hudson for football games . . . Al Jolson, then 54, kissed a lady 60 and before she could say she remembered seeing him when she was a girl he declared she was so sweet he wished she was his mother. ★ ★ ★

## TV COMMERCIALS

*(Continued from page 46)*

and the products are real friends and know all about each other—something that I've always believed adds immeasurably to anyone's selling impact.

Strangely enough, it quite often costs more to produce live copy on a show than film copy. The price of an announcer-on-camera is higher than that of a voice-over man, not only by union ruling, but because of the fact a man on-camera must be much better than a disembodied voice. So—you must pay a definite premium for a man or woman who can do the job well. In addition, the stations usually charge you for camera-rehearsal (which is almost as unjustified, in my book, as the charge they make for film-rehearsal). Thus when you get through, just having a fellow hold up your package and say a few nice things about its contents may run you into real money. ★ ★ ★

## SYLVANIA'S BIG SWITCH

(*Continued from page 35*)

*Beat the Clock.* Its Sunday musical show, according to an ABC spokesman, will run about $910,000 for a year ($7,500 weekly for time, counting recent rate reductions and about $10,000 weekly for talent). And its 15-minute sports commentary will amount to about $400,000 during the fall season. All of which adds to $2,310,000—a handsome sum for a fledgling sponsor just wetting his toes in web broadcast advertising.

Why did Sylvania, after biding its time 50 years, suddenly direct its advertising to the consumer audience, with radio and TV as an important part of its ammunition? And how well is the big switch paying off? Answers to these questions should be of fascinating interest to other sponsors and potential broadcast advertisers.

Very simply, Sylvania leaped into consumer advertising because it simultaneously decided to leap into the production of its own TV and radio sets—a highly competitive market already dominated by some 70-odd set manufacturers. This move was made only after much planning by Sylvania's top hierarchy, including board chairman Max F. Balcom; sales chief Robert H. Bishop; Terry P. Cunningham, advertising director for lighting fixtures, lamps, radio tubes, electronics, and photolamps; and William D. Stroben, appointed ad manager in charge of the radio and TV division of Sylvania.

Before making the plunge, Sylvania was already a name to reckon with in radio and TV—but only on the manufacturing level. It had long produced radio tubes and component parts for reuse by service dealers, and for every big radio manufacturer in the business. It had also been turning out vast numbers of car radios for Ford, General Motors, and Lincoln-Mercury.

In the TV field, it was famous for furnishing video tubes to 32 manufacturers, including titans like Philco, Admiral, Stromberg-Carlson, Crosley, Motorola and Bendix. It made the entire chassis for Magnavox, and turned out several TV Silvertone models for Sears, Roebuck.

While Sylvania's total volume was far from that of those other titans in the electric product field — General Electric, RCA, and Westinghouse—it had swelled its sales volume to 14 times its 1939 level of $8,000,000. In the




**To a Radio Advertiser Who Knows More Than His Agency Time Buyer**

Once upon a time there was an advertiser who bought a buy on a radio station.* He signed a 13-week contract. Two weeks later he discovered a better buy, cancelled the first, and leaned back. Word got around and buys started popping up and it got so that he hardly knew what stations he was on at a given time, but dammit, he kept his agency on its toes buying buys. At the end of six months his controller put some figures in front of him and he swore off radio. Wouldn't pull for him. He knew because he tested it.

"Put it on Eastern Iowa's WMT," the time buyer had urged. "That's where the tall corn grows and the dough comes up like thunder, where 52.8% of the state's $6 billion business is done in towns under 25,000, where the $2 billion a year farm income is likely to be spent in trading centers close to farmer's homes, where there are 201,527 electrified farm homes on 200,679 farms (that's *really* saturation). WMT is the Number 1 Hooperated CBS station in the nation, and a 1-minute Class A commercial, 52-time rate, costs only $27.00." But this time buyer was overruled and look what happened.

MORAL: *Let the Marconis do the experimenting with radio.*

* We made up this first paragraph out of our own headbone. Any resemblance to fact is unfortunate.

WMT CEDAR RAPIDS

5000 WATTS, 600 KC

BASIC COLUMBIA NETWORK

**REPRESENTED NATIONALLY BY THE KATZ AGENCY**

PULSE ADDS
ATLANTA TELEPULSE

. . . in June to its list of television markets, which includes

New York
Chicago
Philadelphia
Cincinnati
Los Angeles
Boston
Cleveland
Dayton
St. Louis
Columbus
San Francisco
Washington, D. C.
Birmingham
Buffalo
New Haven
Syracuse
Detroit
New Orleans
Minneapolis St. Paul

*For information about any of these TelePulse reports and other data . . .*

*ASK THE PULSE*

THE PULSE Incorporated
15 West 46th Street
New York 19, N. Y.

radio-TV tube field alone, according to a study made in 1950, Sylvania bowed only to RCA, with GE ranking third. It has continued as the world's biggest producer of fluorescent and photoflash lamps, and it turns out about $25,000,000 worth of lighting equipment.

With Sylvania growing upwards at the rate of 10% of its base trade sales from year to year, it was decided the company was in a position to look to the consumer field for further expansion. The emphasis, it was agreed, would be on TV sets under the Sylvania banner (with portable radio sets secondary). And not only would these items be impressed on the consumer mind, but the other divisions of Sylvania would be promoted as well.

With radio and TV getting an approximate quarter slice of the total ad budget of some $4,500,000, Sylvania launched its advertising campaign with this strategy:

1. Use TV to reach the whole family. Sell virtually all of Sylvania's stable of electric products on it, with strong emphasis on Sylvania TV repair service.

2. Use radio to reach an audience of non-TV set owners, who are thus good prospective buyers of Sylvania TV sets.

3. Use consumer publications, like *Life, Look, Collier's, Saturday Evening Post*, to exploit the visual presentation of Sylvania products.

4. Use the grocery, drugstore, photography, and hardware trade press to sell Sylvania photo flashbulbs, incandescent lights, and other electric goods.

5. Use heavy merchandising promotion, both to accent the Sylvania name on the consumer mind. and also to remind retailers of Sylvania's strong advertising support.

Up until now, Sylvania's most potent sales pitch has been made on *Beat the Clock*. As one Sylvania official puts it, "The public reaction to the program, in terms of interest and sales, has amazed us." The half-hour audience participation show is handled adroitly at Cecil & Presbrey by a bright group including Tom Maloney, account supervisor; John Waters, account executive; Jack Pinto, copy chief; Frank Gilday, agency TV director; and Bill Patterson, agency TV producer.

As the title suggests, participants on the show are supposed to finish certain stunts before a specified time. Many of the stunts are what is known in the trade as "schlongg"—that is, the props are apt to splash, smear, and generally mess up the contestants. Cups of water are balanced on the forehead, mashed potatoes are spattered in the eye, and balloons are burst inside of red flannel underwear.

For fulfilling these gooey exploits, all the contestants get a portable Sylvania radio set (prominently displayed on the show) and a chance at the jackpot prize of a Sylvania video set (also prominently displayed). In addition, a charmingly buxom model named Roxanne snaps photographs of the contestants.

Surprisingly, while other such shows, like Ralph Edwards' *Truth or Consequences*, have found such shenanigans rather too obviously messy on TV, the public seems to take *Beat the Clock* in its stride. ("We try to select salesmen as contestants," says Bud Collyer, the m.c. "They're extroverts, and do their best to please.") Cecil & Presbrey's dynamic promotion men, Franklin Brill and Tom Johnston, have had no trouble distributing



60,000 copies of a 10c booklet called *Let's Play Beat the Clock*, chockfull of parlor stunts. They've also set up *Beat the Clock* parties on the Moore-McCormack South American ocean liner, in Hollywood and Washington, and at chapter meetings of Hadassah.

They've arranged to have the Mayor of Minneapolis salute the program; arranged a Boy Scout Night on the show (neatly tied in with a contest in which the Scouts won prizes for taking photos of pets with Sylvania flashbulbs), and publicized the tricks in picture spreads in magazines like *Look* and *Parade*. "The country's gone parlor-stunt nutty," says Johnston, solemnly. "The longhairs may criticize them as moronic, but the populace obviously likes playing games, 'schlongg' or not."

Commercials on the program tend to be filmed cartoons. One, for example, shows an animated TV set which complains: "Snow was always falling in my picture tube . . . I was haunted by the ghosts of images." But a Sylvania TV serviceman was called in ("look for the red, green and yellow circle on his store window") and, with the aid of "the latest Sylvania test equipment," replaced the set's worn tubes "with famous, top-quality Sylvania tubes."

Other commercials may explain, in layman's language, how Sylvania electronic devices work; or else trumpet the message: "It doesn't pay to 'get by' by having a handy man or apprentice slap up a fluorescent fixture here and there. . . . They should be installed properly, so that efficiency is completely utilized. . . . Every Sylvania fluorescent fixture comes complete with tube, and Sylvania's unusual one-year guarantee. . . . So get in touch with the man who has the training, the skill, and the knowledge to make the most of 'Fluorescent at its finest.' . . ."

As part of merchandising, stations like WBNS-TV, Columbus, Ohio, distribute placards advertising *Beat the Clock* to local Sylvania dealers. Another promotion involved Bud Collyer and the beauteous Roxanne playing *Beat the Clock* at a recent Music Festival staged by Macy's in Manhattan. "The store manager insisted that Roxanne be seen only on the rostrum," says Johnston. "Otherwise, he feared traffic in the store aisles would be completely blocked."

When Sylvania first began advertising its TV sets on *Game of the Week* last fall, that part of the account was handled by Kenyon & Eckhardt. The


1000 WATTS

730! Charleston's most far reaching station




Mr. Timebuyer: Reach the *buying* audience you haven't been getting, by buying Pal's W-PAL. Delivering the Negro and Rural Audience en mass, WPAL's clear channel signal tells your story along the entire Southern east coast. Loyal listeners who buy —and plenty of coverage. That's our story, Mister. See our Reps.

W-PAL
of CHARLESTON
SOUTH CAROLINA
John E. Pearson Co.
S.E.: Dora-Clayton Agency

ALL OVER ROANOKE AND WESTERN VIRGINIA RADIOS ARE TUNED TO . . .

610 FOR TOPNOTCH NBC PROGRAMS

Bob Hope
Theatre Guild On The Air
The Big Show
Life of Riley
Phil Harris-Alice Faye
The Railroad Hour
Groucho Marx

PLUS
AWARD-WINNING LOCAL PROGRAMS

- Farm and Home
- Devoted To Sports
- The Sports Desk

. . . awarded *First Place* by Virginia Associated Press Broadcasters.

WSLS NOW NBC
IN ROANOKE AND WESTERN VIRGINIA

*Winner of Billboard's Annual Public Service Competition Award In 1950.*

NATIONALLY REPRESENTED BY WEED & COMPANY

BMI

SIMPLE ARITHMETIC IN MUSIC LICENSING

| BMI LICENSEES | |
|---|---|
| Networks | 24 |
| AM | 2,206 |
| FM | 361 |
| TV | 101 |
| Short-Wave | 4 |
| Canada | 150 |
| TOTAL BMI LICENSEES | 2846* |

You are assured of complete coverage when you program BMI-licensed music

**As of May 25, 1951*

BROADCAST MUSIC, INC.
580 FIFTH AVE., NEW YORK 19
NEW YORK • CHICAGO • HOLLYWOOD

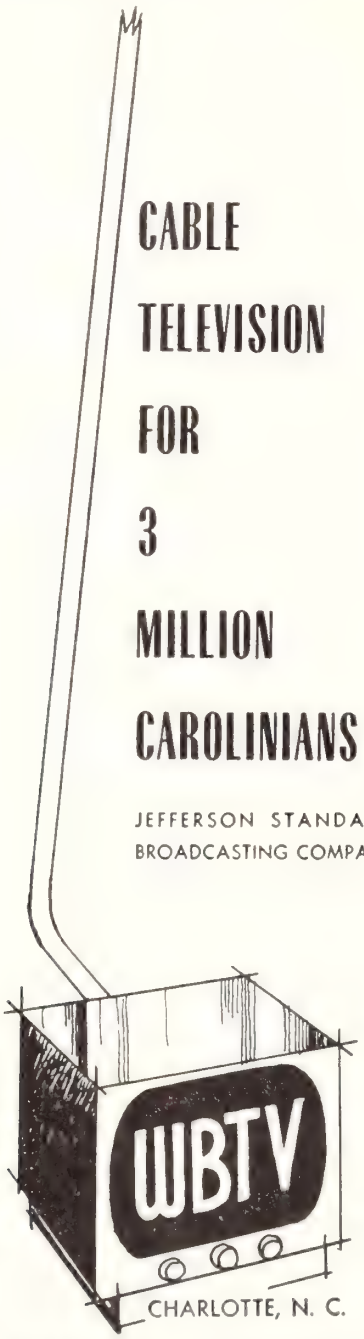


ASHEVILLE, NORTH CAROLINA

Birthplace of Thomas Wolfe, nationally famous mountain resort, metropolis of western North Carolina, Asheville's tourist income is dwarfed by its annual industrial payroll of $11,000,000 and county farm income of $9,000,000. Buncombe County's 122,300 people receive regular television service *only* from WBTV, Charlotte.

CABLE TELEVISION FOR 3 MILLION CAROLINIANS

JEFFERSON STANDARD BROADCASTING COMPANY




REPRESENTED NATIONALLY BY RADIO SALES

show featured ABC's Harry Wismer calling a series of football contests at various colleges. The program was notable for two features. First. ABC tailored the program coverage so that it would reach primary TV areas and fringe areas "wherever a TV signal was available." Secondly, besides using national plugs, ABC allowed eight local station cut-in announcements where there were local dealers "in a position to offer immediate delivery on Sylvania sets."

That division of the Sylvania account has since switched to the Durstine agency, where it is now handled by veteran adman Roy S. Durstine himself, as account supervisor, aided by account executives James Smyth, William Dempster, and Robert Whitehead.

Durstine, who works closely on the account with ad manager William D. Stroben, says he recommended network radio for a definite reason. "It's just common sense," he says. "Out of 100 radio set owners, you have far more prospects for the purchase of TV sets than you do out of 100 TV set owners. And I selected ABC, because it can tailor the network so that the program is heard only in those radio outlets where there are TV stations. Naturally, we want to sell TV sets in places where the buyers can tune in to TV programs."

(This policy, of using network radio as flexibly as spot radio, is, of course, part of a current trend among sponsors. See SPONSOR, 7 May, "What net rate cut means to sponsors," to note how Procter & Gamble is using *Stop the Music* and *The Sheriff* on ABC as a form of network-spot radio.)

Durstine is working busily on plans for the two radio network shows he has lined up come fall for Sylvania. The music program will feature Sammy Kaye who will travel about the country, and accent sentimental ballads designed for the whole family. Sylvania TV dealers and distributors, along with their guests, will sit in with the audience at whichever city the program is conducted. And each city visited will be prepared for the program with a barrage of merchandising promotion.

The sports program, Durstine believes, will benefit Sylvania greatly, "because it'll draw young people, and, besides, football enthusiasts would seem good prospects for TV sets' visual virtues for viewing games." As a special gimmick, the sports commentator will predict the winners of forthcoming games. The listeners will be asked to make their predictions, too, with entry blanks available at local Sylvania dealers, and the winners being eligible for jackpot prizes.

As a final *coup de grace*, Durstine has helped the company set up its new Sylvania Television Awards. "This is a logical move for Sylvania," reasons Durstine. "It makes TV tubes for seven out of the big 10 leaders in TV set manufacturing, besides selling its own TV sets and service. So with this large stake in TV, it's to the advantage of the company to raise the standards of TV programs."

What Sylvania has done is to set up a committee of 16 judges, including Deems Taylor; Frieda B. Hennock, FCC commissioner; Robert J. Landry, SPONSOR columnist and publisher of *Space & Time;* Grantland Rice, sports commentator; Oscar Serlin, producer of *Life With Father;* and other distinguished persons in various walks of life. In the period covering 1 January, 1951, to 31 August, 1951, they will select those who have made the greatest contribution to creative television technique. All TV networks and local TV




Exclusive of the Rock Island Arsenal, industrial employment has passed 1943's previous high by 5,067. *Industrial employment now totals 53,156.* Quad-Cities is the home of *233,012* people . . . over *300* manufacturing firms.

*WHBF is the influential home-town station with the coverage and the impact to deliver sales at a profit in this big, unified market.*



stations are eligible, and the awards will go to a program, a writer, producer, director, actor, actress, m.c., camera man, scene designer, choreographer, dancer, lighting expert, and a make-up man.

"The project is something unique," according to Durstine. "Prizes won't go to categories, but to individuals who are sincerely concerned with the social responsibilities of TV's future."

From all the evidence, it would seem clear that in Sylvania, broadcasting has won not only a strong new advertiser, but also a sponsor genuinely concerned with improving the air medium.

★ ★ ★

## SPOT RADIO VEIL

(*Continued from page* 36)

same time insisting that no information be released about their own activity.

As things stand now, when a timebuyer gets a request for spot radio information from a client he must don a Sherlock Holmes hat and conduct his own investigation. Usually, this means telephone calls to half a dozen or more reps.

"Hey Bill," says the timebuyer-turned-detective to his rep contact, "can you tell me what the Glotz toothpaste boys are doing on some of your key stations?" This, after hemming, hawing, and waving of veiled power, usually results in an approximate, if limited, picture of the competition's strategy. The secret is no longer a secret; the reps are put in the position of telling tales; no one is really happy.

The anguish of the reps in this situation is considerable. Not only are they subject to frequent sleuthing telephone calls, but, several times a year, they are unhappy recipients of lengthy spot radio questionnaires from leading advertisers and agencies.

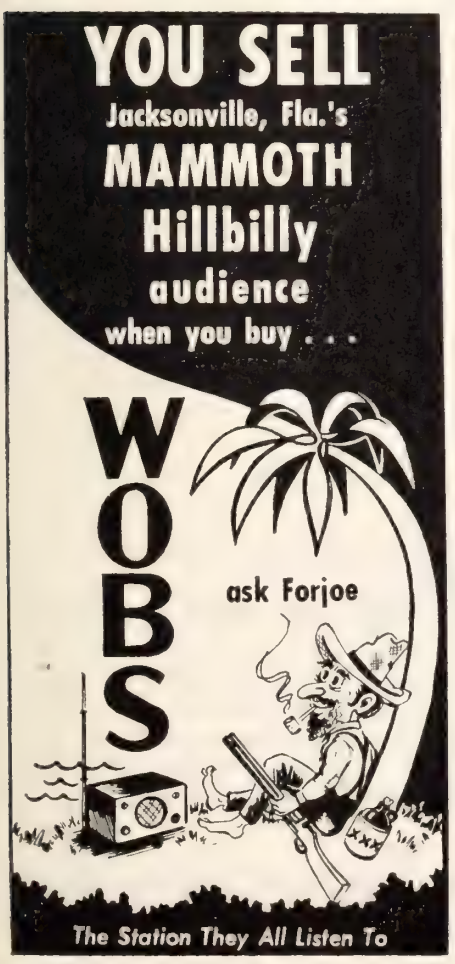
Stations, too, receive the questionnaires. These are involved affairs, each differing from the next in format and complexity. But Rorabaugh's new approach can eliminate the problem for timebuyers, reps, and stations, the available evidence indicates.

What Rorabaugh proposes to do is replace the present type of conspiratorial research via phone and questionnaire with a standard, quarterly questionnaire sent to the reps.

Strong point of the project is that Rorabaugh has good basis for believing he will get financial support and active cooperation from most of the leading agencies *before* he begins. They will be chief subscribers to his new service.

To Rorabaugh, this represents a fascinating switch. He had been hamstrung for years by the fact that some of these very same agencies were reluctant to give him their own spot radio figures. A few years back, for example, Lever and P & G agencies were willing to yield their own data on soaps—providing Colgate agencies did the same. But Colgate refused so the plan died.

The new service will be available to all advertisers and agencies on a subscription basis. Tentatively, Rorabaugh plans to cover 121 brands, including 39 laundry soaps and cleansers and 82 toiletries. The report will show the number of daytime or nighttime announcements per week for each brand, plus the number of weeks in which the brand is active during the quarter reported. It will not give dollar figures. These can be derived from the report, however, by multiplying


HITCH YOUR PRODUCT TO A
K-NUZ RADIO RANCH STAR



LONNIE ROCHON

*"Bee Hive", 10:30 pm to 12 midnight*

National and Regional Advertisers on Lonnie's Shows:

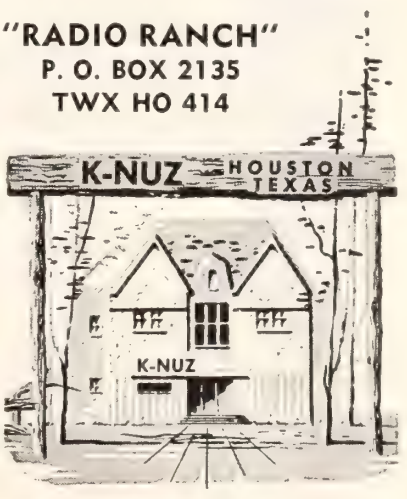
Alaga Syrup
Griffin Shoe Polish
Hadacol
Red Arrow Drugs
Royal Crown Products
Southern Select Beer
Thom McAnn Shoes

*(Plus a choice list of local advertisers)*

Beginning its fourth year on K-NUZ, the "Bee-Hive" now reaches a vast market of 107,718 colored people.*
(*Based on 1948 estimate, City of Houston Planning Department.)

For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581

"RADIO RANCH"
P. O. BOX 2135
TWX HO 414





Same old story
in Rochester . . .

**WHEC WAY OUT AHEAD!**

Consistent Hooper Leader since 1943. Leads morning, afternoon and night! . . . .

**WHEC** CBS

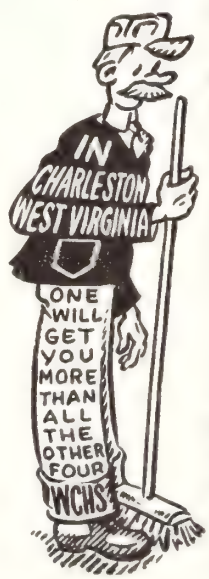
ROCHESTER, N.Y.
5,000 WATTS

*Representatives . . .*
EVERETT-McKINNEY, Inc., New York, Chicago
LEE F. O'CONNELL CO., Los Angeles, San Francisco



*Miss Jane Daly*
*Earle Ludgin & Co.*
*Chicago, Ill.*
*Dear Janey:*

*Here in Charleston, West Virginny, they's five radio stations, but th' Hooper report shows thet WCHS has 43.1% ut th' audience! Now Janey, thet there is hard ter beat, 'specially when all four big networks is in town! But ole WCHS with its big CBS line-up an' its top-notch local shows, is right up there at th' top with 'way more'n twict as many lisseners as th' next rankin' station! Thet's a awful important point fer folks like you ter keep in mind! Yrs. Algy*




**W C H S**
**Charleston, W. Va.**


data on time costs against the number of programs and announcements used.

Information on a brand's activity will be broken down by type of announcements (station break, participation, etc.) and by length of spot programs used.

The new report will supplement but will not replace the existing Rorabaugh spot radio report. It will be available as an additional service to be paid for separately, Rorabaugh says.

If no unexpected difficulties develop, Rorabaugh hopes to launch his new report to cover the second quarter of this year (April-May-June), with the information to be published late in July.

His first report will be considered a test for all concerned. Subscribers will not be required to contract for more than this trial report until they have had an opportunity to judge its value. Reps will not be asked to commit themselves to permanent cooperation. Rorabaugh hopes to insure initial cooperation in this manner, then stand or fall on how well his first effort goes over.

There are three main groups of agencies who would subscribe to the new report. These are the agencies for Procter & Gamble, Colgate, and Lever Brothers. Considerable discussion of the plan had been underway for several weeks with one of these agency groups and one of the main soap companies by the time this article went to press. The reaction of this agency group and the soap company provides the basis for hope that the project will soon be under way.

Rorabaugh's new service apparently comes none too soon for the dispositions of the reps. Said the president of a medium-sized rep organization to SPONSOR. "I'm ready to tell the next agency which sends me a mile-long questionnaire to go to blazes. Some of those things take one of our girls a full week's work to complete. Just what do they think we are—the public library?"

This same executive was enthusiastic when the new Rorabaugh system was outlined to him. He felt that boiling down the 12 or more questionnaires he now receives each year to one quarterly survey from Rorabaugh would represent a blessing from the blue. Several other rep firms expressed similar opinions.

A survey of timebuyers, conducted by SPONSOR, indicates that they will be similarly enthusiastic about the new Rorabaugh service. "Trying to get figures on what the competition is doing in spot radio has been the bane of our existence," a well known buyer in one of the top 10 agencies said. "We have been forced to go to ridiculous lengths in order to get the information clients request about rival brands. It's about time that somebody put an end to such shennanigans and brought out a complete spot radio information service."

Other timebuyers outlined the lengths to which requests for spot figures had driven them. In some cases, a timebuyer will call up a friend in the agency handling the rival account. In other cases, a telephone call to a station manager or two may provide the clue to the competition's strategy. But the standard way timebuyers have of getting spot figures is through the reps.

"I usually survey about eight reps by telephone," one timebuyer who is


**WBIR**
**. . . the Big Buy in Knoxville!**




**Not the biggest station, but the BIG BUY in cost per thousand homes reached in Knoxville's "golden circle" . . . the industrial metropolitan area of 335,000 people. Cover this compact market with WBIR AM and FM, both for the price of one.**

**The Bolling Company**

also a vice president of his agency explained. "That gives me a rough idea of the pattern in which the competition's spending its money, but it's a pretty sketchy kind of poop."

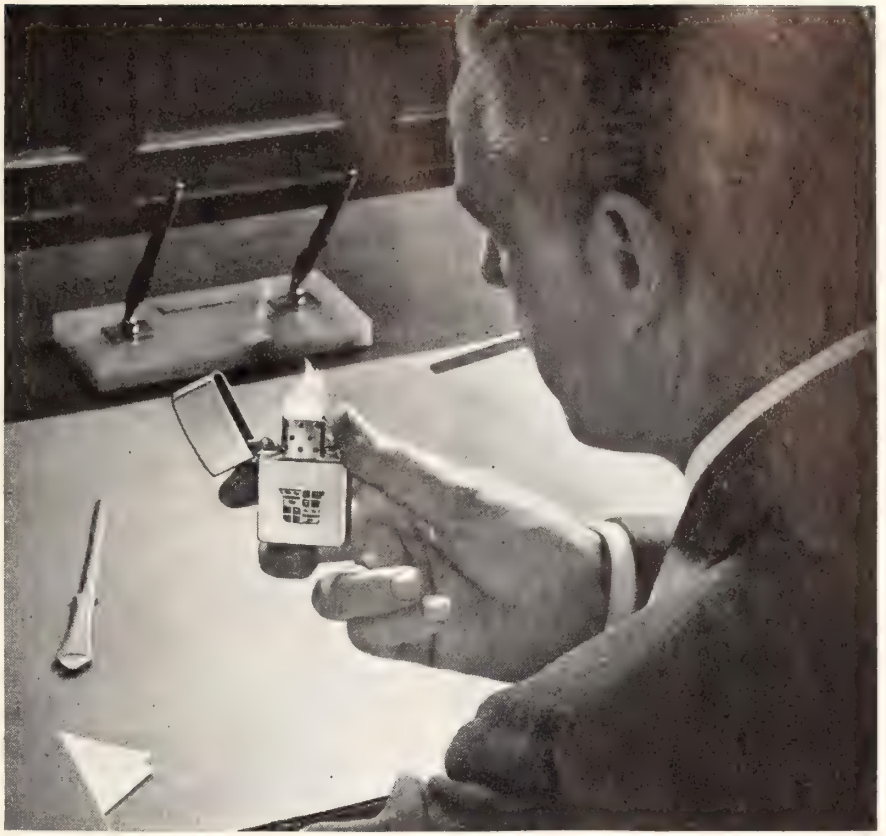
Naturally, the problem of how to set up a reporting service for spot radio has attracted the attention of many a researcher. In 1934, Anne Edgerly, then owner of P.I.B., which she had founded in 1915, set up what was probably the first spot service. She got her facts directly from the stations in the form of dollar expenditures by brand. But even in that day, when radio stations were few (under 1,000), she was only able to gain the cooperation of 229 stations at the most. When this number dwindled in 1939, Miss Edgerly gave up her spot report. (It was in this same year that Rorabaugh entered the field.)

Recently, Miss Edgerly has attempted to return to the field of spot measurement. (She sold P.I.B. in 1948 to an organization called Leading National Advertisers, Inc., which continues to publish P.I.B. figures with the cooperation of the Magazine Advertising Bureau.) Miss Edgerly's plan was to again approach stations for reports, but this time with a new technique. She thought she could simplify the whole process of gathering data by asking the station to merely send their reps an extra carbon copy of the monthly business report. This the rep would then forward to Miss Edgerly.

In one simplified operation, Miss Edgerly thought she would obtain dollar figures by brands which could then be totaled to get expenditures nationally. When she surveyed 300 top stations in December of last year, however, she got a promise of cooperation from only 40.

Reps, too, have not been optimistic about the plan's practicability. "We would never trust any outside party with the monthly report from stations," a rep executive explained. "Those reports show how well a station is doing financially and we'd be afraid to risk having the news leak to a rival rep. There's enough competition to sign up stations without us providing any free tips as to which stations are a gold mine."

Though Miss Edgerly's particular approach to gathering spot figures has not been received enthusiastically by stations, the response her proposal

He Lights on Your Company Name
Every day...for years!




Here's the business gift that makes customers and colleagues light up with pleasure—as they see your name. It's Zippo, the lighter that never fails . . . that always lights with a zip, even in wind or rain. It's your sure-fire buy as goodwill gift or premium, as sales incentive or business anniversary award. Engraved with your trade mark, it will spark a friendly feeling for years and years!

**Send for FREE Brochure.** Get the FREE Zippo Brochure explaining how you can have your company trade mark or other message reproduced in color on Zippo Lighters *at low cost.* Shows many Zippo models with prices and discounts. *Send the coupon today.*

ZIPPO MANUFACTURING CO. Dept. 00
Bradford, Pa.
Please send your FREE brochure on Zippo Goodwill gift ideas.

*Company*.....
*Address*.....
*City*.....*State*.....
*Attention*.....*Title*.....

ZIPPO
The One-Zip Windproof Lighter




**Buying in Atlanta?**

**Here is your guide to more sales faster in this one hundred million dollar market**

**W E R D . . . 1,000 watts**

**860 on every Atlanta dial**

**W E R D . . .**

**reaches purchasing agents* with the fiercest brand loyalty.**

DATA FOR A SALESMANAGER
How WERDville dollars are spent:

| | | | |
|---|---|---|---|
| Food | 30.1¢ | Recreation | 2.6 |
| Clothing | 17.7 | Tobacco | 2.5 |
| Housing, utilities | 15.7 | Personal Care | 2.3 |
| House furnishings | 10.8 | Education | 2.0 |
| Alcohol | 5.0 | Medical (Prof.) | 1.8 |
| Auto | 4.0 | Reading | .5 |
| Other trans. | 3.2 | Other | 1.8 |
| | | | $1.00 |

**Hooper audience share for April 1951**

| Day | Time | Rating |
|---|---|---|
| Mon. thru Fri. | (8:00 AM-12:00 Noon) | 14.0 |
| Mon. thru Fri. | (12:00 Noon-6:00 PM) | 10.9 |
| Tuesday | (12:00 Noon-6 PM) | 11.6 |

Write for proof of performance!

**Joe Wootton**

Interstate United Newspapers Inc.
545 Fifth Ave. New York 17, N. Y.

*Negro Brand Buyers

elicited among agencies is an indication of the interest there is in spot radio data. Over a dozen top agencies wrote to her offering encouragement. At least one top-10 agency vice president has offered her advice and spoken of attempting to line up agencies behind her effort.

Miss Edgerly's difficulty in obtaining dollar figures helps explain the reason behind Rorabaugh's decision not to go after spot information by dollars spent. "Anybody who knows how reps operate," he says, "also knows how they think. Asking them to report their dollar figures is as unrealistic as to expect Macy to tell Gimbel. If there are two things in this business that reps will, and should, keep secret, it's station billing and expiration dates."

Rorabaugh points out that it will be possible for subscribers to use his reports together with station rates and come up with time charges by individual brands. These figures will be gross, not taking into account any below-card-rate deals or frequency discounts, but they would be comparable to the gross network time figures long published by P.I.B. and considered a satisfactory standard for web radio, TV. Rorabaugh does not plan to publish such figures in his report, preferring to leave that job up to individual subscribers. ★ ★ ★

## MR. SPONSOR ASKS

(*Continued from page* 43)

from radio to television smoothly and efficiently.

This transition has not been made quickly or without graduation of thoughts or ideas. To best illustrate what I have in mind, let us go back some years to the era of radio in its infancy.

To set forth an effective sales campaign, radio in those years, without benefit of sight, depended primarily upon high-powered, hard-hitting sales messages, necessitating constant repetition so that prospective consumers would remember the product heard and would possibly be vulnerable to its message.

With the passage of time, however, came the advent of jingles, dramatized situations, and informal dialogue, all smoothly integrated achieving a more listenable, easier-to-digest commercial. Thus, the transition from earlier-type commercials to the ones previously mentioned, indicates the progressiveness of radio copywriters.

Upon this scene has come this wondrous new medium, Television. How would they cope with this new "baby"; a "baby" with sound plus sight?

Radio copywriters had already made a transition in copy style from hard-hitting, constant repetition to a more informal style. Television would require the same format with the addition of still more informality in theme.

As a result, they have integrated jingles with the advantage of using film animations, film subjects, and homey commercial copy. Yes, homey to the extent of being facetious in some respects. Witness, for example, the remarkable progress by Arthur Godfrey in selling tea and soup. This type of copy delivery plus the easy informality in the integration of commercials appearing on *The Goldbergs*, *Mama* and other programs clearly indicates that radio copywriters have made the transition from one medium to another with intelligence, finesse and foresight.

JACK BUCHOLTZ
*Chief Copywriter*
*William Warren, Jackson & Delaney*
*New York*

## 510 MADISON

(*Continued from page* 10)

the ANA Radio-TV chairman. Perhaps you have seen it, but I am referring specifically to his statement: "When




*"Just get a load of Elliott-Haynes survey of total listening in a 100-mile radius of Vancouver — I'm TOP DOG."*

printed media hikes prices the buyer can generally see why—rising paper or printing costs, etc., but—radio—Mr. Duram said pointedly—*air is free!*"

How stupid can you get?

These . . . statements by supposed leaders in their field should be challenged by authoritative people such as you.

Doesn't Mr. Duram know anything about increasing operative costs of a radio station. such as technical and engineering equipment, salaries, and no end of other items such as these?

Misleading statements such as these should be challenged!

DANIEL C. PARK
*President*
*Indiana Broadcasters Assn. Inc.*
*Indianapolis*

★ ★ ★ ★ ★ ★ ★ ★

**"A special committee of the National Association of Radio and Television Broadcasters reports it will attempt to raise neck lines in television. (Faye Emerson is sure going to look incognito in a turtleneck evening gown.)"**

**FRED ALLEN**

★ ★ ★ ★ ★ ★ ★ ★


KXOL

FORT WORTH'S leading independent

JOHN E. PEARSON COMPANY


## REGIONAL NETS' FUTURE



Ward Ingrim, Don Lee: all media can grow

The perfection and development of the airplane and modern airlines did not sound the death knell of the automobile, nor did it put our railroads out of business. It was little more than 20 years ago that radio was supposed to bring about the early demise of the daily newspaper and many general magazines, and more recently to end the phonograph and record business. How wrong the people were who made such prophesies!

But now there are crystal ball gazers who are already preparing a wake for radio broadcasting. And all because of TV! Let us admit that TV is an important addition to our present day communications and advertising industries. But remember, it is an *addition*, not a *replacement* for radio or any other medium.

The next few years will see many changes made in the broadcasting business—there's no question about that. Our programing patterns and sales methods will be adjusted to changing times, but as far as the future of radio is concerned—particularly regional network radio—we foresee many years of successful and profitable operation. Our conclusions are based on our past and present experiences with the medium on the Pacific Coast. The facts, as they apply here, will not necessarily be true in the same degree elsewhere, although wherever regional networks have prospered in the past, we are certain they will continue to serve the public and the advertiser efficiently and economically.

In the face of known facts and figures, it seems strange that network radio should be put in a position of having to defend itself. However, it may be a good thing for us in the business to reappraise our own media. We have been underselling ourselves for many



**WALTER CRAIG**
***V. P. & Dir. TV & Radio***
***Benton & Bowles, Inc.***


LIKE MOST "Newsworthy" TV & RADIO EXECUTIVES MR. CRAIG'S LATEST PUBLICITY PORTRAIT IS BY —

*Jean Raeburn*

*Photographer to the Business Executive*
*565 Fifth Ave., New York 17—PL 3-1882*




ask
JOHN BLAIR & CO.
about the
HAVENS & MARTIN
STATIONS
IN
RICHMOND
WMBG—AM
WCOD—FM
WTVR—TV
First Stations in Virginia

years, and it behooves us now to let all the facts be known.

Let's look at some of these facts as they apply to the West Coast. Today there are more radio families in the Pacific Coast area than ever before in its history. In 1948, A. C. Nielsen estimated—and timebuyers bought—3,689,000 Pacific Coast radio families in this market. Today Nielsen estimates (and buyers buy) 4,845,000 radio families in the same area. Compared with a 95% national average, 98% of Pacific Coast homes now have one or more radios per family. With this growth in population and set ownership, the Don Lee Network has also grown, and each year paid greater audience dividends to its sponsors. As of February, 1951, Don Lee Network audiences are greater than they were in 1949 or any preceding year. As a result, Don Lee regional business is at an all time high.

There are many reasons why we believe in a bright future for regional network radio, particularly on the Pacific Coast, where the great distances, a dispersed population, rugged terrain and low ground conductivity makes mass coverage by any other medium economically impractical. It has been a Don Lee policy to establish outlets in the many markets where the people live and spend their money. By doing so, we have been able to serve nearly 100% of the Coast population with transcontinental network programs as well as regional features planned particularly for Coast listeners. This policy is paying off for many clients—strictly regional advertisers as well as many national advertisers who buy Don Lee to bolster their national campaigns. Don Lee advertisers are getting, and will continue to get, good value for their money—more families reached at a lower cost-per-thousand than possible through any other advertising medium.

We do not discount any other medium; we are all, Radio, TV, and Print, competing for the same advertising dollar. But what medium, other than radio, can offer such wide circulation (set ownership), flexibility (in time and expenditure), availability to consumers (at home or out of home) and low cost per impression?

One can't attempt to appraise the future of radio without bringing up the question of rates. That situation is in such a state of controversy at the moment that much more time and space is required to discuss it than is available here. Rate changes will hold the spotlight for some time, but we feel certain that the ultimate result will be proof positive that radio advertising is, if anything, underpriced. And while all this is going on, costs in other media mount steadily. This will prove radio, by comparison, a better, more economical medium than ever.

Radio is advertising's most timely and most flexible medium. It has numerous advantages that cannot be replaced. Because it *is* flexible it will change and grow to meet any challenge. As a source of family entertainment, information and public service, radio is an important, well-established part out of our daily lives. Work, we must, to improve its service and to *prove* its value.

It took a lot of enterprise and optimism to make radio the giant it is today. That spirit of enterprise is still with us in great measure and, although there are a few scare-easies looking for the worst, the optimists are in the majority and they won't let radio down. There's plenty of room in our expanding economy for radio and all other media to improve, to expand, and to grow together!

WARD D. INGRIM
*Vice President in Charge of Sales*
*Don Lee Broadcasting System*
*Hollywood*

IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION
WBTM
HOLLINGBERRY

PACKAGE that TV
film spot at TELEFILM Inc. in
Hollywood (28) Calif. since 1938



Ben Paschall, Liberty, is optimistic over future

Liberty, emerging on the West Coast as the West Coast's largest regional network, is highly optimistic over the future of network sales on the Pacific Coast, based upon the following facts:

1. Having entered the network sales field on 1 March, 1951, our West Coast Sales Department, through contacts with advertising agencies and clients, have received an overwhelming welcome. This welcome has been reflected in actual sales on the West Coast as well as the entire Liberty Network.

2. Television is not causing loss of listeners in our areas because there is no television except in San Diego, Los Angeles, San Francisco, and Seattle. As we have 52 stations on the West Coast, this, you can see, affects only 10% of our operations.

Specializing in sports news and music, which have proven to us the best commercial formula, plus the fact that only 10% of our network is affected by television, plus our telling the story of the many successes of AM radio, I have no fear that network business not only for us but for our competitors as well will increase this next year.

BENTON PASCHALL
*Vice President*
*Western Division*
*Liberty Broadcasting System*
*Hollywood*

## ABC-PARAMOUNT DEAL

### RADIO SIGNIFICANCE

*(Continued from page 32)*

the network will stimulate personnel at ABC who've been under tension the last few years, after hearing rumors of the net being sold to a half-dozen bidders, like CBS, 20th Century-Fox. But it remains to be seen whether UPT executives, used to the ways of movies, can adapt their energies to radio.

***G. How will the merger affect the other radio nets?*** As one radio executive at CBS told SPONSOR, "It will make us look to our laurels, in programing, talent, and general selling." The emergence of ABC from a weak sister to a strong brother among the radio networks would jar NBC, CBS, and Mutual out of any pessimism about the future of radio. ★ ★ ★

### TV SIGNIFICANCE

*(Continued from page 33)*

excitement in ABC, which, though boasting handsome acreages of facilities, has always lagged in programing.

***F. How will the merger affect the other TV nets?*** A great deal. First of all, in acquiring WBKB-TV, Chicago, CBS has gained a sensational plum—a pioneering station since the '30's, a money-maker that dominates Chicago TV. It will greatly strengthen the CBS-TV network. This, combined with ABC's infusion of new money and personnel, will force NBC, long the kingpin in network TV, to look to its laurels. Chances are there will be talent raids and stronger programing competition between all four TV nets. Sponsors should benefit through lower programing costs, forced by increasing competition. ★ ★ ★

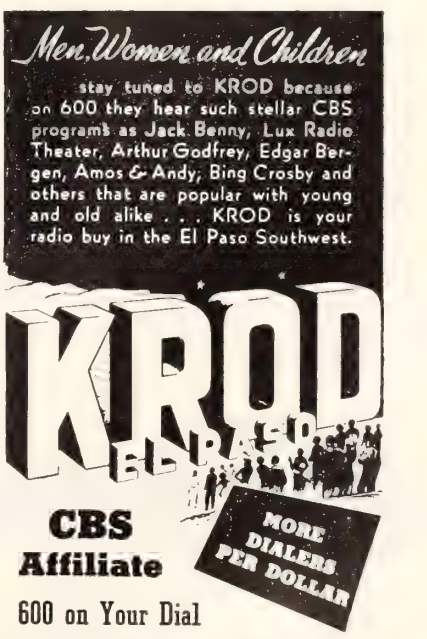















### Will color verdict thaw freeze?

How does the green light on CBS affect the freeze on TV stations? That's the big question Advertisers are asking this week.

With only 107 stations on the air in 63 markets, and suitable time slots a really scarce item, the emergence of more TV stations in more markets will make many a sponsor (and his Agency) happy.

But it won't happen this fall. Nor probably this winter.

Our best-educated guess is that new stations will start popping up come spring. It won't take long for some of the first grantees to get on the air. KMBC, Kansas City, for example, expects to be on the air with its TV outlet 30 days after a favorable decision is reached. So do a number of others. Reason: equipment is already bought and waiting; in some cases so are studios.

In an exclusive to SPONSOR way back in March 1950, FCC Chairman Wayne Coy said that once the color issue was settled it would be full speed ahead on TV applications processing and grants. He said he would personally take charge of the speed up; that his fellow Commissioners had promised their fullest cooperation. Based on this statement, if there were no stumbling blocks, the end of the freeze and new stations could be expected in 1951. But TV allocations hearings slated for 9 July, plus priorities on broadcasting equipment will break the big push. Within the FCC, midnight oil will be burning and applications will be processed even while the allocations hearings are under way. The Commissioners are eager to follow up their big color victory with concrete action that they know is backed by strong public demand.

Despite the deterrents, advertisers can take for granted that Chairman Coy and his associates will do everything within their power to end the freeze and start the grants rolling. We look for more TV stations by spring, 1952.

### Radio stations on the offensive

Not everybody in radio is cutting rates. A number of stations, in fact, chose this most critical period in radio's history to announce increases.

In San Antonio, WOAI, a 50,000 watt NBC affiliate, disagreed with ANA's recommendation strongly enough to argue its differences in a series of ads in the trade press.

In what may become a pattern for other stations with similar views, WOAI used statistics to prove its point. Since 1942, its percentage of radio families, said the ad, has increased 108% while the increase in its hour rate was only 13%. On the basis of these figures, the station feels, WOAI's rate should be upped 84% rather than decreased 5%.

Similarly, KVOO, 50,000 watt NBC affiliate in Tulsa, points to the market statistics in its area to prove that it could justifiably charge $655 per hour instead of existing $300 rate.

WNOX, 10,000 watt CBS affiliate in Knoxville, bought trade paper space to announce a rate increase on the contention, among others, that it had more listeners in its non-TV market and better service and programs than ever before. As we went to press, WMT, CBS affiliate in Cedar Rapids, Iowa, and KGER, Long Beach, Cal., independent, also had announced increases.

It looks like a trend, with radio stations, collectively as well as individually, determined to prove their value.

### Michael and Sylvia

If Michael and Sylvia have their way, Oscar will soon be taking a back seat in the awards arena.

Michael is the counterpart of Oscar in the radio and television fields. Before 1,200 distinguished guests at the Waldorf-Astoria early in May, 27 network personalities and programs received the figurines. Governor Thomas E. Dewey, Senator Alexander Wiley, and numerous advertising bigwigs watched Milton Berle, Max Liebman, John Cameron Swayze, Perry Como, Dinah Shore, Bill Stern, Sam Levenson, Groucho Marx, Edward R. Murrow, Walter Winchell, Bud Collyer receive talent awards for outstanding achievement during 1950-1951.

The Michaels are administered by the Academy of Radio and Television Arts and Sciences, chairmanned by Edward Bobley.

Sylvia will appear on the scene late this summer or early fall, sponsored by Sylvania Television Awards. Roy Durstine masterminded the idea of giving Sylvias to encourage new TV production techniques. (See page 34.)

## Applause

### We tip our hat to . . .

**Arthur B. Church** whose penchant for pioneering and public service kept his two stations (KMBC and KFRM) out in the forefront of Midwest broadcasting for 30 years. On his 30th anniversary in radio he dedicated his mammoth KMBC Building, including the 2,600-capacity TV Theatre. Governor Smith of Missouri put his finger on the Church formula for success when he said that KMBC-KFRM not only give public service—they extend themselves to meet public needs.

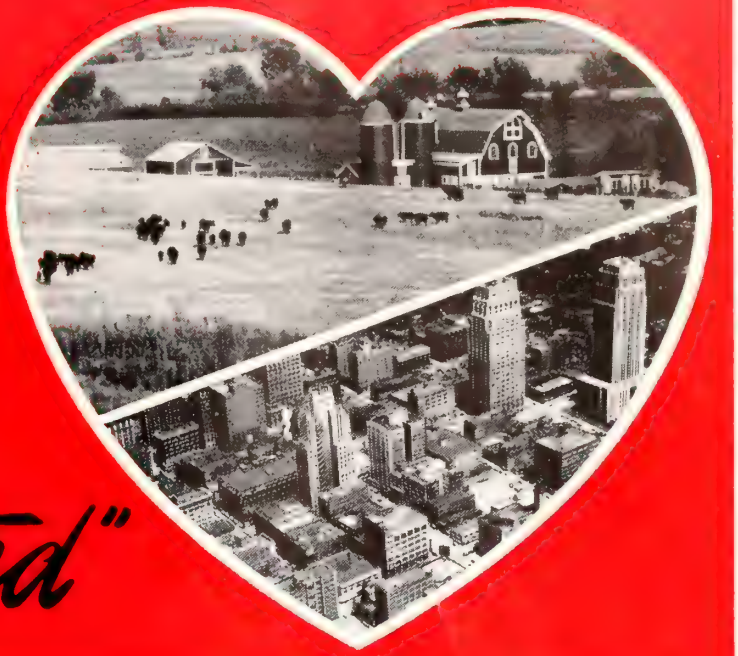
**George P. Hollingbery**—who thinks it makes good sense to make every salesman in his rep firm an owner. And the reaction his move is getting proves he's right.

**The Mayers Co.,** Los Angeles whose "Are We Licked" message published in the advertising trade press is a public-spirited call to action to restore Congressional cuts in the Voice of America budget, to push for more adequate propaganda and psychological warfare.

**Bill Ryan,** president of BAB, Inc.—who is keeping his head during the network rate cut tempest, knowing that emphasis must shift back to his Broadcast Advertising Bureau and its radio research efforts as the best way of proving how much of the advertiser's dollar radio really deserves.

# "IN THE HEART OF AMERICA . . .

## It's The KMBC KFRM Team and It's Wholehearted"



WHOLEHEARTED – that's the word for the overall performance of The KMBC-KFRM Team! Audience-wise, because of outstanding local programming and the CBS Network, rural and suburban listeners give The Team preference by a ratio of almost 3 to 2 over the closest competition.

In the great Kansas City metropolitan area it's the same story, according to the latest audience survey.

Operating now from its new home, The KMBC-KFRM Team has more than ever before to offer advertisers – adequate space, new and modern broadcast facilities, top-notch promotion and merchandising—and most important, years of experience and success in every department. Yes indeed, Wholehearted is the word for it! Write, wire or phone The KMBC-KFRM Team, Kansas City, Mo., or your nearest Free & Peters' office.





TO SELL THE WHOLE HEART OF AMERICA WHOLEHEARTEDLY, IT'S

## The KMBC-KFRM Team

6TH OLDEST CBS AFFILIATE • PROGRAMMED BY KMBC

OWNED AND OPERATED BY MIDLAND BROADCASTING COMPANY

# WTAG

WORCESTER
MASSACHUSETTS

## By Any Measurement
## Commands Worcester and Central New England

**BY HOOPER**
OCT. 1950-
FEB. 1951

More Audience Than All Other Worcester Stations Combined

**BY PULSE**
MAR.-APR.-1951

Higher Average Ratings Than All Other Worcester Stations Combined

**BY BMB**
Report No. 2

More Than Twice The Radio Home Coverage in Central New England o Any Other Worcester Station

WTAG is the only station with Worcester Hooper, Pulse and BMB available for your use.

**WTAG**
WORCESTER
WTAG-FM BASIC CBS • 580 KC

Industrial Capital of New England

*See Raymer for all details*

NE 1951 ● 50c Per Copy $8.00 a Year

# SPONSOR

*For buyers of broadcast advertising*

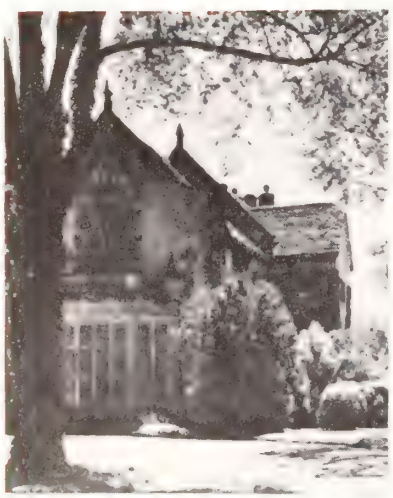
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# Queen Elizabeth stopped here



Virginia House

Virginia House typifies the happy blending of history and progress in Richmond. Ancient Warwick Priory, built in England in 1565 and visited by Queen Elizabeth, provided its stone and timbers. Old Dominion ingenuity and wealth transplanted it in the New World. Modern Richmond loves its traditions, but never lets them interfere with its progress. WTVR, the first television station in the whole South is rooted in Richmond. Radio, both WMBG and WCOD (FM) pioneered here, too. This is part of the personal history of Havens and Martin Stations, First Stations of Virginia.

**WMBG** AM **WCOD** FM




**WTVR** T

Havens & Martin Stations are the only complete broadcasting institution in Richmond.
Pioneer NBC outlets for Virginia's first market.
Represented nationally by John Blair & Company

FIRST STATIONS OF VIRGINIA




***COLGATE AGENCY ASKS STATIONS TO JUSTIFY RATE INCREASES***—One Colgate agency, William Esty, has been writing to stations which have raised rates recently, asking them to justify hike "in view of network rate decreases." Some letters went to stations in non-TV areas. Replying to Esty, one non-TV-area station cited increased sets-in-use and sets-in-market figures backed up by its own intensive surveys. Many stations, armed with such research, intend upping national spot rates. (See discussion on whether there is growing trend to boost national spot rates in Mr. Sponsor Asks, page 46.)

***BLATZ BREWING GUNNING FOR BEER LEADERSHIP WITH $3,500,000-PLUS AIR BUDGET***—Blatz Brewing, Milwaukee, which will launch "Amos 'n' Andy" over 61 CBS-TV stations 28 June, is shooting for suds supremacy. This year it will up its broadcast advertising budget to between $3,500,000 and $4,000,000. Most recent development: Blatz wanted Charles Collingwood evening news strip on CBS, but couldn't get full national clearance. Now it's looking for another network radio news show, possibly on another web. In addition Blatz may boost its spot radio/TV coverage come fall. (Blatz agencies: William H. Weintraub and Kastor, Farrell, Chesley & Clifford, New York.)

***AUTO LISTENING TO WGAR IN HOME COUNTY TOTALS 411,708 HALF-HOURS DAILY***—Survey by WGAR, Cleveland, indicates there's total of 411,708 individual half-hours of car listening daily to WGAR in 12-hour period from 7:00 a.m. to 7:00 p.m. That's in home county (Cuyahoga) only. Other key findings: 81 out of 100 cars in Cuyahoga County have radio; radios in cars are on 74% of time spent driving; each car has average of 1.6 passengers; 9% of radios are on more than hour daily.

***PHILIP MORRIS SALES RECORD HIGH***—Thanks in large part to its $7,000,000 annual air budget, Philip Morris has just scored new sales record. In fiscal year ending 31 March 1951, firm grossed $305,000,000 — 20% over previous year. As predicted by SPONSOR (9 April), company has cancelled Ralph Edwards' "Truth or Consequences" on CBS AM/TV and disked "Lonesome Gal" on 7 stations. As replacements it has picked up "The Bickersons," Tuesday nights on CBS radio and "Racket Squad," Thursday nights on CBS-TV. (Agencies: Cecil & Presbrey, Biow Company.)

***THAT RESEARCH MUDDLE***—For your edification on problem of equating reports from different rating services, consider these striking differences between C. E. Hopper and American Research Bureau for top TV programs in May (New York). Berle is first in both reports. But while Hooper rates him at 49.5, ARB gives him 66.9. "Comedy Hour" (starring Phil Silvers, 6 May) is fifth on ARB with 44.4; sixth on Hooper with 30.6; Louis vs. Agramonte fight is second according to Hooper with 36.1. It's in ARB's seventh place with 41.9.

SPONSOR, Volume 5, No. 13, 18 June 1951. Published biweekly by SPONSOR Publications, Inc., at 3110 Elm Ave., Baltimore, Md. Executive, Editorial, Circulation Office 510 Madison Ave., New York 22. $8 a year in U. S. $9 elsewhere. Entered ah second class matter 29 January 1949 at Baltimore, Md. postoffice under Act 3 March 1879.

***PACE QUICKENING IN DEVELOPMENT OF "PAY AS YOU SEE" TV***—Subscriber-Vision, "pay as you see" TV system which relies on punched card to unscramble "coded" pictures, hopes to get FCC approval for commercial test this September. Arthur Levey, president of Skiatron Electronics & Television Corp., owner of system, told SPONSOR programing fare would include college football games, films, and possibly Broadway shows. Levey is approaching "South Pacific," among others. Meanwhile, Telemeter, now half-owned by Paramount Pictures, is rushing preparation of application to FCC for its own commercial test. And Phonevision, owned by Zenith Radio Corp., is rumored entering deal with either MGM or its subsidiary, Loew's Theatres. (See page 29.)

***AMM-I-DENT STEPS UP ADVERTISING FOR SUMMER***—Block Drug Company ad manager George J. Abrams told SPONSOR firm's Amm-i-dent Toothpaste and Toothpowder have been enjoying sales boom, will step up air advertising this summer. Company hopes to triple sales in hot months when competitors may be napping (or hiatusing). Beginning 25 June, Block will sponsor Saturday morning radio show "No School Today" over 162 stations of ABC network. Present sponsorship of "Danger" on CBS-TV will be continued through summer, and spot radio schedule in 20 markets will be increased considerably.

***SUPREME COURT BECOMING CENTER OF RADIO/TV INDUSTRY NEWS***—By next fall, U.S. Supreme Court may have settled three of most important issues in history of radio/TV industry. (1) Color — just decided; (2) Whether Transit Radio is constitutional (see details page 29); (3) Fate of "beep system" FM which is used to provide "functional music." SPONSOR learned exclusively that if FCC stands pat on its ban of beep FM, lawyers will take issue through to Supreme Court.

***DID PRINT INTERESTS AID SUIT AGAINST TRANSIT RADIO?***—Suit against Washington Transit Radio, supposedly by group of outraged private citizens, may have been supported sotto voce by newspaper interests. Resulting in U. S. Court of Appeals declaration that Transit Radio is unconstitutional, suit was filed with notarization by one newspaper's own notary, according to well informed sources. Washington "Post" (which is not paper referred to above) blasted Transit Radio as public nuisance in its editorials. But when decision was announced, paper expressed concern over court's legal tack in lengthy editorial.

***"LET'S PUT ALL MEDIA UNDER THE SAME MICROSCOPE"***—That was title of SPONSOR article (31 July), urging that all media be measured by one yardstick — time spent with medium. This, SPONSOR said, would give all media a "common denominator." Now, C. E. Hooper has taken up same platform, proposed new measurement service to be called "Mediameter." It would reduce "exposure to the four great media . . . to a common denominator, time. . ."

***HOFSTRA STUDY NO. 2 CONTRADICTS OTHER FINDINGS ON COMMERCIALS***—Super-Hofstra Study (No. 2), just now being shown to gatherings of ad men, includes data on types of commercials which sell best, as well as documentation on TV sales ef-

(Please turn to page 54)

No. 24 OF A SERIES

# 'Rube' Marquard In Straight Games;*

# WHEC In Rochester Radio

## LONG TIME RECORD FOR LEADERSHIP!



**WHEC is Rochester's most-listened-to station and has been ever since Rochester has been Hooperated! Note WHEC's leadership morning, afternoon, evening:**

| | STATION WHEC | STATION B | STATION C | STATION D | STATION E | STATION F |
|---|---|---|---|---|---|---|
| MORNING 8:00-12:00 Noon Monday through Fri. | 43.1 | 19.7 | 8.0 | 8.4 | 15.4 | 3.7 |
| AFTERNOON 12:00-6:00 P.M. Monday through Fri. | 42.0 | 28.4 | 8.8 | 11.9 | 5.4 | 2.4 |
| EVENING 6:00-10:30 P.M. Sunday through Sat. | 39.2 | 28.2 | 8.6 | 11.6 | 10.6 | Station Broadcasts till Sunset Only |

FALL-WINTER REPORT 1950—1951

* In 1912 Marquard, pitching for the New York Giants won 19 straight games (actually 20 under today's scoring rules). This major league record of Marquard's *has never been topped since!*

In 1943 Rochester's first Hooperating reported the decided WHEC listener preference. This station's Hooperatings have *never been topped since!*

**BUY WHERE THEY'RE LISTENING:—**

Member GANNETT RADIO GROUP

CBS

# WHEC of Rochester

N. Y.

5,000 WATTS

*Representatives:* EVERETT-McKINNEY, Inc. *New York, Chicago,* LEE F. O'CONNELL CO., *Los Angeles, San Francisco*

# SPONSOR

**DIGEST FOR 18 JUNE 1951**

VOLUME 5 NUMBER 13


## ARTICLES


***Kindergarten for sponsors***

Highly profitable marriage of advertising and entertainment can also be highly hazardous. Here are tips on how to avoid the pitfalls **23**

***Bell Telephone's party line***

Why Bell Telephone companies have been on the air 11 years with the same network radio program, "The Telephone Hour," and are still satisfied **26**

***What are the hot issues this week?***

There's more big news breaking in radio/TV than ever before. Here's background on issues including color TV, Affiliates' Committee—ANA meeting **28**

***Hofstra Study No. 2***

Despite rising TV costs, customers sold per dollar have not decreased, according to NBC's new super-analysis of TV sales effectiveness **30**

***Frozen foods on the air***

Birds Eye, Snow Crop, Minute Maid, Flamingo all spend major chunks of ad budgets on radio/TV to spearhead aggressive selling **32**

***TV Dictionary/Handbook for Sponsors***

Do you know the meaning of these words in Herbert True's TV Dictionary: "cheat," "chiz biz," "dog"? They are among terms defined this issue **34**

***How obsolete is BMB?***

Last BMB report was compiled in 1949. Though many timebuyers and broadcasters feel figures are out of date, data is still widely used **36**


## COMING

***How Bell Telephone uses spot radio and TV***

Following up national network effort, local telephone companies use spot radio extensively to win friends among phone subscribers **2 July**

***Musical clock programing***

SPONSOR brings you a close-up of the effectiveness for sponsors of morning music-time-chatter-and-weather shows **2 July**

***Premiums on the air***

SPONSOR is currently surveying trends, techniques, do's and dont's in use of premiums

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**COVER:** Recent court decision against Washington, D. C., Transit Radio is regarded by many advertisers, radio/TV executives as a peril to all advertising. It may open the way for attacks on car cards and printed ads on grounds that they, too, are attention "compelling" and violate a citizen's "freedom." And it is probably the first ruling against an advertising medium's right to do business in court history. Riders shown in the picture are listening to WTOA, Trenton, N. J. (See Transit Radio story, page 28, this issue.)


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# the TOUR-TEST proves

## KGW THE ONLY STATION WHICH GIVES THE ADVERTISER COMPREHENSIVE COVERAGE



## ....in the OREGON MARKET



eatest power potential in the nation, favorable building sites killed labor supply have attracted hundreds of new industries KGW market area since the end of World War II. Typical steady growth of the great Northwest is Vancouver, Wash- effectively blanketed by KGW's COMPREHENSIVE :RAGE through the greater efficiency of KGW's lower 620 ncy. This has been proven by an authentic Tour-Test, made operation with the Oregon State Motor Association, and ssed by A. R. Nieman, president of Vancouver's Chamber of nerce. Above he gallantly assists "Miss KGW of 1950" from ouver's historic apple tree, first to be planted in the Northwest tory. Depend for delivery of this rich area on the COMPRE- ISIVE COVERAGE of KGW.

## BROADCAST MEASUREMENT BUREAU SURVEYS PROVE KGW's LEADERSHIP

Actual engineering tests have proved that KGW's efficient 620 frequency provides a greater coverage area and reaches more radio families than any other Portland radio station *regardless of power.* BMB surveys bear out this fact. KGW is beamed to cover the population concentration of Oregon's Willamette Valley and Southwestern Washington.

### TOTAL BMB FAMILIES
### (From 1949 BMB Survey)




| DAYTIME | |
|---|---|
| KGW | 350,030 |
| Station B | 337,330 |
| Station C | 295,470 |
| Station D | 192,630 |

| NIGHTTIME | |
|---|---|
| KGW | 367,370 |
| Station B | 350,820 |
| Station C | 307,970 |
| Station D | 205,440 |

This chart, compiled from official, half-milivolt contour maps filed with the FCC in Washington, D.C., or from field intensity surveys, tells the story of KGW's COMPREHENSIVE COVERAGE of the fastest-growing market in the nation.

KGW

# PORTLAND, OREGON

## ON THE EFFICIENT 620 FREQUENCY

REPRESENTED NATIONALLY BY EDWARD PETRY & CO.




**Still proving to be one of Northern California's top personalities on both AM and TV is KSFO-KPIX's woman's director, Faye Stewart.**

In addition to her woman's program, which has been aired daily on KSFO for the past seven years, Faye is seen five days a week on "KPIX Kitchen," where she demonstrates and prepares meals for the budget-wise housewives. And for the men, who delight in doing the cooking for themselves, Faye heads KPIX's Monday night "Mr. Cook Show."



**Acclaimed in local radio and TV circles as "the woman who tells . . . and sells" . . . Faye has consistently convinced advertisers of her master sales ability in both media.**

NEW STUDIOS

With construction on the new KSFO-KPIX studios well underway, the modern plant—first on the West Coast specifically designed for AM and TV—will see completion in December of this year.

**Located on San Francisco's famed Van Ness Avenue, the radio and television center will house three immense television studios, four AM studios, in addition to business offices.**

KPIX CHANNEL 5
Represented by The Katz Agency, Inc.
560 KC KSFO
Represented by Wm. G. Rambeau Co.
SAN FRANCISCO


# Men, Money and Motives

*by*
*Robert J. Landry*

Walk slowly cross scene, unhurriedly draw up a chair, light yourself a debonair cigarette, carefully, while exhibiting your best camera angle, allow the smoke to form an artistic vapor around you. All relaxed, Mr. Television Actor? And Feminine Counterpart? Listening, Mr. Television Sponsor, you who merely provide the funds? Now that the apostle of ease has sauntered, loitered, ambled, slow-motioned and snake-charmed his or her way to center camera and begun his or her weekly sponsored display of utter relaxation, we'd like to ask one rude, but timely, question: how long can these "informal" chaps and lassies go on, at TV program costs, doing nothing, but nothing, with an engaging manner?

* * *

The television season just ending has been dedicated to the vaunted quality of "being natural" (by doing everything at unnatural retardo). Possibly it was a necessary lesson to drive home. No doubt some of these "new" techniques in gait and style are indigenous to TV and will be a permanent part of TV stock in trade. Dave Garroway's "relaxed saunter" like Bing Crosby's "relaxed dialog" in radio made history. All honor where honor is due.

* * *

The sponsor's arithmetical mind will, however, swing round to such costly caricatures of "informality" as that provided by Peter Lind Hayes and his wife who staked all and lost all on just being their beguiling selves. It wasn't enough. More than that, the smart agency of tomorrow and the sagacious sponsor of tomorrow will know ahead of time it wouldn't be enough. Now, of course, in the new TV show the Hayes pair will do for Ronson there will be a fattened-up format.

* * *

Amazing how with every new entertainment medium these expensive lessons have to be re-learned all over. It would seem a true rule, and a good rule, in all entertainment media, at all times, that nothing is never something, charm of manner is never a satisfactory substitute for substance of material. The rule is valid, but the rule-defiance of an Arthur Godfrey will throw sand in the eyes of agencies and sponsors. Godfrey, and some others, by the inexplicable magic of their appeal, and by nothing they do, say or represent which can be catalogued in the study halls of showmanship, have a tendency to lead many another sponsor down the path to nowhere.

* * *

Again and again, in the glad-bad days gone beyond recall, Hollywood film stars would hit New York for an offhand personal appearance at the Capitol (for an offhand $5,000) without bothering to hire some writers to put some words in their mouths. Again and again, the results were embarrassing. Even the usually-surefire Jimmy Durante, after one prolonged stay in Hollywood, had so forgotten (temporarily) his Broadway showmanship that he had no act.

(*Please turn to page 72*)


FIFTY YEARS OF SERVICE TO THE NATION
USS
1901 - 1951
UNITED STATES STEEL
again presents the
NBC SYMPHONY
SUMMER CONCERTS
World-famed Conductors Distinguished Soloists
For the third season, the U. S. Steel Hour is proud to present the NBC Symphony in a series of summer concerts, broadcast from New York's famous showplace—the air-conditioned Center Theatre in Radio City.
The orchestra will play under the batons of some of the world's greatest conductors—including Alfred Wallenstein, Sigmund Romberg, Arthur Fiedler, Percy Faith, Antal Dorati, and Harold Levey.
Patrice Munsel, Alec Templeton, Anne Jeffreys, Ezio Pinza, Dorothy Kirsten, John Baker, and Jan Peerce are just a few of the distinguished stars of opera, concert and musical comedy who will appear as soloists.
GEORGE HICKS speaking for U. S. STEEL
SUNDAY EVENINGS
8:30 NBC NETWORK
P. M. (EDT)

WILSON
NORTH CAROLINA
IS THE
WORLD'S
GREATEST
TOBACCO
MARKET
WGTM
5,000 WATTS ★ CBS AFF.
*Sells* the 1,250,000 people in the largest tobacco producing area in the whole wide world!
***Let us send you up-to-the-minute facts, figures and availabilities!***
***Write, 'phone or wire***
**ALLEN WANAMAKER**
**Gen. Mgr., WGTM, Wilson, N. C.**



Mr. Sponsor

## *William M. Kline*

Director of Marketing
Seabrook Farms Company, Bridgeton, N. J.

"We grow our own so we know it's good and we freeze it right on the spot."

This phrase opens the Seabrook Farms Company one-minute e.t. currently heard on 70 radio stations along the Atlantic seaboard; it also introduces listeners to the unique grower-processor-distributor activities of the firm. For Seabrook maintains a 50,000 acre truck garden, largest in the world; stores 50,000,000 pounds of its fruits and vegetables at 10 below zero in the company warehouse; relies on radio and newspapers to keep its products rolling out of the cabinets of 25-30,000 retailers (see "Frozen foods on the air," p. 32).

At the advertising and marketing helm of this three-fold operation is genial, 43-year-old, Connecticut-born Bill Kline. Formerly the Seabrook account executive and a vice president of the Peter Hilton Agency (now Hilton & Riggio), Kline had intimate knowledge of Seabrook problems when he became director of marketing in 1949.

"A year before I joined Seabrook," Kline recalls, "the Farms ran one-minute e.t.'s called 'The Man From Seabrook Farms' on 49 stations including participations on *Mary Margaret McBride* and *The Fitzgeralds*. That year Seabrook's retail sales volume amounted to $3,000,000. In 1949, retail sales increased to $6,000,000; in 1950 it was $9,000,000, ranking Seabrook with the frozen food 'big three' —which includes Snow Crop, and Birds Eye."

To maintain this steady sales surge, Seabrook currently spends $100,000 of a $250,000 budget on radio.

Kline, whose background includes a civil engineer's degree from Brooklyn Polytechnic Institute; work as a market analyst for General Foods; and four years as national advertising promotion manager of the New York *Times*, pinpoints his Seabrook strategy:

"We use 50 newspapers but we consider radio our primary medium. It enables us to reach a lot of people in areas not covered intensively by newspapers: from North Carolina to Florida, we use radio exclusively. In areas where we have newspaper coverage, we find radio intensifies brand remembrance. As for TV, we'll test it this fall but will not decrease the AM budget."

Bill Kline lives near his work in Bridgeton, N. J., and, appropriately enough for an ad strategist, plays a fine game of chess. He is fond of golf but admits he's "not much of a golf player."

# MR. SPONSOR:

*Folks hereabout love Tigers...*




## ....AND WJBK, THE KEY STATION IN THE TIGER BASEBALL NETWORK

The kind of Tigers we're talking about make their mark with baseball bats in Detroit, a town whose metropolitan area holds a baseball fan club over 2½ million strong.

In case you didn't know, the Tigers represent Detroit in the American League ... and WJBK, for the third straight year, is the key station of the network that carries the Tiger broadcasts.

A FORT INDUSTRY STATION

A baseball fan club over 2½ million strong carries a lot of wallop in the "Sales League." For a "Sales League" fourbagger, metropolitan Detroit is the ball field and WJBK is your *best* bat.

Get the facts on this home-run sales story now. Your local Katz Agency man will show you how to bat 1.000 in Detroit's buyers league.

# WJBK —AM —FM —TV DETROIT

**The Station with a Million Friends**

NATIONAL SALES HEADQUARTERS: 488 MADISON AVENUE, NEW YORK 22, ELDORADO 5-2455

**Represented Nationally by THE KATZ AGENCY, INC.**

# *how to buy television .*

This is strictly on the level. It's strictly a matter of rate-card quotations. It's strictly for Spot *program* advertisers.

In television, *Spot program* advertisers enjoy special rate advantages. They pay a lower rate—for the same time . . . on the same stations.

How much lower? As much as 19% lower than the rate for the inter-connected group of one of the major networks. Or, if you'd like to look at it the other way, network rates for that group of stations are 23% higher than the Spot advertising rates.

What's more, as a *Spot program* advertiser, you're a more profitable customer to the station. Despite the lower rates, stations net more from a time period sold for a *Spot program* than for a network program.

**THE KATZ AGENCY,**

NEW YORK • CHICAGO • DETROIT • LOS ANGELE

# t savings up to 19%!

They clear time more readily . . . cooperate wholeheartedly.

And to top it off, you have a completely free choice of markets as a *Spot program* advertiser. You're not confronted with any minimum station requirements. There are no "must" stations you have to use. With a *Spot program* campaign, you build your own coverage pattern to match your specific marketing problem.

That's why we say that if you're planning any television advertising, you should get the full *Spot program* story. You can get that story from any Katz representative. Ask him for the facts and figures. Ask him for "case histories." You'll see for yourself that in television . . .

***you can do better with Spot. Much better.***

**C.** *Station Representatives*

FRANCISCO • ATLANTA • DALLAS • KANSAS CITY

# WAVE FLOODED BY 26,049 RETURNS FROM TWO LOCAL BROADCASTS!

Did you ever look for rain and get a cloudburst? Here at WAVE we've always known that we had quite an audience, even after Hooper hours (and allowing for six other Louisville AM stations and two Louisville TV stations). But the top convincer came when we began broadcasting a nighttime amateur disk-jockey program (sponsored by the Oertel Brewing Company of Louisville, and placed by M. R. Kopmeyer Co.). The show runs from 10:15 to 11:30 p.m., weekdays. Every couple of months we ask for votes on two successive nights, and offer a prize for the winning vote-getter.

In the December contest, 23,908 voters replied to *two* broadcasts. In the February contest, the two broadcasts (Friday and Saturday night) pulled 26,049 returns! To us, that's a proof of *listenership!*

If we may use Morton's somewhat salty saying, "When it rains it pours". And pour it does at WAVE, for this is but one example in a long line of success stories. Let Free & Peters give you all the facts — or write us direct!

LOUISVILLE'S

# WAVE

NBC AFFILIATE

5000 WATTS . 970 KC



FREE & PETERS, INC., NATIONAL REPRESENTATIVES

# New and renew

SPONSOR
18 JUNE 1951

## 1. New on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Best Foods Inc | Earle Ludgin | CBS-TV 20 | Garry Moore Show; T, Th, 1:30-45 pm; 24 Jul; 52 wks |
| Brown Shoe Co | Leo Burnett | ABC-TV 21 | Say It With Acting; F 7:30-8 pm; 3 Aug; 5 wks (alt wks eff 14 Sep) |
| Brown Shoe Co | Leo Burnett | CBS-TV 20 | Smilin' Ed McConnell; Sat 11:30-12 noon; 11 Aug; 52 wks |
| F. Burkhart Mfg Co | Winius-Brandon | CBS-TV 20 | Patricia Bowman Show; Sat 6:45-7 pm; 11 Aug; 52 wks |
| Green Giant Co | Leo Burnett | ABC-TV 60 | Life With Linkletter; alt F 7:30-8 pm; 7 Sep; 26 wks |
| Larus & Brother Co Inc | Warwick & Legler | DuMont 15 | The Plainclothesman; Sun 9:30-10 pm; 24 Jun; 52 wks |
| Longines-Wittnauer Watch Co | Victor A. Bennett | CBS-TV 24 | Longines Chronoscope; M 11-11:15 pm; 11 June; 52 wks |
| Pepsi-Cola Co | Biow | CBS-TV 60 | Faye Emerson Show; Sat 9-9:30 pm; 16 Jun; 52 wks |
| Ralston Purina Co | Gardner | ABC-TV 33 | Space Patrol; Sat 6-6:30 pm; 9 Jun; 52 wks |

## 2. Renewed on Television Networks

| SPONSOR | AGENCY | NO. OF NET STATIONS | PROGRAM, time, start, duration |
|---|---|---|---|
| Admiral Corp | Erwin, Wasey | NBC-TV 44 | Lights Out; M 9-9:30 pm; 2 Jul; 52 wks |
| American Safety Razor Corp | McCann-Erickson | CBS-TV 51 | The Show Goes On; Sat 9:30-10 pm; 16 Jun; 52 wks |
| General Foods Corp | Benton & Bowles | CBS-TV 54 | Mama; F 8-8:30 pm; 3 Aug; 52 wks |
| General Mills Inc | Dancer-Fitzgerald-Sample | ABC-TV 61 | Stu Erwin Show—Trouble with Father; Sat 7:30-8 pm; 2 Jun; 53 wks |
| M & M Ltd | William Esty | ABC-TV 46 | Super Circus; alt Sun 5:30-6 pm; 12 Aug; 25 wks |

## 3. Station Representation Changes

| STATION | AFFILIATION | NEW NATIONAL REPRESENTATIVE |
|---|---|---|
| KBOE, Oskaloosa, Ia. | Independent | Joseph Hershey McGillvra, N. Y. |
| KOL, Seattle | LBS | Forjoe & Co, N.Y. |
| KULA, Honolulu | ABC | Adam J. Young Jr Inc, N.Y. |
| WARL, Arlington, Va. | Independent | Forjoe & Co, N.Y. |
| WFRO, Fremont, Ohio | Independent | Hil F. Best, N.Y. |
| WNLK, Norwalk, Conn. | Independent | William G. Rambeau Co, N.Y. |

## 4. New and Renewed Spot Television

| SPONSOR | AGENCY | NET OR STATION | PROGRAM, time, start, duration |
|---|---|---|---|
| American Home Products Corp | W. Earl Bothwell | WNBT, N.Y. | 20-sec stn break; 14 Jun; 52 wks (n) |
| D. L. Clark Co | BBDO | WNBQ, Chi. | 1-min annemt; 13 Jun; 26 wks (r) |
| Colgate-Palmolive-Peet Inc | Ted Bates | WCBS-TV, N.Y. | 1-min annemt; 24 Aug; 16 wks (r) |
| Emerson Drug Co | BBDO | WTOP-TV, Wash. | 20-sec anemt; 1 Jul; 52 wks (r) |
| General Foods Corp | Benton & Bowles | KSL-TV, Salt Lake | 1-min partic; 4 Jun; 13 wks (n) |
| Goodyear Tire & Rubber Co | Compton | KTSL, Hlwyd. | 20-sec annemt; 3 Jun; 52 wks (n) |
| Great Atlantic & Pacific Tea Co | Paris & Peart | WPTZ, Phila. | 20-sec stn break; 15 Jun; 52 wks (r) |
| Great Atlantic & Pacific Tea Co | Paris & Peart | WNBK, Cleve. | 20-sec stn break; 18 Jun; 52 wks (r) |
| McCormick & Co | SSCB | WBTV, Charlotte | 1-min, 20-sec annemt; 19 Jun; 9 wks (n) |
| National Brewing Co | Owen & Chappell | WNBW, Wash. | 8-sec stn break; 8 Jun; 13 wks (r) |
| Nestle Co Inc | Needham & Grohmann | WPTZ, Phila. | 1-min annemt; 4 Jun; 26 wks (n) |
| Trico Products Corp | Baldwin, Bowers & Strachan | KNBH, Hlywd. | 20-sec stn break; 6 Jun; 52 wks (n) |
| West End Brewing Co | Harry B. Cohen | WRGB, Schen. | 20-sec annemt; 2 Jun; 26 wks (n) |

● In next issue: New and Renewed on Networks, New National Spot Radio Business, National Broadcast Sales Executive Changes, Sponsor Personnel Changes, New Agency Appointments











Numbers after names refer to category in New and Renew:

Robert E. Allen (5)
J. Craig Clark (5)
C. E. Eldridge (5)
Roland Gillette (5)
Thomas L. Greer (5)











Numbers after names refer to category in New and Renew:

Myron P. Kirk (5)
Jack H. Lewis (5)
W. W. McKee (5)
H. O. Nelson (5)
Ray Ovington (5)

## 5. Advertising Agency Personnel Changes

| NAME | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| Edward Aleshire | Harry B. Cohen, N.Y., creative coordinator | Same, exec vp |
| Robert E. Allen | Fuller & Smith & Ross, N.Y., vp | Same, member board dir |
| Robert Arbib Jr | Cecil & Presbrey, N.Y., copy supervisor | Kenyon & Eckhardt, N.Y., copywriter |
| Crawford Blagden | Kudner, N.Y., acct exec | Benton & Bowles, N.Y., acct exec |
| Andrew C. Boyd Jr | Erwin, Wasey & Co. L. A., creative staff member | Same, copy chief |
| Peyton Carroll | Ted H. Factor, L. A., copy chief | Ruthrauff & Ryan, Hlywd., acct exec |
| J. Craig Clark | Grey, N.Y., exec | Dorland, N.Y., creative dir plans board |
| Russ Collier | Foote, Cone & Belding, S. F., media dept member | Same, asst media dir |
| A. M. Corrigan | Kudner, N.Y., acct exec | Same, member board dir |
| Kirby Culver | McCann-Erickson, N.Y., acct exec | Young & Rubicam, N.Y., acct exec |
| Charles J. Cutajar | Cowan & Dengler, N.Y., vp | Robert Holley & Co, N.Y., vp |
| Arthur J. Daly | Peck, N.Y., radio, tv dir | Geyer, Newell & Ganger, N.Y., tv prog mgr |
| Clarence E. Eldridge | General Foods Corp, N.Y., operations mgr | SSCB, N.Y., exec vp |
| Walter Engwer | Hutchins, Toronto, gen mgr | McKim, Montreal, vp |
| Holman Faust | Schwimmer & Scott, Chi., acct exec | Bisberne, Chi., radio dir |
| Robert Foreman | BBDO, N.Y., vp radio, tv copy dept | Same, vp tv dept |
| Roland Gillette | Young & Rubicam, N.Y., vp | Biow, N.Y., exec prod |
| Clayton Going | BBDO, N.Y., acct exec | Same, S. F., acct exec |
| Thomas L. Greer | J. Walter Thompson, N.Y., copy chief | Harry B. Cohen, N.Y., vp in charge creative depts |
| Champ Humphrey | Gardner, St. L., media, research dir | Same, vp |
| George T. Jahnke | Glenn, Jordan, Stoetzel, Chi., acct exec | Fletcher D. Richards, Chi., acct exec |
| Carter Jones | Blaine-Thompson, N.Y., copy chief | Dancer-Fitzgerald-Sample, N.Y., tv copy specialist |
| Fred Jordan | Erwin, Wasey, Hlywd., exec vp | W. Earl Bothwell, Hlwyd., vp |
| Irving M. Karlin | Architect, Chi. | Edelstein-Nelson, Chi., vp |
| Myron P. Kirk | Kudner, N.Y., vp | Same, member board dir |
| Russell Kolburne | John Shrager Inc, N.Y., vp | Grant & Wadsworth, N.Y., acct exec |
| Roy S. Lang | Gardner, St. L., acct exec | Same, vp |
| John H. Leach | Gardner, St. L., acct exec | Same, vp |
| E. J. Lauesen | Fuller & Smith & Ross, Chi., vp | Same, member board dir |
| Jack Lewis | Morris Timbes Inc, Mobile, treas | J. H. Lewis Advertising, pres. (new agency, office at First National Bank Building, Mobile) |
| Eric Lifner | Erwin, Wasey, L. A., acct exec | Same, vp |
| Charles H. Lilienfeld | Schwimmer & Scott, Chi., acct exec | Same, vp |
| Van Sinderen Lindsley Jr | Kircher, Helton & Collett Inc, Dayton, asst to pres | Federal, N.Y., acct exec |
| Donald J. Maggini | Kenyon & Eckhardt, N.Y., acct exec | Same, vp |
| Monty Mann | Glenn, Dallas, vp | Lowe Runkle, Oklahoma City, acct exec |
| William A. McDermid | ANA, N.Y., past pres | D. H. Ahrend Co, N.Y., acct exec |
| Walter W. McKee | Lever Brothers, N.Y., sls. merch vp | Ted Bates, N.Y., merch dir |
| Sterling Mitchell | LeVally, Chi., acct exec | Price, Robinson & Frank, Chi., acct exec |
| Norman Nash | Kudner, N.Y., vp | Same, member board dir |
| Rino Negri | Emil Mogul, N.Y., vp | Same, member board dir |
| Herbert O. Nelson | Ruthrauff & Ryan, S. F., mgr, vp | Hanly, Hicks & Montgomery, N.Y., vp |
| Neil O'Brien | Kenyon & Eckhardt, N.Y., supervisor-writer | Same, supervisor radio-tv commercials |
| Ray Ovington | Bermingham, Castleman & Pierce, N.Y., acct exec | Grant & Wadsworth, N.Y., chairman plans committee |
| C. R. Pope Jr | Holst & Cummings & Myer, S. F., acct exec | Same, vp |
| Otto W. Prochazka | Anderson & Cairns, N.Y., copy chief | J. D. Tarcher, N.Y., copy chief |
| William L. Russell | Ruthrauff & Ryan, N.Y., radio-tv copy supervisor | Ellington Co., N.Y., tv copy mgr |
| Edmund J. Shea | James Thomas Chirurg, Boston, radio dir | Same, media dir |
| J. S. Snape | G. M. Basford, N.Y., acct exec | Same, vp |
| James W. Staples | Ruthrauff & Ryan, Hlywd., acct exec | Beaumont & Hohman, L. A., mgr |
| Henry P. Stewart Jr | A. Michaud Co., Phila., ad mgr | John Falkner Arndt, Phila., asst to vp |
| John L. Thornhill | Ross Roy, Detroit, acct exec | Same, vp |
| William C. Tracey | WSAZ-TV, Huntington, W. Va., pub dir | Pace-Wiles Inc, Huntington, W. Va., acct exec |
| Harold Tveter | Outdoor Life, N.Y., member adv dept | Grant & Wadsworth, N.Y., acct exec |
| Jim Wahl | Holst & Cummings & Myer, S. F., radio dir | Same, vp |
| Robert C. Warren | Kenyon & Eckhardt, Toronto, acct mgr | Edward S. Kellogg Co. L. A., acct exec |

## 6. Station Power Increases

| STATION | FORMER WATTAGE | NEW WATTAGE | FREQUENCY |
|---|---|---|---|
| KLIF, Dallas | 1,000 | 5,000 daytime; 1,000 nighttime | 1190 kc |

## 7. New Network Affiliations

| STATION | FORMER AFFILIATION | NEW AFFILIATION |
|---|---|---|
| KSOO, Sioux Falls, S. D. | Independent | ABC (eff 15 Jun) |

# No. 4 IN THE FIVE POINT SYSTEM OF PROGRAMMING EVALUATION—

# Public Service

## IN IOWA, WHO IS THE PREFERRED PUBLIC SERVICE STATION

Ever since the birth of radio, the industry's wisest leaders have recognized radio's potentialities and responsibilities in the public welfare. They have understood that sound Public Service, far from being a mere restraint or "tax" on the industry, is its best justification for existence, *its best "life-insurance" for building and holding the esteem and confidence of the nation.*

Station WHO has always put Public Service at the top of its programming activities. Not second or third or tenth. *First.* WHO is the spark plug for dozens of public-service projects which *regularly* enlist the hearts, minds, pocketbooks and *work* of millions of citizens in Iowa Plus.

*For instance:* Our European Relief Project, carried almost daily on our station for several years, has sent many *tons* of food and clothing (over 54,000 parcels, by very conservative estimate) to needy Europeans. *One* typical listener recently reported shipments of over 500 lbs. — forwarded us such grateful European responses as: "With all our hearts we thank you again and again for your true friendship and we pray the Great God might always beware you from all what is terrible" — etc., etc.

*Another for instance:* Our Annual Corn Belt Plowing Match and Soil Conservation Day has drawn up to 100,000 farmers per year, to witness newest agricultural developments. Of one such recent Day, the Chief of the U. S. Soil Conservation Service said *"this is perhaps the most important thing that has taken place on American farm lands for 350 years"* . . . .

*More for instances:* Every day of the week, WHO carries at least one hour of Public Service programs, including "The Billboard" (a highly popular and effective program exclusively devoted to special appeals) — "Veterans' Forum" (in which veterans' problems are discussed and solved) — "Flight Lines" (in which the Director of the Iowa Aeronautics Commission speaks) — "Iowa Roundtable" (forums and panels conducted by civic leaders) — "Governor Beardsley Hour" (our State's First Executive) — "Country Home" (a program for farm women) — "Highways to Safety", "National Guard Show", "News and Views About Religion", and hosts of others, including *many* church services. All of these are sponsored . . . *by WHO only!*

This is Point Four in the Five Point System of Programming Evaluation, which helps explain WHO's outstanding position as a public facility and as an advertising medium, in Iowa Plus. We suggest your consideration of this and the other four points as vital factors in time-buying.

**WHO**

**+ *for* Iowa PLUS +**

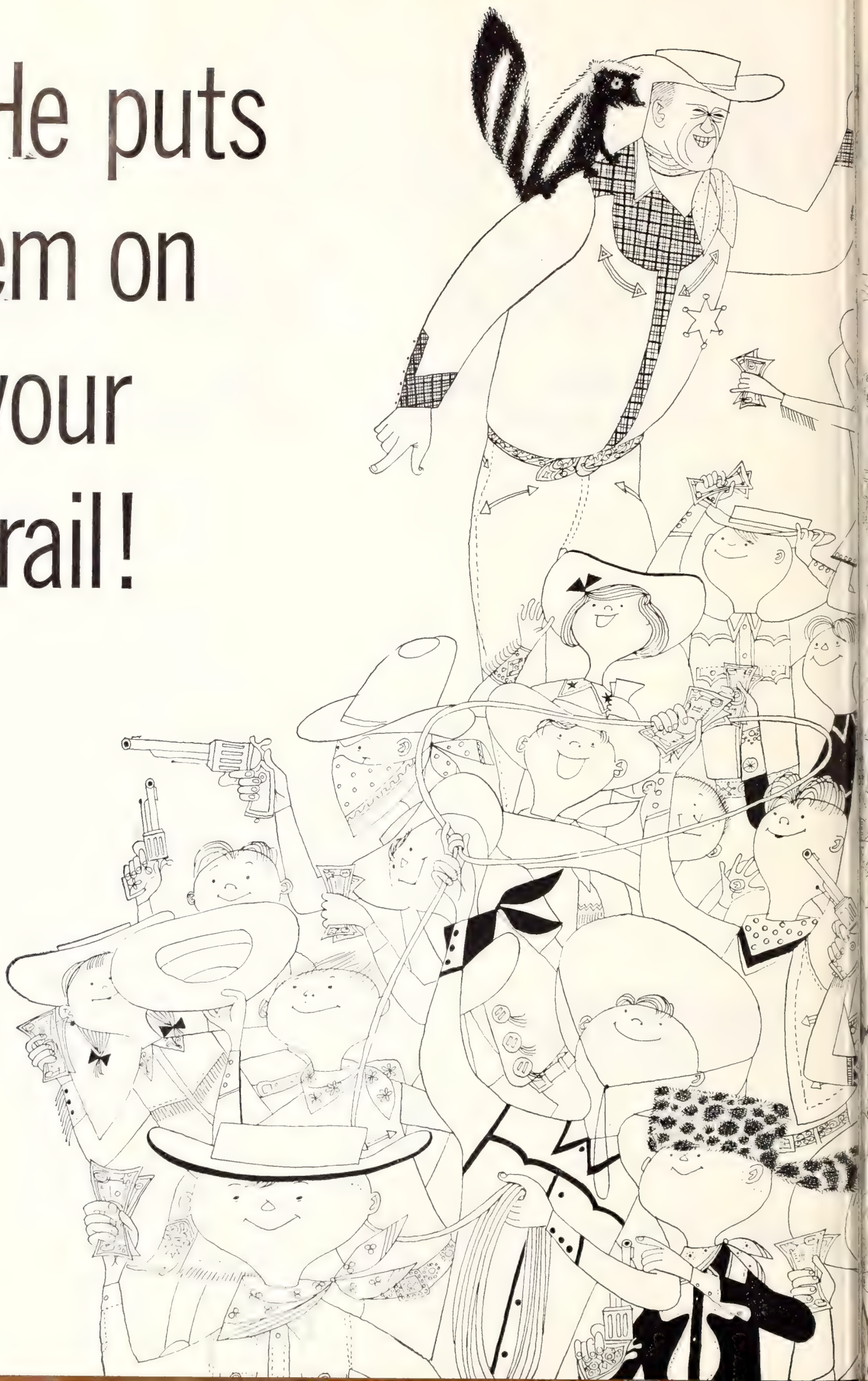
**Des Moines . . . 50,000 Watts**

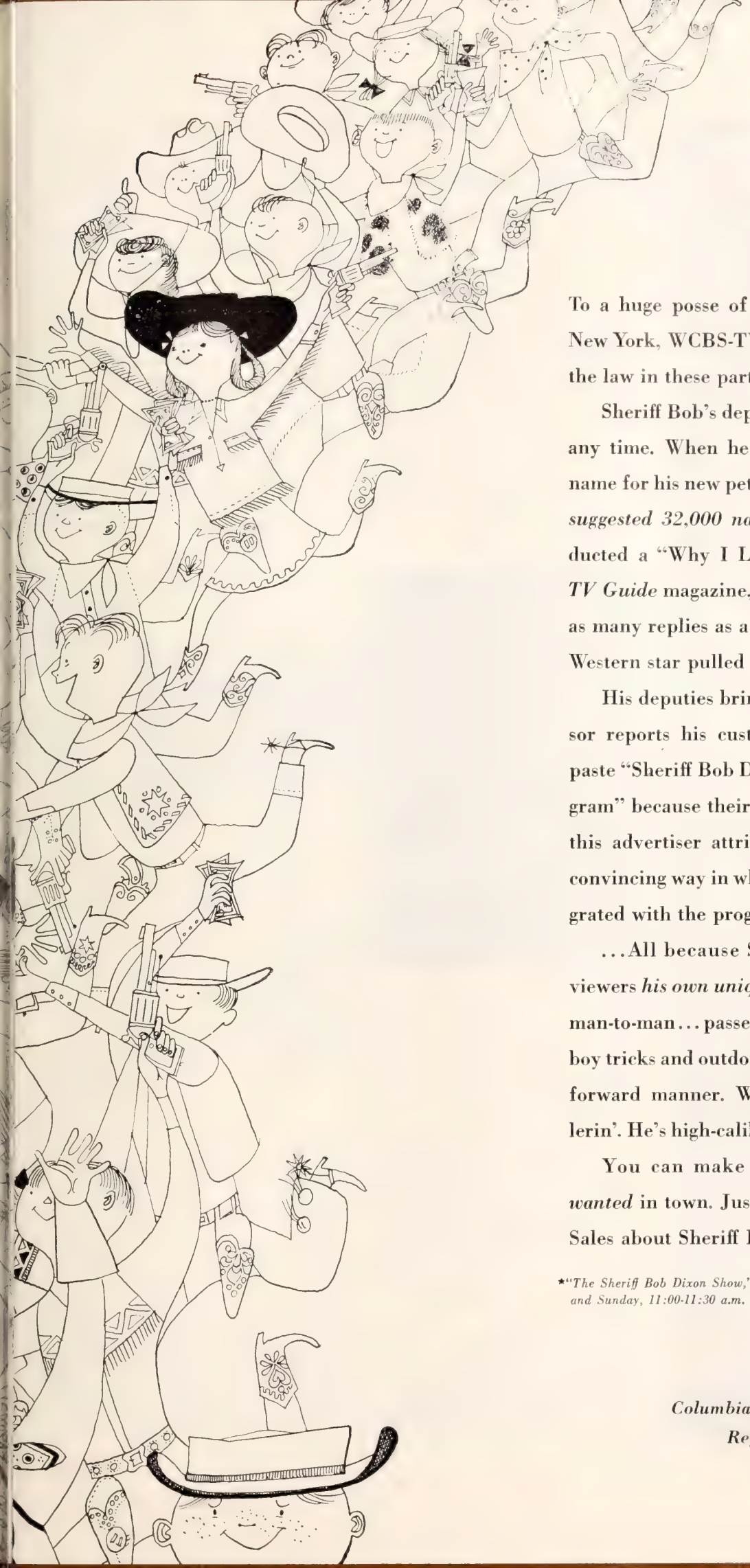
**Col. B. J. Palmer, President**
**P. A. Loyet, Resident Manager**



**FREE & PETERS, INC.**
**National Representatives**

He puts 'em on your trail!





To a huge posse of television youngsters in New York, WCBS-TV's Sheriff Bob Dixon* is the law in these parts. What he says *goes.*

Sheriff Bob's deputies are ready for action any time. When he mentioned he wanted a name for his new pet skunk, for instance, *they suggested 32,000 names!* And when he conducted a "Why I Like the West" contest in *TV Guide* magazine, they gave him *four times* as many replies as a long-established *network* Western star pulled in a similar contest.

His deputies bring in *sales,* too. One sponsor reports his customers ask for the tooth paste "Sheriff Bob Dixon mentions on his program" because their children demand it. And this advertiser attributes his success to "the convincing way in which commercials are integrated with the program."

...All because Sheriff Bob handles his viewers *his own unique way.* He talks to them, man-to-man... passes on Western stories, cowboy tricks and outdoor tips in an easy, straightforward manner. With no shootin' and hollerin'. He's high-caliber, *but not high pressure.*

You can make *your* product the *most wanted* in town. Just ask WCBS-TV or Radio Sales about Sheriff Bob Dixon today.

*"*The Sheriff Bob Dixon Show,*" Monday through Friday, 5:15-6:00 p.m., and Sunday, 11:00-11:30 a.m.*

WCBS-TV *Channel 2*

*Columbia Owned · New York*

*Represented by Radio Sales*

*In the Rural Midwest . . .*

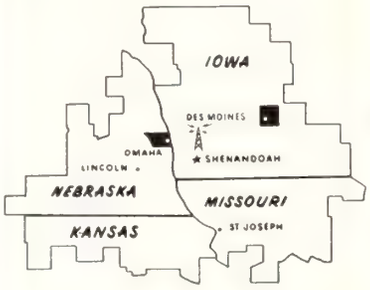
**KMA Merchandises Radio Accounts . . .**

***Adds PLUS VALUE to Your KMA Schedule***

**Listed below are KMA merchandising techniques *regularly used* to step up consumer, retailer and wholesaler contacts for KMA-advertised products and services.**

**Get your share of *extra sales* in *all* of the 140 county (BMB) KMA area by including KMA on your radio schedule.**

1. KMA TRADE TIPS—Sent monthly to retail and wholesale druggists and grocers in Ia., Nebr., Mo., and Kan. Has cut of KMA-advertised products and time on air.
2. BRAND DISTRIBUTION SURVEYS—Actual shelf counts in midwest drug and grocery stores.
3. MERCHANDISING LETTERS—Sent to dealers and wholesalers in KMA's 4-state area.
4. NEWSPAPER PUBLICITY LETTERS — Regular and special program news . . . sent to 872 papers.
5. DISPLAY CARDS AND BANNERS.
6. PROGRAM BOOSTER ANNOUNCEMENTS.
7. NEWSPAPER ADVERTISING — On radio pages of selected newspapers.
8. WINDOW DISPLAYS.




**KMA**

SHENANDOAH, IOWA

***Represented by***

**Avery-Knodel, Inc.**

**ALSO**

. . . we have used additional techniques to step up contacts for special introductions, deals, sales, etc. Let KMA help you to reach more customers. You'll be SALES AHEAD with KMA!

**Under Management of . . .**

**MAY BROADCASTING CO.**

Shenandoah, Iowa

# 510 Madison

## OUTSTANDING AD

I have been meaning to write this letter for a long time. I thought that I ought to congratulate you on achieving the outstanding success in the publishing field which you predicted you would obtain when you visited with me prior to your first issue. At that time I was promotion manager for WISN, Milwaukee.

Shortly after that I too decided to see what success I might enjoy in building a new business. Like you, we seem to be here to stay.

I am enclosing a reprint of a Milwaukee *Sentinel* story about one of our outstanding advertisements. Actually its measure of success has grown considerably greater than that reported in the *Sentinel* story. Hardly a week goes by but what we receive a request for permission to reprint the ad (see above), or for copies of it in quantity.




Most advertising makes money for somebody, but this one continues to be all expense and no sales, yet we are very happy about the whole thing.

H. Ellis Saxton
*The Saxton Agency*
*Milwaukee*

## STANDARD TV RATES

We have recently had occasion to do a job involving rates for all television stations in the country. We had hoped to be able to determine some general rate classifications by times of the day.

In the course of working on the analysis, it was brought home to us again the need for a standardized rate card for television. We found that there were 29 breakdowns for the time classifications for the rates for all television stations in the country. Offhand, we had assumed there would be three—daytime, evening and transitional. With 29 different rate classifications, it is pretty hard to try to tell the client how much a television campaign would cost when we have been asked to limit the campaign to daytime, dinnertime, or evening.

We know the A.A.A.A. Committee on Radio and Television Broadcasting is studying this problem, but we also wanted to bring it to your attention.

Julia B. Brown
*Director of Media Research*
*Compton Advertising*
*New York*

## NO PARAMOUNT PIX ON KTLA

On page 33 of the 4 June issue of SPONSOR you say, "This possibility is strengthened by the fact that KTLA-TV, Los Angeles, which is owned by Paramount Pictures, gets more up-to-date Paramount films than any other TV station."

None of the films used by KTLA are Paramount Pictures.

George T. Shupert
*Vice President*
*Paramount Television Productions, Inc.*
*New York*

## BEER ON THE AIR

I have just finished reading your interesting article, "Beer on the air" in a recent issue. I realize how difficult it is to include everything in an article of this nature; however, I thought you would not mind my telling you that in the listing on page 33, the National Brewing Company should have included the *Bailey Goss National Sports Parade* over WMAR, not WBAL. This show has been on the air for over two years before 6:00 p.m. and is repeated by off-the-air pickup on WMAL-TV in Washington. Also, we carry a program for National Premium Beer known as *Amateur Time* which has also been on the air for two years

(*Please turn to page 74*)

## *New developments on SPONSOR stories*

P.S.

**See:** "This time the educators' lobby means business"

**Issue:** 26 March 1951, p. 32

**Subject:** Teachers campaign for TV channel usage

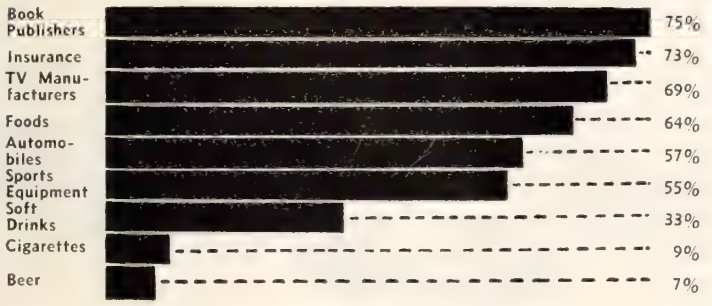
Reservation of TV channels for strictly educational (non-commercial) purposes is the goal of the educators' lobby. But, in the Cincinnati area, a recent survey shows teachers there in favor of bringing *sponsored* TV as well into the classroom. This was one of many findings of a study conducted at the University of Cincinnati by Russel E. Helmick, a Covington, Ky., high school principal.

Helmick's aim was to find out what educators thought about TV usage in relation to education. He interviewed 694 educators, and 92% felt that TV programs designed for school use had a place in the educational program.

Some 533 teachers were polled as to how the cost of these programs should be met and what sponsors were acceptable (see chart below).

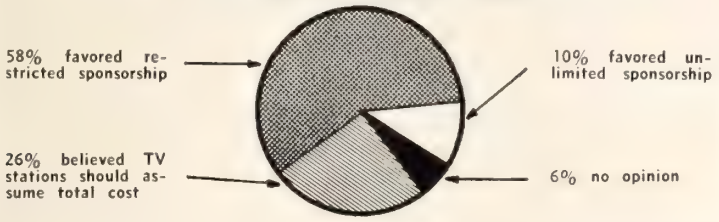
### *What sponsors would be acceptable for educational TV programs?*

Per cent of teachers and educators accepting sponsorship by:




### *Who should pay for educational TV programs?*

Of the teachers and educators surveyed:




Both above charts from "A Study of TV as a Teaching Tool," University of Cincinnati

P.S.

**See:** "Does network radio have a future?"

**Issue:** 21 May 1951, p. 25

**Subject:** Aggressive salesmanship is the key to network programing survivals

CBS has come forth with a powerful presentation of radio's strong selling points designed to prove that network radio *does* have a future. The presentation's key point: radio is *the* low cost, big impact, mass audience medium.

The statistical picture shows radio reaches into 95% of U.S. homes, with 80 to 90% of them listening sometime during the day. In addition to sets in 41,900,000 radio homes, there are 19,100,000 auto radios, and 5,000,000 sets in public places. And of the top 25 advertisers, 18 gave their biggest ad budget slice to network radio.




# Need Some "Second Sight" IN THE EAST.



If you are trying to get a better insight into conditions in any of the markets listed at the right, F&P has some very rare but simple magic for you . . . the magic of complete *and completely honest* information. Win, lose or draw, we know that no other kind of service can really serve your own best interests — or ours.

In this cynical day of the "seller's market", that sort of policy may sound too good to be true. But it's the way we *always* work, here in this pioneer organization of radio and television station representatives.

# FREE & PETERS, INC.

*Pioneer Radio and Television Station Representatives*

*Since 1932*

NEW YORK CHICAGO

ATLANTA DETROIT FT. WORTH HOLLYWOOD SAN FRANCISCO

# MIDWEST . . . OR FAR WEST?

**EAST, SOUTHEAST**

| | | | |
|---|---|---|---|
| WBZ-WBZA | Boston-Springfield | NBC | 50,000 |
| WGR | Buffalo | CBS | 5,000 |
| WMCA | New York | IND. | 5,000 |
| KYW | Philadelphia | NBC | 50,000 |
| KDKA | Pittsburgh | NBC | 50,000 |
| WFBL | Syracuse | CBS | 5,000 |
| WCSC | Charleston, S. C. | CBS | 5,000 |
| WIS | Columbia, S. C. | NBC | 5,000 |
| WGH | Norfolk | ABC | 5,000 |
| WPTF | Raleigh | NBC | 50,000 |
| WDBJ | Roanoke | CBS | 5,000 |

**MIDWEST, SOUTHWEST**

| | | | |
|---|---|---|---|
| WHO | Des Moines | NBC | 50,000 |
| WOC | Davenport | NBC | 5,000 |
| WDSM | Duluth-Superior | ABC | 5,000 |
| WDAY | Fargo | NBC | 5,000 |
| WOWO | Fort Wayne | NBC | 10,000 |
| KMBC-KFRM | Kansas City | CBS | 5,000 |
| WAVE | Louisville | NBC | 5,000 |
| WTCN | Minneapolis-St. Paul | ABC | 5,000 |
| KFAB | Omaha | CBS | 50,000 |
| WMBD | Peoria | CBS | 5,000 |
| KSD | St. Louis | NBC | 5,000 |
| KFDM | Beaumont | ABC | 5,000 |
| KRIS | Corpus Christi | NBC | 1,000 |
| WBAP | Ft. Worth-Dallas | NBC-ABC | 50,000 |
| KXYZ | Houston | ABC | 5,000 |
| KTSA | San Antonio | CBS | 5,000 |

**MOUNTAIN AND WEST**

| | | | |
|---|---|---|---|
| KOB | Albuquerque | NBC | 50,000 |
| KDSH | Boise | CBS | 5,000 |
| KVOD | Denver | ABC | 5,000 |
| KGMB-KHBC | Honolulu-Hilo | CBS | 5,000 |
| KEX | Portland, Ore. | ABC | 50,000 |
| KIRO | Seattle | CBS | 50,000 |

**CHOSEN TO FIT**

Miss Lorraine Jameson, Hosiery Buyer at The Halle Bros. Co., one of Cleveland's finest department stores, points out the qualities of Belle Sharmeer Hose to her star radio salesman, Bill Mayer of WGAR. Halle's and Belle Sharmeer carefully selected the "Mayer of the Morning" to carry their sales message to WGAR's four million friends in Northern Ohio.



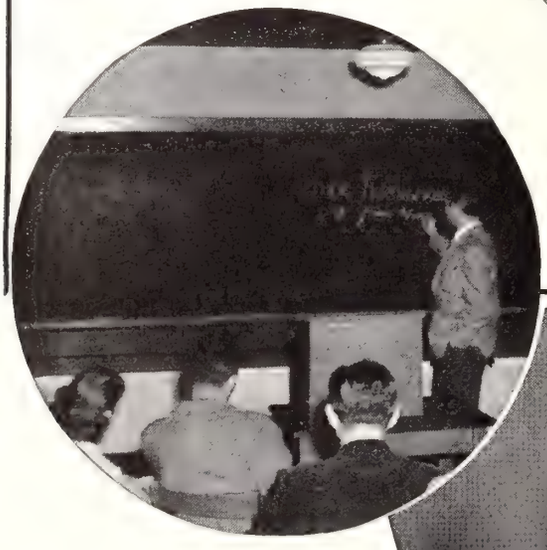



**CATCH THE BEST!**

Colorful WGAR billboards catch the eyes of pedestrian and auto traffic to make nearly 24 million impressions each month. These outdoor boards are one of WGAR's many promotional activities attracting listeners for your sales story.

*in Northern Ohio..* **WGAR**

*the SPOT for SPOT RADIO*



**SUMMER RADIO INSTITUTE**

Western Reserve University and WGAR co-operate to offer high school students in the Cleveland area an opportunity to learn all phases of radio, as WGAR turns its studios into classrooms for practical instruction by station personnel. WGAR is in a class by itself when it comes to community service.




**TOWN AND COUNTRY**

Bob Smith, WGAR's farm editor, has a background in farming that makes him a farmer's radio man. His program, "Town and Country", is beamed to both urban and rural listeners and is available for sponsorship. Reach a 3½ million dollar rural market served by WGAR. Harvest results!

**WGAR** *Cleveland*
50,000 WATTS ... **CBS**

*RADIO ... AMERICA'S GREATEST ADVERTISING MEDIUM*

*Represented Nationally by*
Edward Petry & Company



SPONSOR

# Kindergarten for sponsors

**Sex bedazzlement, talent hocus-pocus are among perils to unwary sponsors**

over-all The advertising vice president of Macy's, Victor M. Ratner, has written: "Historically, the facts about radio are distressingly simple. Because the programs were there, the people listened. Because the people listened, the programs were there. The dollar volume of radio advertising went up as though hitched to a balloon."

Here, in arresting capsule, the business magic of radio is summed up, usefully reminding one and all that radio the medium has been and is a wow. But the Ratner statement necessarily glosses over the pitfalls and

Sponsors who take their show girls on the town (left) are apt to find their show ratings plunging down. Model posing as glamour girl: TV singing starlet Ellen Richards. Locale: Aux Steaks Minute, N.Y.C.

prattfalls incident to sponsorship, evades the question of how well prepared, how well advised the sponsor may be at the moment and at the point he buys himself a show.

This present text undertakes to suggest, realistically, how a given sponsor may examine himself and decide where he stands. Has he yet to pass through or is he safely graduated from kindergarten? Does he know how to protect himself, or what to protect himself from, when he plunges, perhaps for the first time, into the rough country and the rough justice of the "talent" market?

It was a speaker at the 1937 convention of the Association of National Advertisers in Hot Springs, Va., who quipped, "Radio will be part of show business when sponsors stop asking stars for autographs." This bedazzled gesture of innocence serves, fairly or not, as a symbol of a certain dangerous lack of tough-mindedness which may hamper sound decisions.

Let's admit that quite a few business men derive a big private bang from knowing, and chumming with, comedians, gagwriters, directors, and torch singers. These gentlemen, when candid, acknowledge the inner fascination and excitement they feel while reposing in soft downy armchairs in an elegant, air-conditioned client's booth commanding a lordly plateglass view of rehearsal or broadcast. And afterward, at "21" or the Stork, they admit it's jolly to break bread, pop champagne, and snap garters.

So glamour is as glamour does, and fun is where you find it.

But be smart.

The significant difference between a smart sponsor and a not-so-smart sponsor is that the first takes the razzle dazzle side of the business in stride, remembering his conscience, his sense of humor, and his Board of Directors. He subjects parties, babes, con, and compliments to large discount and does not suppose that he has suddenly become possessed of irresistible sex magnetism. He realizes that any radiance is strictly from his check book.

In contrast, the naive sponsor is taken in, too readily fancies himself a social wow among professional wits. Operators gifted in titillating the ego have been at work, and the naive sponsor hasn't tumbled. True he realizes, droolingly, that he's been a trifle sex-bewitched. He can't be blamed for liking the treatment but he will be blamed, and has been, for going blind in the process and allowing his business decisions to be influenced by his secret dreams.

Glamour and fun and champagne are not spontaneous expressions of gratitude or theatrical camaraderie, but rather standard procedure, not objectionable at all if sensibly evaluated under "publicity" and "contact" and "commemorative" headings. The parties are not gratis. Typically, network and advertising agency quarrel behind scenes on divvying up the tab and if possible they will talk the package owner into thirds. In the end the festival is charged back, indirectly, to the sponsor since these extras for "courtesy" were figured in the original profit estimates.

Hence the innocent, or babe-in-wood, sponsor has been known to sentimentalize about a staged display of good fellowship of which he was himself, unknowingly, the true host. He could go further and learn more. For example, that much business hospitality is calculated, cold, sober, according to a fairly fixed scale of unsentimental values. Big sponsors get big parties, small sponsors get small parties, and vice presidents follow the budgets.

Surprising, though, how often the bright lights dazzle otherwise bright chaps and influence talent choice. A candy mint manufacturer played candy kid to a second rate night club singer whose chest was better developed than her voice. She got 39 weeks work at $750 a week, tacked on to a modest budget which could ill afford such gallantry.



Common sense self-protection is the point here since distractions are often intended to do just that—distract. The clever management man never forgets his primary objective is stimulating sales and maintaining advertising framed in plausible cost-per-thousand references.

Always the wise rule is the simple rule of common sense. Sincere friendships do develop out of contacts originally made in expense account society. The suburbs of New York are dotted with sponsors and entertainment gentry on a next door neighbor and lifelong family friend basis. They may or may not have professional dealings




with each other. It doesn't matter.

But the socializing of sponsors with actors has sometimes taken on lurid tones. Weird episodes could be cited, some of them way off the reservation. The rough-and-ready practical joking of one food company advertising manager was once notorious around Manhattan. He invariably came to town full of rebellion against his mother who owned the company. He was then a mere youth of 58. On one occasion, he overturned a table full of dinner into the lap of an actor's wife and had to square the prank with a $75,000 contract to prevent a legal action for public humiliation. An extreme case, sure. But germane. They had to burn down the kindergarten and bury his mother to get this sponsor into the first grade.

Our wise sponsor, long graduated from the kindergarten, understands that the highly profitable marriage of advertising and entertainment is also highly hazardous. This doesn't make the sponsor a foolhardy adventurer nor the entertainment broker a shyster. But due recognition is given the risks of bad counsel and the possibilities of deliberate deception from people with axes to grind and angles to shoot.

Many of the big sponsoring organizations have staffed themselves, independently of their agencies, for true expertness in showmanship. They follow the doctrine "the sponsor must look after the sponsor" and cannot, with millions of dollars invested, afford easy-going second-guessing. However, even at this late date, all too few sponsors familiarize themselves, directly, with the talent market. They think it sufficient to appropriate a sum of money for a show and buy one as near that figure as negotiations, conducted by other people in other places, make possible. Unhappily there have been cases of a sponsor depending upon an agency that was depending upon a freelance package producer who was depending upon his partner who was depending upon his shiny girl assistant, a 23-year-old she-genius.

Nowadays irate, articulate minority stockholders led by such formidable corporation critics as Lewis D. Gilbert and Wilma Soss have a habit of turning annual stockholder meetings into echo chambers for the asking of embarrassing questions. Some of these have concerned awkward program selections and it has been anything but easy for top brass to answer.

The sponsor must be on guard against his own private prejudices. Classic is the incident of the Chevrolet tycoon who passed by Jack Benny just at the start of Benny's first nationwide wave of popularity because he, the tycoon, personally preferred classical music to jokes. Big man though he was, this sponsor was wrist-slapped by the General Motors high command for

(*Please turn to page* 56)

# Bell Telephone's party line

PART ONE
OF A TWO-PART SERIES

## $1,250,000 "Telephone Hour," sponsored by 18 Bell Companies, has won them friends on air for last 11 years

As *The Telephone Hour* rounds out its eleventh year over 157 stations of the NBC radio network, it hasn't tried to add so much as a single party-line telephone for its sponsors—the 18 associated companies of the Bell Telephone System which comprise the giant American Telephone & Telegraph Company.

Yet, consider that the Bell companies spend one-third of their $3,750,000 joint national ad budget on the network program. (Use of spot radio and TV throughout the United States by associated companies of the Bell System will be described in Part II of this article.) Consider, too, that this expense amounts to a respectable $1,250,000 annually for a radio show, and that the Bell companies do not pretend to be squandering philanthropists. It follows that *The Telephone Hour* isn't *supposed* to sell telephones; it's supposed to sell the Bell Telephone System as an entity.

Still *The Telephone Hour* is like no other high-toned radio show dedicated to elevating the prestige of its sponsor. The story of its phenomenal success can be examined profitably by advertisers in general, and operators of large utilities in particular.

Unlike the United States Steel Corporation's *Theatre Guild on the Air* ("Steel melts the public," SPONSOR, 13 March 1950), *The Telephone Hour* is not dedicated solely to "humanizing" the sponsor's name in the eyes of the public, though this is part of its function. Nor, unlike Firestone Tire & Rubber Company's *Voice of Firestone* ("23 years with the same program," SPONSOR, 26 February 1951), is it devoted exclusively to selling the quality of the sponsor's brand name, though it fulfills this function, too. What *The Telephone Hour* does, in the main, is to serve as a national open wire whereby the sponsors can *inform* the public about the manifold services that Bell Telephone companies provide.

Will Whitmore, personable radio advertising manager for American Telephone & Telegraph, corroborates this thesis.

"*The Telephone Hour*," he says, "does more than a good-will job. We couldn't, after all, spend our subscribers' money just to raise the standards of culture for the nation. Nor does it do a hard-sell job, as you might merchandise soap. It's significant that we refer to our messages as 'stories'—not 'commercials.' We really use *The Telephone Hour* to reach the public. Then we use our 'stories' to tell listeners what the Bell System does and to acquire their sympathetic co-operation with us."

The reasons why Bell's board of directors take such pains to inform the public about what they call their vigilant "stewardship" over telephone services are fairly clear.

In the first place, since it is a privately owned public utility, Bell is

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**AT&T Ad Manager Will Whitmore**

Will Whitmore, 48, radio ad manager for AT&T, got first taste of show business some 25 years ago as movie reporter for Chicago *Exhibitors Herald*. "Talkies were just beginning, and there were news bulletins every hour." Born Lockhart, Tex., a journalism graduate of Northwestern U., he joined Western Electric Ad Dept., 1929. He's an avid yachtsman and owns a cabin sloop.

### Commercials stress public service



"*Shirley: (against faint and simple music background)* How does spring come to America? Ask the man against the sky. . . . He's the lineman, guardian of the telephone lines, the man who lives with the seasons, who has faced the roaring winds of winter and watched the horizon quiver in the hot sun of July. . . . He knows, like every other telephone man and woman, that 'the message *must* go through' . . . a tradition of service which in this time of national emergency becomes an even greater national asset. . . . You can count on the telephone people in your home town and in towns and cities throughout the land, all 600,000 of these Bell System men and women."

QUALITY MUSIC ON "THE TELEPHONE HOUR," NBC RADIO, BUILDS PRESTIGE, MAKES LISTENERS GRATEFUL TO BELL SYSTEM

## Why Bell System spends $1,250,000 on "Telephone Hour"

1. As a national open wire to inform customers about Bell's public service.
2. To humanize Bell as a friend, rather than a Big Business or Monopoly.
3. To combat those who suggest "socializing" telephone service.
4. To satisfy the Government that its rates are not too exorbitant.
5. To win confidence of its 1,000,000 stockholders, woo new investors.
6. To gain neighborly respect for Bell's 602,500 employees.
7. To explain to its 35,000,000 subscribers complex workings of Bell.
8. To get public's co-operation on brief long distance calls, emergencies.



Letters to sponsor for tickets express good will

# WHAT ARE THE HOT ISSUES THI

## I Color television goes commercial

***A. How can you gauge the speed with which color TV will develop an audience?*** Watch public opinion. This may be more a battle of the publicists than of the technicians. CBS color will grow only if the public is confident that it is here to stay: practical; worth the cost of sets and adapters. Demonstrations in hundreds of store windows, radio broadcasts, publicity tie-ins are CBS' weapons. RCA, General Electric, DuMont, other electronic and broadcasting interests, meanwhile, are counting on their own publicity broadsides about compatible color systems to throw cold water on the public's enthusiasm. Opposition of these firms to CBS color is due to their belief that it is not practical because it isn't compatible; and due to the fact that they stand to lose if they have to retool their black and white production lines and make color sets. Telltale signs of who's winning will be: the number of advance orders for color sets placed with dealers once production gets under way this fall; quips and mentions in newspaper columns; magazine breaks. And the number of manufacturers who agree to make sets; the number of stations which agree to make colorcasts. Thus far, coverage of the Supreme Court decision has been meagre compared to blasts which appeared when FCC announced its decision. But never underestimate the power of a CBS in promotion. During recent weeks, when color was out-of-sight, out-of-mind for everyone else, CBS was at work making demonstrations before the nation's top advertisers; many firms, thus pre-sold, will be among the first color sponsors. You can count on CBS to fight as artfully in the public arena.

***B. Is there anything practical an advertiser can do about the advent of color TV?*** Yes. Some firms are already making film commercials in color. The color films can be shown over black and white (by various technical tricks), then saved for use when color TV builds an audience. In the interim, they can be screened in theatres which take film ads and at dealer conventions. SPONSOR surveyed film producers, was told that color commercials would cost 30-40% more than black and white. Typical of advertisers now making color films are Sylvania and United Fruit. Some producers are doing all films in color.

***C. When does commercial color start?*** First broadcast is scheduled for Monday, 25 June, 4:30 to 5:30 p.m. Arthur Godfrey will be among CBS stars on tap; and show is being offered to all CBS-TV affiliates on East Coast.

## III Affiliates Committee–ANA meeting

***A. When will the Affiliates Committee meet with the ANA and what will they discuss?*** A preliminary meeting between Committee and ANA officials was scheduled for late last week (14 June). Its purpose was to set the agenda and date of a later, full-dress meeting. Probably, the formal meeting will not come until the end of June. Going into the preliminary meeting, SPONSOR learned, these were the general topics the Affiliates Committee hoped would be main dishes on the formal meeting agenda: (1) Suggstions from the ANA as to what form of research would be most acceptable to advertisers in their future consideration of radio's value; (2) Discussion of the ANA's report on radio time values, with presentations of claims by radio adherents that it has many weaknesses; (3) Advancement of the Affiliates Committee's belief that the ANA, in its attempts to measure media values, should think in terms of one yardstick such as cost-per-sale. ANA's reservations about what could *not* be discussed at the meeting involved only mention of what rates should be. With one eye on the Dept. of Justice, ANA President Paul West had written to Affiliates Committee Chairman Paul W. Morency, pointing out that ANA could discuss media *values* only, not what to *pay* for time or space. He pointed out that ANA itself did not buy time.

***B. Of what importance is this conferenceering to a practical advertising manager or agency man?*** Representatives of national advertisers will have an opportunity to suggest just what kind of research radio should do to sell itself. If ANA has specific answers, the multiplicity of radio research which has sprouted over the years may be due for a weeding and supplementation with some more tangible form of research. That would not only end confusion for buyers of radio; it might also give them for the first time a real picture of radio's dollars and cents value.

***C. Why did the Affiliates Committee ask ANA to meet with it?*** The Affiliates Committee has chosen a watchdog's role for itself. It wants to stimulate all segments of radio to provide advertisers with tangible arguments about radio's value, though it will undertake no research or promotional projects on its own. But before it can advise others, the Affiliates Committee felt it first had to get the facts directly from the source—advertisers themselves. In doing so, the committee has reminded advertisers of the "interdependence" between firms built by air advertising and broadcasters. Committee's letter (17 May) to ANA, in fact, was termed a "declaration of interdependence." (Committee Chairman Paul W. Morency attributed the epigram to Robert D. Swezey, Committee member and general manager, WDSU, New Orleans.)

# EEK IN RADIO/TV?

## II Transit Radio fights for its life

***A. What is the significance to advertisers of the Washington court decision against Transit Radio?*** If upheld by the U. S. courts, the decision would open the way for legal attacks on all forms of air and print advertising. The U.S. Court of Appeals declared Transit Radio commercials "unconstitutional" because they destroy "freedom of attention." If this new form of "freedom" were established as an implicit corollary to the Bill of Rights, many advertisers now are asking what would prevent some long-haired professor from bringing suit against commercial radio/TV or printed ads. Presumably, commercials over a home radio, color pages in a magazine, or car cards are just as attention compelling as commercials over a bus loudspeaker. Far-fetched as such an attack on all of advertising might seem now, it is worth bearing in mind that a legal precedent, once established, can provide a broad avenue down which social change may flow.

***B. What is the legal status of Transit Radio now?*** Reversing the previous favorable decisions of the Public Utilities Commission and the U. S. District Court, the U. S. Circuit Court of Appeals declared Transit Radio commercials unconstitutional. Transit Radio has petitioned the court which acted against them for a rehearing *in banc*, i.e., with all nine judges of the court sitting; only three sat in the last action. Definitely strengthening the request, the Public Utilities Commission of Washington and the Capitol Transit Corporation have joined Transit Radio as co-petitioners. The court is expected to act quickly, since it is in session all summer. If it rejects the petition, Transit Radio will take its case to the Supreme Court where it cannot get any action until this fall. Whatever happens, TR can keep doing business until the last court has ruled.

***C. What has been the reaction of Transit Radio sponsors to the court decision?*** Only one advertiser (Miles Laboratories for Nervine) cancelled, apparently in the belief that to continue use of the medium might place the firm in contempt of court. After a letter from Transit Radio explaining the legal situation, the account was reinstated. Meanwhile, several Transit Radio stations reported that they had landed new business right after the decision.

***D. Is there any link between the FCC ban on "functional FM music" and the Transit Radio situation?*** None, except that both are related to the funda-

(*Please turn to page* 75)

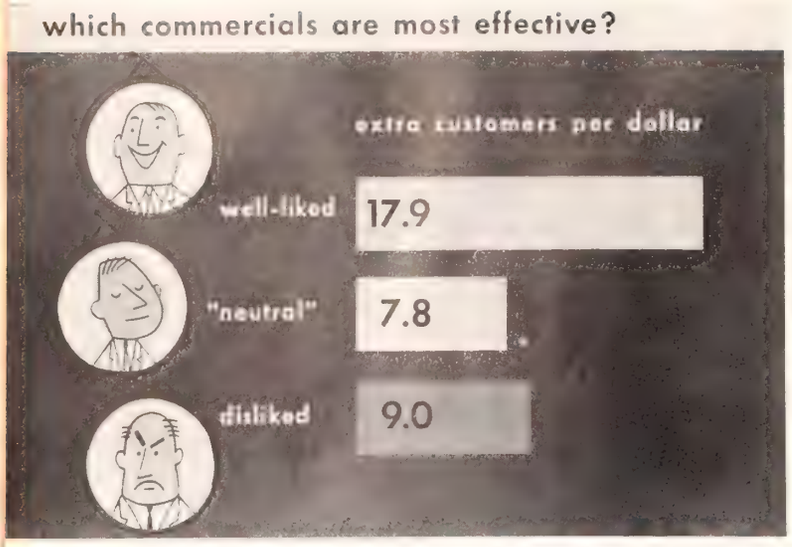
## IV Hollywood gets on TV bandwagon

***A. Does the United Paramount Theatres-ABC merger presage an alliance generally between Hollywood and television?*** Yes. Both exhibitors and producers, spurred by UPT's maneuver, want in. But don't anticipate an increased flow of Hollywood theatrical films for TV right now. Producers still owe their primary loyalty to the exhibitors. Their interest in TV will take other forms, including purchase of or tie-ins with "pay as you see" TV systems; films produced especially for TV; more talent appearances. Some exhibitors, too, are anxious to buy into "pay as you see." More important, well-heeled exhibitors will be flocking to apply for TV stations, following the example of pioneer operations like theatre-owned WTVJ, Miami, WKBK, Chicago. And they'll be experimenting with theatre TV, as in the recent Louis fight.

***B. How does the mounting Hollywood interest in TV affect the sponsor?*** Sponsors stand to benefit at first; might be hurt in the long run. More stars, more film made especially for TV by Hollywood firms, would be advantageous. But other moves by producers and exhibitors could hurt the advertiser by cutting into the TV audience. Most vital new force is "pay as you see" TV. From a brainchild of Zenith Radio Corporation's President E. F. McDonald, in 1951 this branch of TV (now involving three separate systems) has sprung into importance. It may soon be in active competition with theatre TV—and standard television—for top audience attractions like boxing, football, and full-length Hollywood film.

***C. What's the status of the various "pay as you see" systems?*** PHONEVISION, developed by Zenith, has been tried out commercially with highly promising results. Over a 90-day period, ending 31 March, 300 Chicago families were tested to see how often they would tune in special Phonevision movies for $1. The company says it will apply to FCC for permission to operate commercially once it has analyzed results of the test. Many believe, however, that Zenith is waiting for a supply of films that will satisfy the viewer. Recently, McDonald sent a letter to radio/TV leaders, asking for their promotional and political support and pointing to danger that theatre TV may "monopolize" major sports attractions unless Phonevision enters the commercial broadcast picture. At the same time, McDonald may have been negotiating with MGM and its subsidiary, Loew's Theatres; a deal is rumored as pending between them for film rights. SUBSCRIBER-VISION, owned by Skiatron Electronics and Television Corporation, has applied to the FCC for permission to set up a

(*Please turn to page* 75)




udy's scope is indicated by question on commercials; answer upsets previous findings




Chunk of televiewing time comes from non-media activities; radio listening still

# Hofstra Study No. 2

## NBC's analysis on effectiveness of TV proves customers-sold-per-dollar remains high despite rising costs

TV To the advertising fraternity, Hofstra is the name of a year-old study on TV sales effectiveness. It's a study that replaced speculation with documented fact—pinning down television's selling power with dollar signs and decimal points.

Hofstra is also the name of a small college in Hempstead, Long Island, and its Psychological Workshop has done it again. This time a super-Hofstra Study, backed by the resources of NBC and the experience of its supervisor of television program research, Dr. Thomas E. Coffin.

Instead of last year's 3,270 people interviewed, the 1951 Hofstra boasts a sample of 5,067. In place of the previous 15 products studied, the current project covered 187 TV-advertised brands. The 1951 super-Hofstra Study not only does a more thorough probing job into phases of television advertising covered in the 1950 study; it's scope has been broadened to include many new facets.

Here's a brief summary of just a few key findings. Several contradict important conclusions reached in other research projects.

1. Viewing does not drop off with length of set ownership. According to Hofstra No. 2 it increases slightly among long-time owners. (Other studies indicate the opposite.)

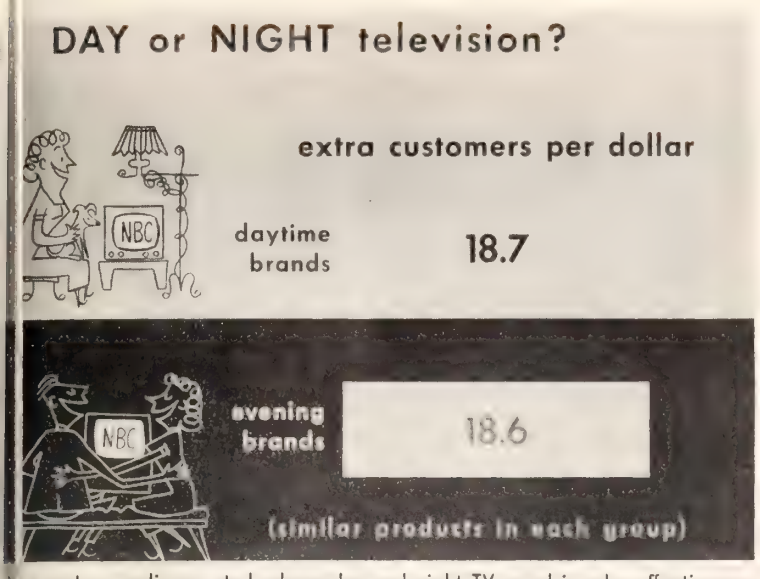
2. Radio is in second place among TV-owners on a minutes-per-day basis. Radio usage averages 61 minutes daily, newspapers 47, magazines 11.

3. Average increase in buying TV-advertised products by set owners for the 143 brand-program combinations surveyed was 37.0%. Among guest viewers (non-owners who visit) increase was 35.2%—indicating equally powerful impact on owners and non-owners alike.

4. Today's sponsor gets 11.8 customers per TV dollar (customers he

### *High points of Hofstra Study No. 2*

| | |
|---|---|
| ***1. Viewing*** | **. . . does not drop off with length of set ownership. It actually increases slightly among long-time listeners.** |
| ***2. Customers*** | **. . . resulting from TV advertising average 11.8 per dollar. This compares with an average of 11.6 customers per dollar in 1949, according to Hofstra Study No. 1.** |
| ***3. Commercials*** | **. . . which are "well-liked" by viewers found twice as effective, saleswise, as either "disliked" or "neutral" ones (see bar chart above left).** |
| ***4. High-budget*** | **. . . and high-rated shows produce more customers per dollar on television. They're more efficient, in general, than low-budget and medium-budget TV programs in making sales.** |
| ***5. Sample*** | **. . . was painstakingly laid out by sampling expert. Area probability technique required listing of 129,000 dwelling units in 501 clusters, resulted in sample of 5,067 families (see map, right).** |




g cost vs. audience, study shows day and night TV equal in sales effectiveness




Owner vs. non-owner comparisons prove TV's selling power—customers, sales increase

wouldn't get without television hence called "extra" customers) compared to 11.6 "extra" customers per dollar in 1949. (These are average figures.)

5. A "well-liked" commercial is twice as effective, in terms of customers per dollar, as either a "disliked" or "neutral" commercial. (Many advertising people believe disliked commercials to be as sales-effective as well-liked ones.)

6. High-budgeted and high-rated shows produce more customers per dollar, are more efficient saleswise. It pays a sponsor with several products to pool his budgets to buy a top-rated show on which all products get strong ad support.

The 5,067 family heads who provided the answers above, and many more besides, were carefully selected from New York's metropolitan market. This area was chosen because it's a mature TV market, with seven stations and over 50% of its 4,000,000 homes equipped with TV sets.

The crucial problem of selecting a representative group of people from these 4,000,000 homes was handled by Willard Simmons, formerly a sampling expert for Alfred Politz Research, now with Psychological Corp. Simmons designed an ambitious area probability sample for the 1951 Hofstra survey. Painstaking effort and considerable expense went into the job of lining up a group of families truly representative of metropolitan New York's inhabitants.




nstakingly selected probability sample of 5,067 families easily topped Hofstra No. 1's 3,270

Altogether, 187 products advertised on television were investigated, in conjunction with 111 TV programs (75% of all current network TV programs. A total of 143 brand-program combinations were studied for package goods, and 45 brand-program combinations for durable goods.

First discovery of this comprehensive new study is that television set owners are a select market, different on the average from their non-set-owning neighbors. Researchers found them better educated, better-off financially, and consequently with more spare change jingling in their pockets than the general population.

For example, TV set owners bought 73.2% of all new cars sold in metropolitan New York in a recent six-month period! With TV penetration in New York then reckoned to be 51%, set-owners might ordinarily be expected to buy 51% of the new cars—not 73.2%. The 22% bonus points up the higher purchasing power of the television market.

The new study also confirms the fact that TV, as a new medium, competes with all human activity for time, not just the other media. Proof of this is the longer "exposure" time spent with all four major media by television owners. Total exposure time for an average day in the total market was 224.4, for set owners 253.7, and for non-set owners 195.1 minutes.

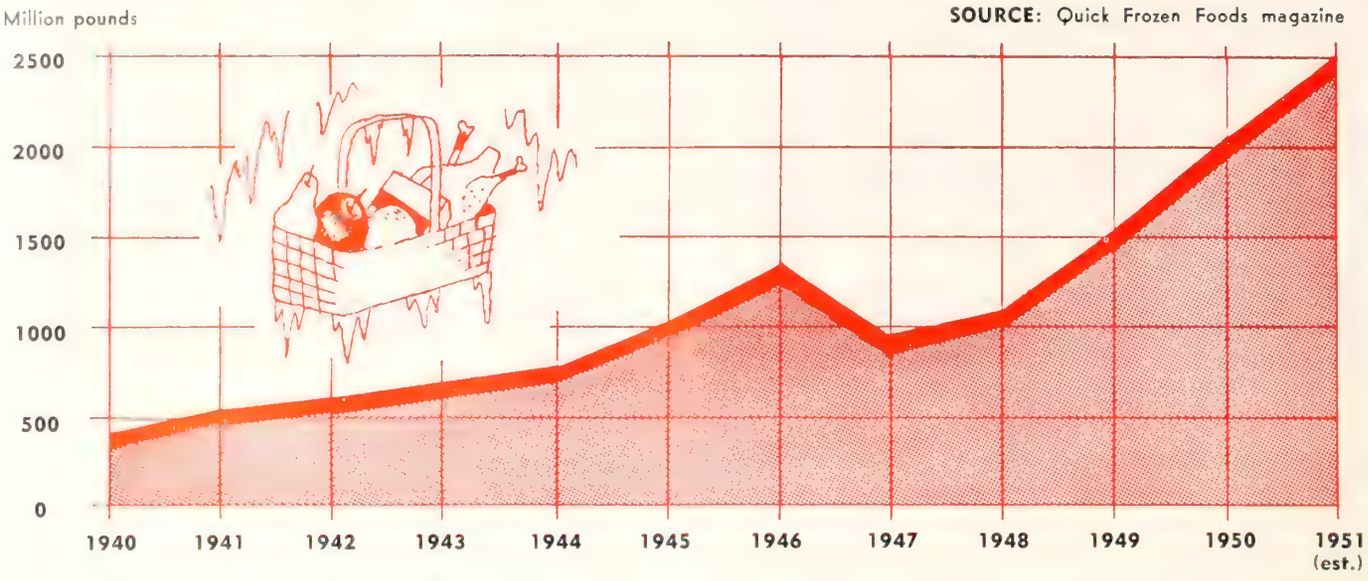
A comparison between set-owners and non-set-owners on the score of time spent with various media shows the following:

*TV Owners*

1. *Television* ..... 135 *minutes*
2. *Radio* ..... 61 *minutes*
3. *Newspapers* ..... 47 *minutes*

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**FROZEN FOOD PRODUCTION**




***A SPONSOR roundup***

# Frozen foods on the air

## With number of brands growing rapidly, radio/TV are used heavily to build product identity

over-all 1929 was quite a year: during its span Wall Street laid an egg and General Foods froze a fish.

From a long range viewpoint, the freezing of the fish probably towers in importance over the financial fiasco, for it spawned the frozen foods industry, which by last year had reached giant size, grossing $800,000,000.

Radio and television have played an important role in the phenomenal growth record of this relatively new industry. That growth evolved through three stages: (1) consumer consciousness; (2) consumer acceptance; (3) consumer demand by brand. Broadcast promotion played only a small role in the first two phases. But since 1946, when the third began, use of AM and TV has been pyramiding. Air advertising now spearheads aggressive selling by major national and regional processors. Today, many of them bracket over half their annual ad budgets for broadcast media.

Dominant factors underlying the trade's use of advertising are:

1. Brand-name competition is fierce; as in the beer business, local brands in many areas are stronger than national labels.

2. The number of brands keeps increasing. Some 170 new packers entered the field last year, swelling the list in the United States to almost 1,200. Latest trend is packaging by national and sectional grocery chains. Safeway was the first; many others are on the verge.

3. The industry has a major bottleneck: the limited amount of cabinet space in the 200,000 retail grocery stores—which carry frozen foods. This

(*Please turn to page* 59)



***Clarence Birdseye, inventor food-freezing process***

Clarence Birdseye, Massachusetts scientist visiting Labrador in 1917, noticed fish and meat frozen in arctic cold retained fresh flavor several months. His analysis showed quick freezing was responsible. He returned to this country and in 1925 developed mechanical quick freezing. Additional experiments led to improvements. In 1929, he became a multi-millionaire by selling all rights to his process to General Foods. He is still active in scientific work.

### *Birds Eye*





Spot radio/TV, hitchhikes on net AM shows push Birds Eye. Firm was impelled to use air by competition of newcomers. Artist above is drawing trademark of firm's TV advertising. Below, Bert Parks m.c.'s own NBC-TV daytime strip plugging Birds Eye three times weekly

### *Snow Crop*





Snow Crop used half-hour NBC-TV "Your Show of Shows." Saturday p.m. stanza, aired too late to effect week-end shopping, was dropped for daytime film drama. Above, Teddy Snow Crop, hard-working TV symbol. Below, comic Sid Caesar who was firm's glamour star

### *Flamingo*







Flamingo, newcomer to the trade, learned benefits of broadcasting early. Spot radio/TV spearheads distribution in all new markets. Above, the "Missus Goes a-Shopping," WCBS participation show, sells Flamingo. Below, TV film announcement aired over six stations

### *Minute Maid*







Spot radio saturation is dominant ad strategy for Minute Maid juices. Above, Bing Crosby, director of the firm, who plugs product via one-minute e.t.'s. Below, film commercial carried on afternoon "Kate Smith Show," NBC-TV, to reach the housewife

SPONSOR

# TV dictionary/handbook for sponsors

©SPONSOR Publications Inc.

DICTIONARY APPEARS IN FOUR PARTS

## PART TWO

**Herb True's new TV dictionary took nine months to assemble, had 40 collaborators**

TV The 1951 "TV Dictionary/Handbook for Sponsors" is the result of nine months of intensive labor by its author, Herbert True, radio-TV writer-producer at the Gardner Advertising Company, St. Louis. With the help of 40 working members of the TV industry, he has compiled and defined over three times as many terms as were contained in his first TV dictionary (published in SPONSOR, February 1950). In addition, the new work contains valuable handbook information not set down elsewhere.

● *The complete "TV Dictionary/Handbook for Sponsors" will be available to subscribers on request. Price to others:* $2.00. *Bulk rates furnished on request.*

## C

*(Continued)*

**CAMERA SHOTS** *(See last issue for other definitions under this heading which include abbreviations, related directions, symbols.)*

***TU-TD—Tilt-up, Tilt-down*** When camera is aimed up or down in a vertical plane, either to show objects above or below the action or scene. For instance, the height of a man can be established by first showing the viewers a close-up of the man's feet. Then by tilting up (and dollying back slowly) the camera can show the dress and manner of a man, ending with a head shot or close-up of his face.

***BU-TD — Boom-up and Tilt-down shot*** When the dolly boom-arm is raised and the camera is tilted down giving an overhead or downward view of subject. This shot is used effectively in commercials and where such things as a pianist's hands in action or objects lying on a table are to be picked up.

***BD-TU—Boom-down and Tilt-up shot*** The dolly boom-arm is lowered (it can be lowered practically to floor level) and the camera is tilted up, getting an upward view of a subject. In TV an extremely interesting effect . . . used frequently on *Garroway at Large* (NBC-TV) and dramatic shows.

***DI or Dissolve*** Bringing in one picture while dissolving out another — designates a short lapse of time, affects a smooth, restful, easy transition from one image to another, and is also used for dramatic effect as dissolving from a photographic slide of a performer into the performer in the studio, giving effect of a photograph coming to life.

***Superimposures:***

*Lap-Dissolve* Holding two camera pictures at half-lap so that each is seen on the receiver screen. Used for trick effects, for transitional effects, for montage effects, and for establishing locale.

*Oblique or Diagonal Dissolve* Holding one camera picture in the lower left-hand corner and second camera picture in the upper right-hand corner, and dissolving them in on the air at half-lap. Used for trick or montage effects, particularly to show two people at different places talking to each other.

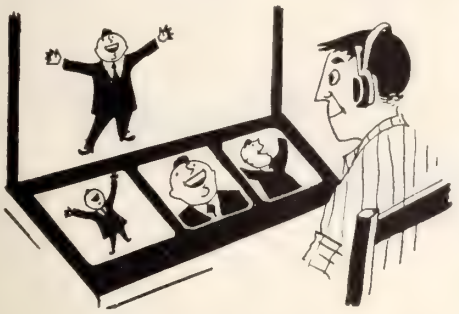
*Lateral Dissolve* Holding one camera picture in the left side of the frame, leaving the right side with a blank background, and holding the second camera picture in the right-hand side, and dissolving them in on the air at half-lap. The background for such dissolves should be neutral and free of design so that people or objects are clearly defined when held at half-lap.

*FI or Fade in* Gradually bringing up a picture from black level by turning up video gain. Indicates a definite beginning such as fading in the title of a program and fading in the opening picture of a scene.

*FO or Fade out* Gradually dimming a picture, i.e., going to black level by turning down video gain. Indicates a definite termination of chapter, scene, idea, or a picture sequence ending. The last scene of a play or program is usually faded out.

***Cut*** Switching directly from one camera picture to another. Indicates no lapse of time and usually speeds up action when used for dramatic impact. Do not have subject more than three times as large in one picture as in other, unless after special effect.

**CAMERA SWITCHING or MIXING** Control room operation by the technical director (TD) or video operator by which he switches camera channels on



the air or mixes camera channels on the air by depressing controlling keys associated with the camera channels.

**CAMERA VIEWPOINT** Position of camera in relation to the subject being photographed, as compared to view of a person seeing it from normal distance at eye-level (e.g., low viewpoint, high viewpoint, distant viewpoint, etc.).

**CANNED** Show or music that has been previously filmed, transcribed, or recorded.

**CANS** Receivers and head phones worn by cameramen, stage manager, technical director, etc., in the studio, and engineers on remote.

**CARRIER WAVE** Electronic wave over which TV impulses are sent. TV utilizes two waves; one for sight, and one for sound.

**CAST** (1) People who appear on the TV program, not including musicians. (2) Process of selecting those who are to take the acting or speaking parts.

**CASTING DIRECTOR** Official in an agency or station responsible for maintaining records of actors who might be suitable for parts in TV presentations.

**CATHODE-RAY SCREEN** The fluorescent material covering the inner surface of the picture end of the kinescope.

**CBS** Columbia Broadcasting System; CBS-TV.

**CEL(L)** Rectangular sheet of transparent celluloid carrying one section of a drawing required in the making of an animated cartoon. The complete drawing is usually composed of several such cels placed one on top of the other, each of which can be replaced by its successor independently of the others.

**CENTER** (1) Direction to talent meaning the middle of the stage or set. (2) Command to cameramen for centering picture on tube, to obtain the most advantageous framing of person, group or object, allowing equal margin to right and left.

**CHANNEL** Specific wave lengths "a band of frequencies for transmitting TV."

**CHARACTER or CHARACTERIZATION** Actor or actress with an older appearance and voice, 35 to 60, who can do dialects, or who has eccentricity of speech and visual characterization.

**CHARACTER JUVENILE** 17 to 24 years. Matching appearance and voice in dialect, or having peculiar youthful appearance and vocal quality.

**CHARACTER INGENUE** 16 to 24 years. Matching appearance and voice in dialect, or having peculiar juvenile quality.

**CHEAT** Acting technique where performer "cheats" on perspective or normal position-relation to other performers or objects. A performer, for instance, would cheat in body position when talking to a seated companion. He would stand close against the chair, facing forward, inclining the head slightly toward the companion without actually looking at him. Thus the television audience would see both persons and they would appear in "normal" perspective to each other on the screen.

**CHEAT SHOT** Camera shot in which part of the subject or action is excluded from view in order to make the part which is pictured appear different from what it actually is.

**CHERRY PIE** Extra money earned by TV talent or personnel for doing something other than his ordinary work.

**CHINESE RIGHT, CHINESE LEFT** These terms pertain only to the center mechanism of the dolly camera which will rotate a complete 360° if desired, but normally rotated only 180°.

**CHIZ BIZ** Dubious practices suggesting bribery, special TV rates secretly made, etc. Short for chiseling business.

**CHOREOGRAPHER** Individual who plans and/or directs original specialty dance or ballet numbers.

**CIGARETTE DIRECTOR** Term adapted




from movies describing TV director who always has cigarette hanging from lips, and usually because of this fact is hard to work with or to understand.

**CIRCLE IN** A film effect wherein an image disappears as it is replaced by another image from the center out.

**CIRCLE OUT** A film effect wherein an image becomes visible as it replaces another image from the outside in.

*(Please turn to page 76)*

***Among True Dictionary contributors, consultants . . .***



H. FAUSSETT, "Armstrong Theatre," NBC-TV



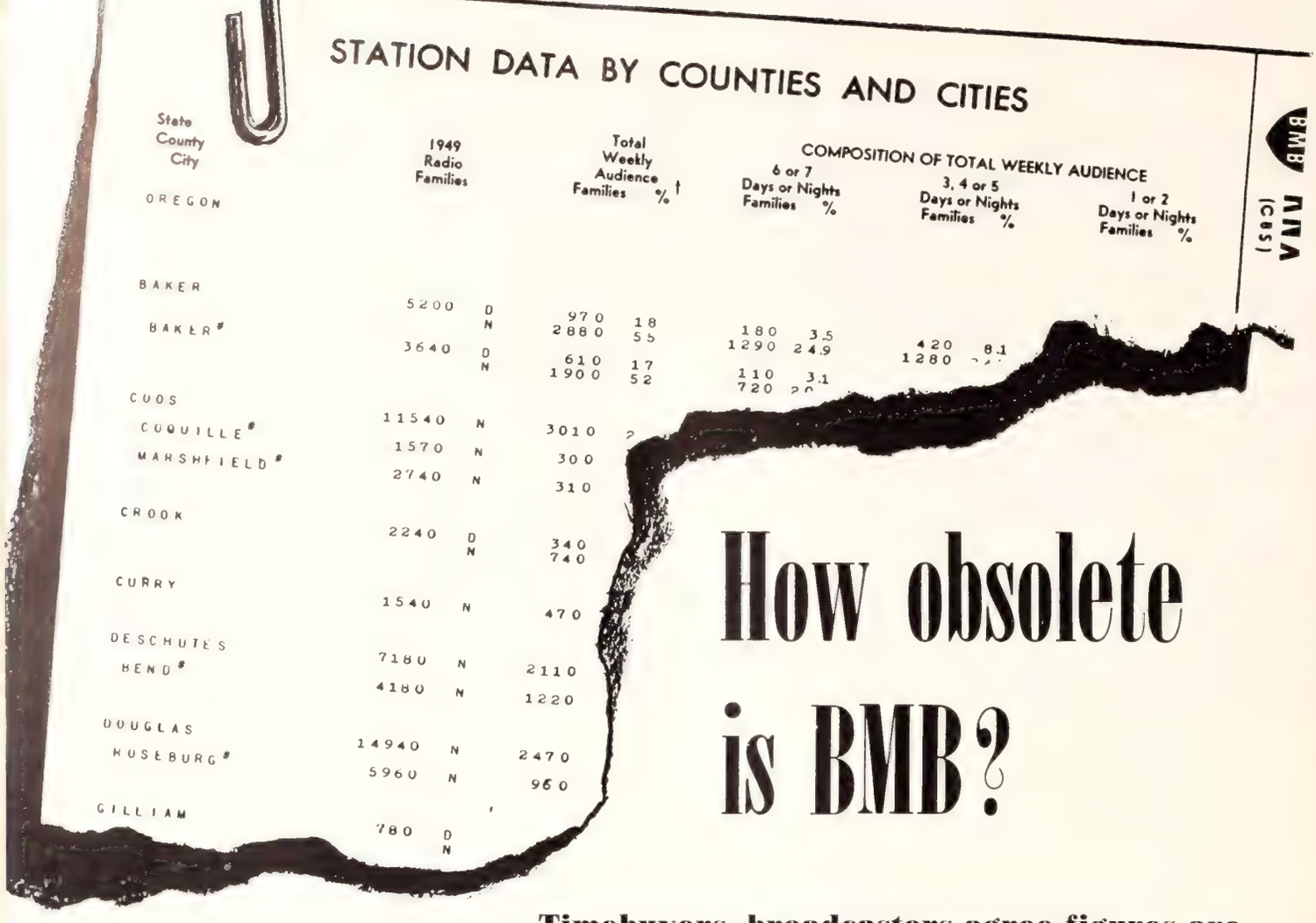
DON FORBES, Studio Prog. Mgr., KLAC-TV



ROBERT GOULD, Prog. Dir., WBAP-TV, Ft. W.



KEITH GUNTHER, Prod.-Dir., KSD-TV, St. L.




# How obsolete is BMB?

**Timebuyers, broadcasters agree figures are becoming increasingly out of date. But data still widely used, though with supplementary checks**

over-all BMB study number two, welcomed only two years ago as manna in radio's factual desert, is limping down the road to obsolescence.

Agency timebuyers and media researchers scratch their heads in frustration, trying to adjust for scores of station changes they know about; wondering how to compensate for the unknown ones.

The stations, their financial health often hanging in the balance, find themselves increasingly uneasy as time eats away the relevance of BMB's study number two, vintage March 1949. (Data was collected during March 1949, published a year later.)

Results of an extensive SPONSOR survey among advertising agency media researchers and timebuyers indicates considerable dissatisfaction with the present-day value of Broadcast Measurement Bureau's last study. They continue to use it, however, as the best available tool for measuring radio's audience (in terms of circulation).

Many station operators are also dissatisfied. A recent resolution of the Louisiana Association of Broadcasters (31 March 1951) declares that ". . . the BMB survey . . . is not an accurate picture of the listening habits today." The station group suggests that advertisers and agencies ". . . include authentic information furnished by individual stations rather than the BMB in determining placement of their schedules."

Reaction of one experienced timebuyer in a large agency to this resolution sums up the general agency feeling about BMB: "It's true enough that BMB data is out of date. But we have to be practical; it's the only basic information on radio circulation available and we'll have to use it until something better comes along."

Today's situation is not unique. The 1946 study, BMB No. 1, was used religiously right up to publication of the second one in March 1950. Then, as now, buyers of broadcast advertising were well aware that changes of many kinds had altered the true picture of radio listening to individual stations. (Just one of these changes was the addition of 1,200 new stations between 1946 and 1949.)

These are the key factors outmoding the current BMB survey:

1. Competitive effect of new AM, FM, TV stations in the same area.

2. Substantial changes in programming—either through a shift in network affiliation, or revision of policy due to new management.

3. Changes in station's signal affecting reception—caused by power and/or frequency shifts, better equipment, relocating antenna.

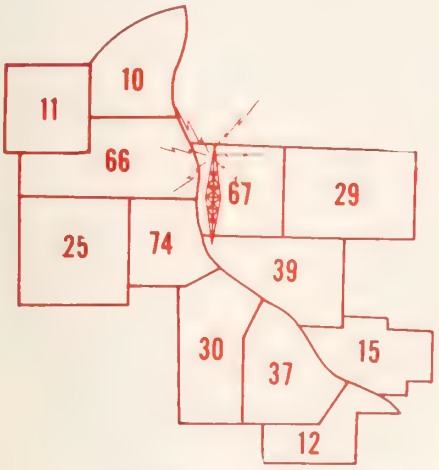
4. Increase in total broadcasting hours—adding nighttime operation to daytime, for example.

Obvious solution to this problem of BMB's increasing obsolescence is a brand-new study. A tentative move

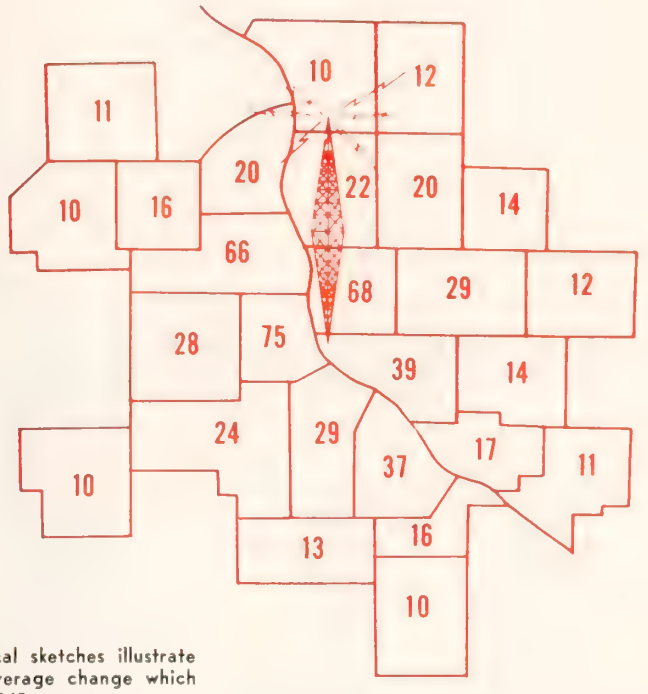
(*Please turn to page* 63)

## FACTORS THAT OUTMODE BMB:

1. Competitive effect of new AM, FM, TV stations in the same area.
2. Substantial changes in programing—either through a shift in network affiliation, new management, or revision of policy.
3. Changes in station's signal affecting reception—caused by power and/or frequency shifts, better equipment, relocating antenna.
4. Increase in total broadcasting hours—adding nighttime operation.
5. Significant changes in population size within a station's coverage area. Normal increases in population plus "migratory" shifts.




**1948: 1,000 Watts**




**1951: 10,000 Watts**

These hypothetical sketches illustrate one type of coverage change which outmodes the 1949 survey



*Broadcast Measurement Bureau has supplied the only uniform information available on a national scale. Its complete, factual approach has been valuable to us as one of the measuring sticks by which we could evaluate stations.*

*However, in order to perform a thorough job, we investigate all facets of a specific market situation to obtain a more penetrating analysis than is available by relying solely on BMB statistics.*

**Carl Georgi, Jr.**
**Vice Pres. & Media Director,**
**D. P. Brother, Detroit**



*For the most part we use BMB to aid in determining the relative coverage of stations in each area. We . . . do not necessarily accept the figures given as an accurate measurement of a station's current effectiveness. The fluctuation in popularity of the networks and the influence of television over the past two years has made a great difference in our methods of selecting radio, so the need for BMB service has materially increased. Therefore, we hope the survey will be continued.*

**Claire Koren**
**Radio-TV Timebuyer,**
**Foote, Cone & Belding, L.A.**



*In our organization, BMB data are generally used to define coverage rather than the circulation of one station as opposed to another. By coverage we mean all the radio homes, county by county, within a pre-determined station area, which can hear any show on that station.*

*It is still possible, assuming no power or frequency changes, to use BMB weekly data to estimate physical coverage of individual stations.*

**Hal Miller**
**Radio Research Director,**
**The Biow Company, N.Y.**



*We are relying 99% on BMB for coverage information and using the figures heavily. Actually I don't think the great majority of stations have changed too much. We have data on some 2,100 stations and it doesn't particularly matter if information on 200 of them are obsolete. . . . The principal reason we're still using BMB is simply that we need a base to start with and that base is BMB.*

**Fred Apt**
**Supvr. Radio/TV Research,**
**Benton & Bowles, N.Y.**

## CHINCHILLAS

SPONSOR: Golden State Chinchilla Sales AGENCY: Vaughn

CAPSULE CASE HISTORY: *Golden State bought a one-minute participation on* Lee Hogan Presents, *a weekly evening program directed to women and featuring guest personalities. The firm, in its participation, showed and offered for sale a pair of chinchillas for* $1,600. *Then the company's phone number and address were given. Within a day after the show, the* $190 *announcement brought* 163 *calls and letters—a* $260,800 *gross potential.*

KNBH, Hollywood PROGRAM: Lee Hogan Presents

# TV results

## BOUDOIR LAMPS

SPONSOR: International Jewelry Co.; Kranich Brothers AGENCY: Direct

CAPSULE CASE HISTORY: *These two jewelry stores, under common ownership, began sponsorship of a* 15-*minute news show on Sundays. The opening program's first commercial plugged watches and* 10 *were sold the very next day. The middle commercial advertised boudoir lamps at* $3.95 *a pair, lamps which the stores had been unable to sell for months. The following day, both stores sold a combined total of* 240 *pairs. Program costs were* $132; *returns in excess of* $1,000.

WGAL-TV, Lancaster PROGRAM: Red Kain Comments on the News

## BEVERAGES

SPONSOR: Cott Beverage Corp. AGENCY: John C. Dowd

CAPSULE CASE HISTORY: *Usually Cott runs film announcements mentioning their varieties of soft drink flavors. But, for four days, they planned a special root beer promotion. Four announcements for* $240 *brought an instant demand. During the four-day period, Cott booked over* 100,000 *cases of root beer to dealers; sold out completely and couldn't keep up with demand. Now, for the time being, Cott is back to its regular all-flavor advertising.*

WNHC-TV, New Haven PROGRAM: Announcements

## FURNITURE

SPONSOR: Evans Furniture Co. AGENCY: Direct

CAPSULE CASE HISTORY: *A late-evening feature movie showcased Evans' products. Sponsorship of the program began on Saturday night, with the store scheduled to open on Sunday. Durig the live commercial portion of the program, no extraordinary or unusual bargains were featured other than one special TV group offer. Business on Sunday, without any other advertising, totalled* $30,000 *worth of sales on a* $450 *expenditure.*

KOTV, Tulsa PROGRAM: Feature Movie

## NEW HOMES

SPONSOR: Raymond Rosen & Co. AGENCY: Al Paul Lefton

CAPSULE CASE HISTORY: *This wholesale household appliance distributor sponsors the WFIL-TV* Weatherman *across the board. Firm's builders' division is featured one night a week, with builders in the area invited to describe their appliance-equipped housing developments. Jack Turner of Seal & Turner Construction made an appearance one Friday night. Next day* 3,300 *persons visited his firm's building operation and subsequent traceable sales amounted to* $250,000, *a two-pronged success for WFIL-TV client Rosen and his client Seal & Turner.*

WFIL-TV, Philadelphia PROGRAM: Weatherman

## SUMMER HOMES

SPONSOR: Montauk Beach Co., Inc. AGENCY: Flint

CAPSULE CASE HISTORY: *Ted Steele's afternoon musical-variety show provided the sales vehicle for Montauk on a six participations per week basis. The purpose: to interest viewers in buying summer homes at Montauk. It resulted in the company's largest selling season last year. This led the firm to run an out-of-season winter campaign of one announcement weekly* ($130). *It has pulled* 35 *leads per show, with Montauk planning to expand again this summer.*

WPIX, New York PROGRAM: Ted Steele-Mr. Matinee

## DOG FOOD

SPONSOR: Victory Packing Co. AGENCY: McNeill, McCleery & Creamer

CAPSULE CASE HISTORY: *This advertiser offered a lariat on their show,* Cowboy Thrills, *a half-hour stanza featuring singing cowboy Doye O'Dell. The offer: the lariat for* 25c *plus a label from their product, Thoro-Fed Dog Food. Two mentions per program in the first four weeks have brought an average of* 1,000 *requests per week. Four thousand labels;* 4,000 *quarters, and a decided rise in product sales. Program expenditure:* $340.

KTLA, Los Angeles PROGRAM: Cowboy Thrills




Senator John J. Williams
Senator J. Allen Frear

# "Senator, what is your opinion of...?"

"May We Quote You?", a weekly half hour program Thursdays at ten-thirty during which prominent Delaware leaders in government, education, religion, business and other civic endeavors report to the people under questioning from three of Delaware's top reporters. Pictured are United States Senators John J. Williams and J. Allen Frear, Jr., who came home from Washington specifically to appear on two of the telecasts. Each on his program developed his views on important and pressing state, national and international issues.

NBC TV Affiliate

**This program is one of many local features carried by this station in an endeavor to meet the public needs of the communities it serves.**

# WDEL-TV
## WILMINGTON, DELAWARE

WDEL AM TV FM

*Represented by*
ROBERT MEEKER ASSOCIATES Chicago San Francisco New York Los Angeles


Patti P
Ray A
RHYTHM
A sponsor's dream com
standing personalities!
by Ray Anthony, Ameri
Page, America's numbe
on a nation-wide radio
Most important, these t
leading theatres, hotels
AND — their recording
RHYTHM RENDEZVOUS
by mid-July. Don't lose o
LANG-WOR
113 WEST 57
WESTERN OFFICE
LANG-WORTH Feature Pr
14579 Benefit St., Sherman O


Page
thony
NG IN
NDEZVOUS
radio idea, co-starring two out-
ling of music and song — music
r dance band, and songs by Patti
alist — together for the first time
s TODAY! Standout attractions in
their popularity increases daily —
favorites!
over Lang-Worth affiliated stations
criptive brochure . . . it's a natural!
ATURE PROGRAMS, Inc.
W YORK 19, N. Y.
CANADIAN OFFICE
S. W. CALDWELL Ltd.
80 Richmond Street West, Toronto

# Radio commercials...

*by* **BOB FOREMAN**

Radio commercials are being subtly, though speedily, affected by television. And the change, I believe, is for the better; that is, it should make for more effective radio copy. I think that the best way to prove this point would be merely to take a decibel account on the amount of noise announcers are making these days compared to what came forth before TV.

It's obvious that when you're seeing a man talk, he needn't shout nearly so loudly to hold your attention as (we believed) necessary when his voice alone was the means and method of making himself and message known. We found this out quickly when radio announcers first went on-camera. It also gave rise to a whole breed of television stars such as Garroway and Robert Q. Lewis, who could stand up there phrasing quietly and normally, all the while acting casual as a pair of faded denims.

Now, some of this technique has rubbed off on radio. We're finding that a normal tone as well as colloquial wording have far more punch (being more convincing, and far more believable) than oratory.

It's been my recent pleasure to make this discovery with a client who has been 12 years a radio advertiser, seldom, in that time, varying either his technique or his talent. Two rapid-fire announcers spewed forth the copy, getting more words to the minute than was ever dreamed possible. Sales did result. Then he went into TV and be-

(*Please turn to page* 72)

## radio review

PRODUCT: ***Vel (Colgate-Palmolive-Peet)***
AGENCY: ***William Esty, New York***
PROGRAM: ***One-minute anncmts.***

"Save 90% of dishwashing work." Now here is as prosaic a line, in the Vergilian sense, as ever was warped into a lyric. But Vel has done it and done it admirably! Despite the unmusical thought and combination of words, a really lilting tune and bright lyric make this Vel ditty as pleasing as any I've caught recently. There's a lesson in this musical commercial for all of us who build and/or buy musical announcements. Don't ever say that a theme-line has to be altered because of the difficulties of making it lyrical. Its meter and rhyme should spring directly from the advertising job to be done—and that's why it's so important to start with the words. (But so do Rodgers & Hammerstein; thus you're in good company.) And then when you start with the words, pick your tempo and rhyme scheme from your theme-line the way Vel did, so you won't be trapped by a lyric and tune that won't work for you. Cute rendition, clever lyric as well as a sound one, plus good announcing make the Vel minute announcements I heard really rate.

## radio review

SPONSOR: ***Trans World Airlines***
AGENCY: ***BBDO, New York***
PROGRAM: ***"Mr. and Mrs. Blandings," NBC***

Obviously the scope of the commercial format on a show is the big reason why sponsors buy programs over announcements. The other important factor is association with a star. So for a few paragraphs I'd like to discuss just how encompassing the commercial structure and substance of a half-hour show can be. If you'll forgive me, I'll use as the example one I worked on personally—mainly because I know more about it. It's a situation comedy featuring Mr. and Mrs. Cary Grant. It opens with a very short bit of sponsor identification about TWA containing the airlines-word theme-line. That's the first thing you hear and, as such, might be considered as valuable as a chainbreak purchased on all the stations which get the show. In other words—here's a fine place to get a solid plug and TWA is getting just that. Then into the show and its billboard, followed by a 20-second commercial which tells concisely of some important feature of the airline; either, a story about the mileage and safety record of the Constellation or how good the meals are aloft or a route generalization tagged by the TWA four-line musical theme (plus lyric—a bright little four-line tune done in keeping with the fun-of-flying).

At the middle break in the program we have a substantial piece of copy on some broad institutional topic, such as the Civil Aeronautics Board; the Control Tower personnel; how our country's airlines are carrying the American way of doing business throughout the world; what the weathermen do to increase safety, etc. This is started out with a drama-type vignette and often appropriate sound effects, and ends with the flying theme done musically only (no lyrics).

When the program episode of the day is concluded, we then have local cut-ins of almost a minute in length. These sell local destinations hard; in other words, with no more whimsy than that employed by the Flying Irishman, we tell how much it costs to go from one place to another and how many flights there are and where to call for reservations. The Grants then return for an integrated vignette, completed in character, in which they do a piece of commercial copy led into from the program of the day and containing equal parts of Blandings-like wit and advertising copy in, I believe, just the right proportion. We then sign off with the usual tags going off the air with another short sponsor-identification.

There, I'd say, is a good example of how a show can be used to do the manifold things an advertiser is justified in asking of it.

## radio review

PRODUCT: ***Bactine (Miles Laboratories)***
AGENCY: ***Wade Advertising, Chicago***
PROGRAM: ***"Curt Massey Time," CBS; Live anncmts.***

It's most comforting to learn that the straight radio announcement is still with us as an advertising technique. Bactine is suitably employing this method of introducing itself over its pleasant musical strip featuring Curt Massey and Martha Tilton. Ford Pearson delivers ungarnished patent medicine-type copy with equal parts of punch and persuasion—which is just what the doctor ordered. The only gimmick included is a musical run, done in sync with the spelling of the product name much as Cresta Blanca did it, but far more simply; this latter is, of course, a good device to help register an unusual cognomen, so that it becomes instantly recognizable when the prospective buyer spots it on the drug counter. In fact, it occurs to me that many more of the comparatively new products being advertised should resort to some spelling-device, however corny, to register their trade names, since the knowledge of phonetics possessed by the average radio listener must be somewhat limited.

*(Radio Commercials alternates with TV Commercials which will appear next issue.)*

# WOAI

## DOMINANT BY NIGHT

**WOAI** 767,365 BMB FAMILIES

NETWORK STA - B 160,559

NETWORK STA - C 143,248

NETWORK STA - D 61,404

Above figures BMB+3.6% to 1951 based on ANA Report.

| | 1942 | 1951 |
|---|---|---|
| WOAI RADIO FAMILIES | 349,610 | 767,365 |
| Deduct All TV Families (On basis used by ANA) | | −41,500 |
| | | 725,865 |
| BASE HOUR RATE (Network) | $300 | $340 |

WOAI'S RADIO FAMILIES INCREASED 108%. THE RATE INCREASED ONLY 13%. WOAI INSTEAD OF CUTTING RATE AS ANA RECOMMENDS, MIGHT LOGICALLY INCREASE FROM $340 to **$624** or 84%

CLEAR CHANNEL · 50,000 WATTS

WOAI

SAN ANTONIO

San Antonio — 25th AMERICA'S FASTEST GROWING MAJOR CITY

*Represented Nationally by*
EDWARD PETRY & COMPANY, INC.
New York, Chicago, Los Angeles, St. Louis
Dallas, San Francisco, Detroit

# WOAI

## DOMINANT BY DAY

**WOAI** 409,583 BMB FAMILIES

NETWORK STA - B 168,153

NETWORK STA - C 162,683

NETWORK STA - D 64,211

Above figures BMB+3.6% to 1951 based on ANA Report.

| | 1942 | 1951 |
|---|---|---|
| WOAI RADIO FAMILIES | 349,610 | 767,365 |
| Deduct All TV Families (On basis used by ANA) | | −41,500 |
| | | 725,865 |
| BASE HOUR RATE (Network) | $300 | $340 |

WOAI'S RADIO FAMILIES INCREASED 108%. THE RATE INCREASED ONLY 13%. WOAI INSTEAD OF CUTTING RATE AS ANA RECOMMENDS, MIGHT LOGICALLY INCREASE FROM $340 to **$624** or 84%

CLEAR CHANNEL · 50,000 WATTS

WOAI

SAN ANTONIO

San Antonio — 25th AMERICA'S FASTEST GROWING MAJOR CITY

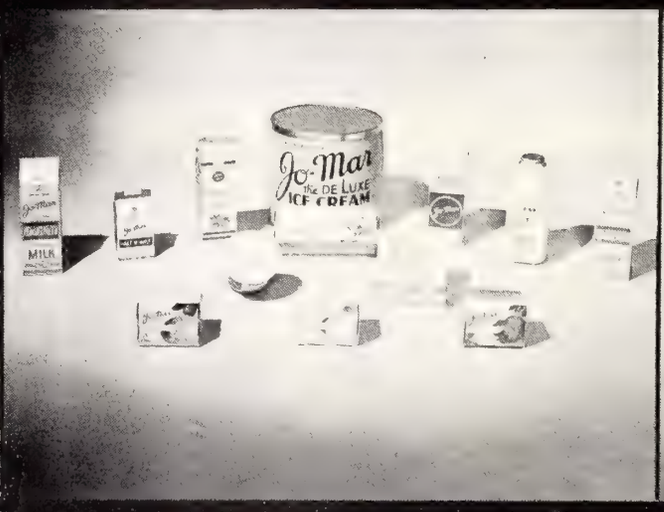
*Represented Nationally by*
EDWARD PETRY & COMPANY, INC.
New York, Chicago, Los Angeles, St. Louis
Dallas, San Francisco, Detroit

# AP NEWS...and the busine
# that grew and grew a

In 1937 John J. Vanier was operating a flour mill at Salina, Kansas. He set out to boost over-the-counter sales of his Kansas Star Flour. He started to use Associated Press news four times a week on KSAL, Salina.




Results were so good that he bought three more AP newscasts to sell Gooch Feeds, thereby completing his AP news strip, 7:00 to 7:15 A.M., Monday through Sunday.




Then Mr. Vanier bought an interest in a dairy. Again he chose Associated Press news to do the selling job.



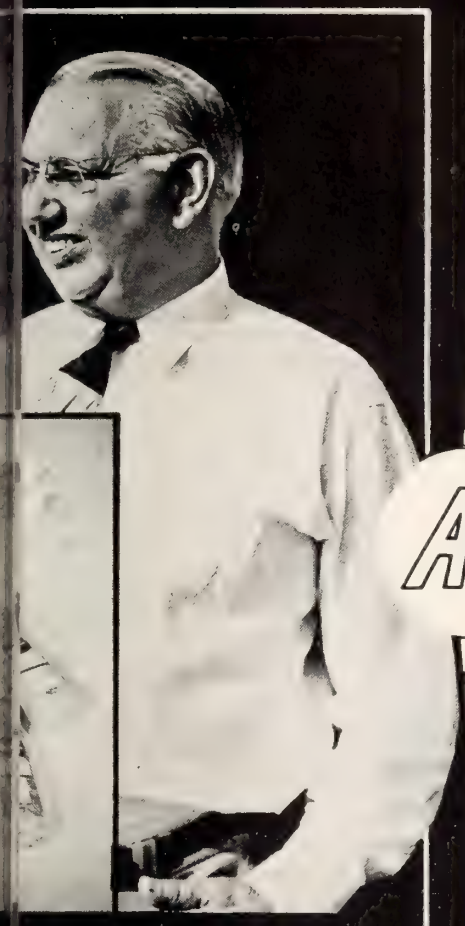
Next, Mr. Vanier purchased packing plant. Immediat bought another AP new covering Monday through S

Says Ray V. Jensen, Manager of KSAL:

"We have 52 AP newscasts weekly, all sponsored on year-round contracts. We have never run any of these newscasts on a sustaining basis in the last six years. Associated Press news has always been one of our most salable programs. Since our local and area audience ratings have continued to increase through the years, we know that AP has had a great deal to do in building the large, loyal audience our station now serves."

Hundreds of the country's finest stations announce with pride... *"THIS STATION IS A MEMBE*

R-E-W



anier now sponsors 16 AP newscasts
ek on KSAL . . . 832 newscasts per
d AP news continues to create more
e demand for these products all over
e of Kansas!

Vanier:
nfidence in AP and KSAL has always
tified! Following up our initial suc-
e now sell flour, flour products,
nd livestock feeds, meat and dairy
with AP newscasts!"

SSOCIATED PRESS."

**Associated Press**...constantly on the job with

- a news report of 1,000,000 words every 24 hours!
- leased news wires of 350,000 miles in U.S. alone!
- exclusive state-by-state news circuits!
- 100 news bureaus in the U.S.!
- offices throughout the world!
- staff of 7200 augmented by member stations and newspapers...more than 100,000 men and women contributing daily!

Confidence justified! Whether you're a Sponsor...Ad Agency...Broadcaster...the reputation of AP news can work for you! For with AP you can "hit home" through reliable coverage...build peak audience-following which respects The Associated Press name. Today, more than ever, listeners tune to AP news!

For additional case histories and information on how Associated Press news can help your business grow...WRITE

RADIO DIVISION
**THE ASSOCIATED PRESS**
50 Rockefeller Plaza, New York 20, N.Y.



# Mr. Sponsor asks...

***Is the trend toward upping national spot radio rates by individual stations likely to spread?***

**Godfrey Wetterlow** | Vice president-general manager Bovril of America, Inc. New York

## The picked panel answers Mr. Wetterlow



Mr. Cooke

Radio has always been "underpriced." However, with the latest network rate cuts, I believe it will be a difficult task for the individual radio stations to demand national rate increases, particularly in those areas where television is located, although justification is there certainly.

Radio has hurt itself by allowing other media (competitive and allied) to press home to the national advertiser that only radio is to be affected by television. *Life* magazine saw fit to raise rates in the face of television, with the observation merely that rate increases were necessary due to increase in "overhead." It is hard indeed for radio stations to think of raising national rates due to overhead increases, and it becomes an even more serious and complex problem now that network cuts have been put into effect.

Nevertheless, in many cases, we have recommended recently rate revisions upwards, because they are just and have been long forthcoming in these specific instances. Each individual case must be judged on its own individual merit. No station should mandatorily raise national rates in order to make up for loss of network revenue. After all, national advertisers are concerned primarily with the greatest returns from media use for the least amount of advertising dollars expended. If radio stations can show tangibly where national rate increases will provide sales results at lower-than-other media costs, then who can refuse proper rate increases?

National advertisers (as well as radio station executives, agencies, and competitive media) must be kept aware that 14,500,000 new radio sets were sold in 1950, and that over 90% of American homes have radios. With that constantly held to the forefront, and with the knowledge that spot radio still is one of the most flexible, least expensive, most powerful of all advertising media, national rate increases, all things being equal, should certainly be fully considered.

DONALD COOKE
*President*
*Donald Cooke, Inc.*
*New York*



Mr. Bailey

An appraisal of the question raised would seem to indicate the trend by individual stations to up national spot rates will continue. The majority of radio stations' national spot rates have not been increased in the last decade: this despite the fact that it has been by far the most inflationary 10-year period in our nation's history.

Costs of doing business all along the line have mounted. Wages in business and industry, in order to keep pace with rising costs of living, have spiraled and to complete the economic uptrend, prices have soared. However, despite these vastly increased prices, consumer purchasing power is at peak level resulting in record-breaking sales.

National advertisers are well aware of this and in order to capture a larger share of this vast consumer buying power are, through sound research, constantly developing, despite pyramiding costs of operation, better and more efficient products. These they are marketing better—advertising better—and selling better to the American public. These national advertisers are constantly looking for ways and means to build profitable sales volume. Their increasing use of national spot schedules proves they recognize the potentialities of the individual radio station to move more merchandise at a profit than ever before.

Therefore, the individual radio station which can conclusively establish that today it covers a larger market, enjoys greater listening and provides better service is not only worth more but should get more for its product. A national advertiser cannot, and I believe, doesn't expect something for nothing; so the radio station which can, through sound constructive research and market data, prove that such a set of circumstances applies in its case is entitled to and should normally expect an increase in its national spot rate.

National advertisers, when faced with these facts, will not hesitate to approve such increases, as they know they can expect from such stations greater returns from their dollar expenditures. Since many stations today meet the above qualifications, the trend toward upping national spot rates is likely to continue.

C. STANLEY BAILEY
*Vice President*
*Burn-Smith Co., Inc.*
*New York*



Mr. Whitley

In my opinion there is no trend toward upping national spot radio rates. A few stations recently have raised rates, but we have also seen within the past year, a number of stations who have cut rates or have affected rate reductions by means of adjusting time classifications. Rather than a rate increase, I believe we will see a trend toward adjustment of the difference between daytime and nighttime costs with Class A time, in most cases, being lowered.

Television has taken a sizable portion of the audience away from radio, particularly at night, and as far as can be seen, is holding this audience. Many radio station operators in TV markets have stated that they now believe morning and afternoon hours to be their most valuable time. It is logical, therefore, for adjustments to be made without increasing over-all costs.

Before radio can think about increasing rates, however, it will have to do a job reselling itself. Not too long ago it was possible to convince retailers in any market that radio would move goods from the store shelves. In addition to creating consumer demands, radio was a tool effectively used by field salesmen in helping to get new orders, good shelf positions, etc. Today we find that retailers are not impressed by radio schedules—they want to know the size of the television schedule. Facts and figures showing radio cost per thousand is not the answer. Advertisers (and retailers) will have to be re-educated to radio. They must be resold on the idea that radio has not lost its impact on the consumer and that no other medium can match it in producing quantity sales. When this has been accomplished, radio can then consider increasing its rates.

EDWARD WHITLEY
*Radio Time Buyer*
*Badger and Browning & Hersey*
*New York*

**Any questions?**

SPONSOR welcomes questions for discussion from its readers. Suggested questions should be accompanied by photograph of the asker.





SPONSORS GET "PROMOTION *PLUS*"* ON WDSU

NATIONAL AND LOCAL PUBLICITY

* WDSU Activities and Achievements Are Consistently Featured!




• The programs and activities of WDSU receive nationwide publicity in well known consumer magazines and trade publications. WDSU programs are regularly featured in the widely read Radio-TV columns of New Orleans' daily and weekly newspapers.

NO OTHER NEW ORLEANS STATION OFFERS SUCH CONTINUOUS "PROMOTION PLUS" TO SPONSORS!

• Write, Wire or Phone Your JOHN BLAIR Man!

AM TV FM WDSU NEW ORLEANS





Markets are people like these . . . the docto





fluenced in their purchases by friends. That is





when they advertise in any of the 7 FORT INDU






has made these 7 stations 1st choice for sales resu





wife, the laborer, the teen-ager. They are in-





dvertisers choose the FORT INDUSTRY station



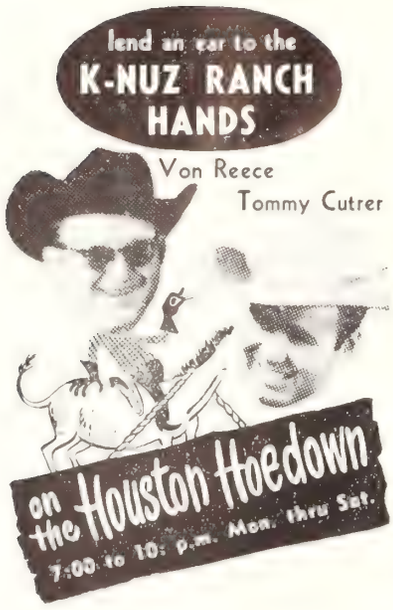


ets. Top programming in the public interest

# FORT INDUSTRY COMPANY

Toledo, O. • **WAGA,** Atlanta, Ga. • **WGBS,** Miami, Fla.
Detroit, Mich. • **WWVA,** Wheeling, W. Va.
Fairmont, W. Va. • **WSAI,** Cincinnati, O.
V, Toledo, O. • **WJBK-TV,** Detroit, Mich.
**WAGA-TV,** Atlanta, Ga.

*National Sales Headquarters:*
*488 Madison Ave., New York 22, ELdorado 5-2455*



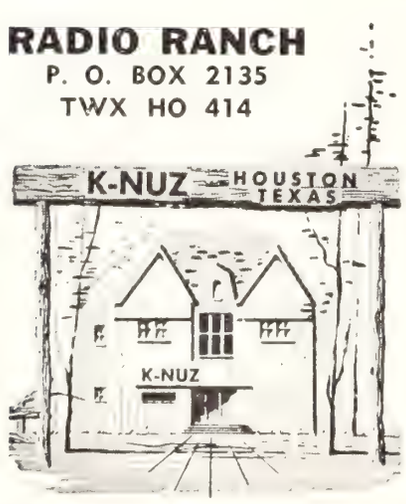

NATIONAL AND REGIONAL COMPANY YOU KEEP ON "HOUSTON HOEDOWN"

| | |
|---|---|
| Jet Dog Food | Stanback |
| Bee Brand Insect Powder | Real Kill |
| Thom McAn Shoes | Southern Select Beer |
| Jax Beer | B C Headache Powder |
| Pepsi-Cola | Dianol Insecticide |
| Hadacol | Chicago-Webster Phonograph |
| Griffin Shoe Polish | Robert Hall Clothes |
| Pabst Beer | |

*(Plus a top list of choice local advertisers)*

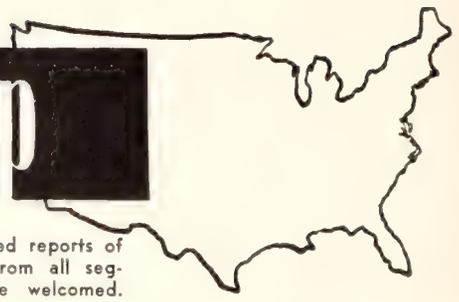
For information call
FORJOE
National Representative
or DAVE MORRIS
General Manager
at KEystone 2581

RADIO RANCH
P. O. BOX 2135
TWX HO 414





# roundup



This SPONSOR department features capsuled reports of broadcast advertising significance culled from all segments of the industry. Contributions are welcomed.

## *Kukla, Fran & Ollie yearbook promotes audience*

*Kukla, Fran & Ollie*, with five sponsors currently (Ford Motor; National Dairy Products; Procter & Gamble; *Time;* RCA), is certainly a commercial and artistic success. But the Kuklapolitan Troupe is not resting on its laurels; their 1951 yearbook, the *Kuklapolitan Courier*, is a lively bit of program promotion and showmanship designed to win new friends for the program and its sponsors.



Fran, Burr and pianist serenade Kukla & Ollie

The *Courier* was started in 1948 as a small newspaper carrying news and pictures about the Kuklapolitans. First issue totalled 6,000 copies and by the spring of 1950 some 200,000 copies were run off. But demand exceeded supply and the cost of production became too high.

Because of this, the yearbook, selling at a dollar a copy, was devised. Featured in this 1951 story of the Kuklapolitans are brief biographical sketches on program creator Burr Tillstrom; star Fran Allison; director Lew Gomavitz; producer Beulah Zachary; plus comments and photographs of the other on-camera Kuklapolitans, Beulah Witch, Mme. Ooglepuss, Kukla and Ollie. Drawings of program characters by young program viewers add allure to the display.

Informal pictures of the cast at work, traveling, and vacationing round out the illustrations. The book traces the development of the show from its party and restaurant appearances; New York World's Fair showings; first commercial sponsorship on WBKB, Chicago, for RCA Victor, up to its present success. ★ ★ ★

## *"Calo Pet Exchange" boasts 100,000 animal alumni*

Finding homes for extra, unwanted pets is the unusual endeavor of the *Calo Pet Exchange* on KTTV in Los Angeles; it's a humane public service that has proven profitable commercially on both AM and TV.

Beginning on radio 15 years ago, strictly as an experiment, the show now attracts the attention of some 250,000 pet lovers when it's televised on Fridays from 7:30 to 8:00 p.m.

And the Calo Dog Food Company, whose products include Calo Dog and Puppy Food & Biscuits; Calo Cat Food; Victory Brand; Our Best Friend; His Master's Choice Dog and Cat Food products, reports its sales figures have risen significantly. One good reason: the *Pet Exchange's* alumni now number 100,000 cats and dogs located by the program. ★ ★ ★




Calo-fed cocker spaniel wins friends on KTTV

### *TV show entertains with merchandise displays*

Advertisers are being offered something new in direct TV selling in a show called *Let's Make Money*. The program, packaged by Intercontinental Tele Sales Corporation (New York), attempts to depart from the usual "pitchman" or shopping hour format. Its approach: the presentation and demonstration of merchandise constitutes the program's main "entertainment."

To help achieve full sales impact, both home and studio audiences are given an opportunity to win prizes. The home audience for submitting quiz questions; the studio audience for supplying the answers.

The show's script and gags are based each time on six different items of merchandise that the particular sponsor wants to highlight. To stimulate viewer interest in these items, there's a telephone gimmick preceding each sales pitch. Contestant-viewers giving the correct purchase price of articles shown on the TV screen win a cash prize.

This portion of the program is followed by an announcement of store location, the article's purchase price, and a request for mail and phone orders. To further audience interest, a local comedian popular in the sponsor's "circulation zone" serves as quizmaster-salesman. ★ ★ ★

### *Dealers hear own names in bread commercials*

Toastmaster Bread in Peoria, Ill., has gained new friends for its salesmen through a WIRL announcement campaign that combines sales punch with dealer good will.

Toastmaster Bread announcements mention the names of the city's independent grocers, citing their stores as "a good place to trade as well as to buy Toastmaster Bread."

Toastmaster salesmen take portable radios into grocery stores at the exact time a particular storekeeper's name is being mentioned. In addition to increasing Toastmaster sales, the campaign is creating consumer confidence



Dealer radio mentions open doors for salesmen

in the independent retail grocer and helping him increase his sales. ★ ★ ★

### *Movie drive-ins pull fans with radio/TV saturation*

The Chicago Association of Drive-in Theatres is making thousands of people in the Chicago area drive-in conscious. Their approach: a $100,000 radio and TV saturation campaign.

The association is using a singing commercial (with animation on TV), featuring a vocalist backed up by a quartet and an orchestra. Some of the lyrics are of a general nature and promote drive-in theatres as a form of entertainment. Other announcements are specifically for "Mom" and "Dad." One announcement is entirely in Polish and reaches that large foreign-language segment in the city. Exhibitors report the campaign has proven extremely valuable as an attendance-promoting technique. ★ ★ ★

### *Briefly . . .*

Radio and TV directors and producers, and ad agency executives are constantly looking for new talent. Now a new organization, Promotions Unlimited, 550 Fifth Avenue, N. Y., has been formed to aid talent seekers and, at the same time, help young actors on the way up who can't afford high-priced handlers. It will do presentations for young talent designed to save the time of busy executives and help them make casting decisions.

* * *

The People's Outfitting Company, one of Detroit's largest department stores, sponsors the latest in baseball broadcast "switches." Their show, *Tiger Wives*, WJBK-TV, Monday 10:30 to 11:00 p.m., features the wives of Detroit stars telling tales about their husbands.

(*Please turn to page 72*)


# Radio Listening Still Climbing in SPRINGFIELD ILLINOIS

★ **Evening 37.8%— up 2% from '49-'50**

★ **Morning 23.3%— up 4.3%**

★ **Afternoon 23%— up 4.7%**

Listening percentages quoted (sets-in-use) from Hooper Fall-Winter Reports '50-'51 and '49-'50. Evenings Sunday thru Saturday. Daytime Monday thru Friday.

The RICH Springfield market is outside the range of dependable television service (100 miles).

AND—may we remind you that the HOOPER report '50-'51 also shows that WTAX is FIRST morning, afternoon and evening — with more than DOUBLE the audience of any other station heard in Springfield afternoons (Monday thru Friday) and evenings (Sunday thru Saturday).

**WTAX**

**AND WTAX-FM**

**CBS - WEED & CO.**




# WE NEVER WIN

# but we're satisfied

After all, the trade magazine that pays for its survey is entitled to show up #1. And invariably does.

We're satisfied, because SPONSOR never has paid to have a survey made, yet inevitably pops up #2. Once we hit #3, but we figured that something was wronger than usual (And there was. We'll be glad to explain this privately, if you're interested.)

The fact that he who makes a survey always lands on top shouldn't necessarily sour you on all surveys. If you'll take the trouble to figure out how the questions are slanted, why they're slanted that way, and how the different magazines measure up against the slanting you can often make good sense out of these things.

If you can't—well, there's always your wastebasket.

As we were saying, we always seem to end up #2. That's not bad, is it, with another paper footing the bill?

# SPONSOR

The USE Magazine of Radio and Television Advertising




It's no mystery to Jerry Gunst, Katz Chicago manager, why WGBS is the best buy in Florida. For WGBS influences an area with 42% of the state's retail sales, 40% of food sales, 48% of drug sales. WGBS can win friends for your products too.

*From the desk of JERRY GUNST:*

How fast can a market grow? Greater Miami's population increase since the 1950 census would make another city the size of Orlando! Sell this amazing market through the station with the top ratings and see how fast your sales will grow.

WGBS
50,000 WATTS CBS
A FORT INDUSTRY STATION
MIAMI FLORIDA

## REPORT TO SPONSORS for 18 June 1951

(Continued from page 2)

fectiveness. Contradicting other research which indicates that "disliked" radio or TV commercials may nonetheless be effective in selling, NBC-sponsored Hofstra study indicates that sales-ability of TV commercials goes hand in hand with their "likeability." (See full story page 30.)

***FCC MUM THUS FAR ON RADIO WRITERS LOYALTY PROCEDURES PROTEST***—Up to presstime, FCC had not replied to Radio Writers Guild letter urging that FCC investigate firings, "discrimination" by sponsors, agencies, networks against employees with Red reputations. Unlike AFRA and Television Authority, which recognize that bonafide proof of Red tinge is good grounds for dismissal, Writers Guild believes subversive leanings should not be taken into consideration in hiring radio/TV writers. RWG argues there are plenty of safeguards to prevent subversive material from getting on air, other than weeding out writers. It cites case of writer who dropped from $10,000 yearly to $2,500 as result of appearing in "Red Channels."

***KYW OUTPULLS PHILADELPHIA NEWSPAPERS IN AD TEST***—KYW, Philadelphia, announcement worth $60 was used to offer free booklet. It pulled 761 responses at cost-per-inquiry of 7 3/4 cents. Ads in Philadelphia's largest evening and morning dailies, each at $60, were purchased for comparison's sake. Response to evening paper's ad was 38, at cost-per-inquiry of $1.58; 48 responded to morning ad, at cost-per-inquiry of $1.25.

***HARD GOODS, SERVICES PREDOMINATE AMONG NEW WORLD SHOW'S SPONSORS***—World Broadcasting System's new transcribed library program "Freedom Is Our Business" premiered this month in 227 markets with roster of sponsors which was heavy on hard goods, service firms. Breakdown includes: 14.5% automotive dealers; 12% appliance dealers; 11.5% insurance firms; 11.2% banks; 10% clothing dealers; 9.7% furniture dealers; 9.1% department stores; 8.3% industrial plants.

# Future of Our Country Is Up to Each of Us!

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

Are we, in our time, doing right by our country?

No.

Why?

Because too many put the cart before the horse.

Plucking fruit from democracy's tree without helping it grow.

Failing, bluntly, to be good citizens.

Harsh words. True words.

Less than 200 years old, ours is the greatest of all nations.

Under freedom's mantle, unmatchable power in industry, finance, science, education.

Creator of life's highest standards, putting before its citizens more of everything than anybody else anywhere on earth receives.

It all just didn't happen.

It was worked for, sacrificed for, fought for.

Blood made it.

What, in our generation, are we doing to protect our country?

By spinning around in gadget-spangled autos, but having no time to vote?

By going to baseball, wrestling, fights, movies, but not having time to attend Council, School Board, Legislature, or Congressional meetings, informing ourselves as citizens?

By having plenty of time for bridge, canasta, and teas, but not helping to plan and work for the improvement of the community in which we live?

Each has a right to live his own life.

To get his pleasures and comforts in his own way.

To spend his time and money as he pleases.

Not conscience clear, however, until after he has assumed, along with the unparalleled rights, privileges and opportunities of the democratic process of human freedom, his right share of responsibilities and obligations.

Hours spent in taverns, in movies, in entertainment.

No minutes left for citizenship.

Only 40 per cent voting at the last primary election to choose a governor, a senator, legislators, judges, etc.

Russia won't lick us.

But—

We can lick ourselves.

By failing as citizens.

By not facing up to our challenge as citizens.

By letting this great system of government through which we've become so great, so prosperous—and perhaps so soft—go by default.

Some people are saying this is the year of the "big decision."

They mean, of course, another war, or peace.

These are serious, overpowering times, in community, state and nation.

They call from each a little of the time and energy for citizenship.

A great nation didn't just happen.

Some work, some time, some energy went into these things.

Negligence, indifference, turning our backs on what really made us, can destroy everything.

It's entirely up to us.

Which means—

You. And You. And You. And Me. And everybody, rich or poor, powerful or weak, with or without.

Everybody, no matter what he does, where he lives, how much he has.

Without a single exception.

*(Courtesy Cleveland Press)*

***This space contributed by SPONSOR PUBLICATIONS INC. as a public service.***

## SPONSOR'S KINDERGARTEN

(*Continued from page 25*)

allowing purely personal preference to determine corporation decision.

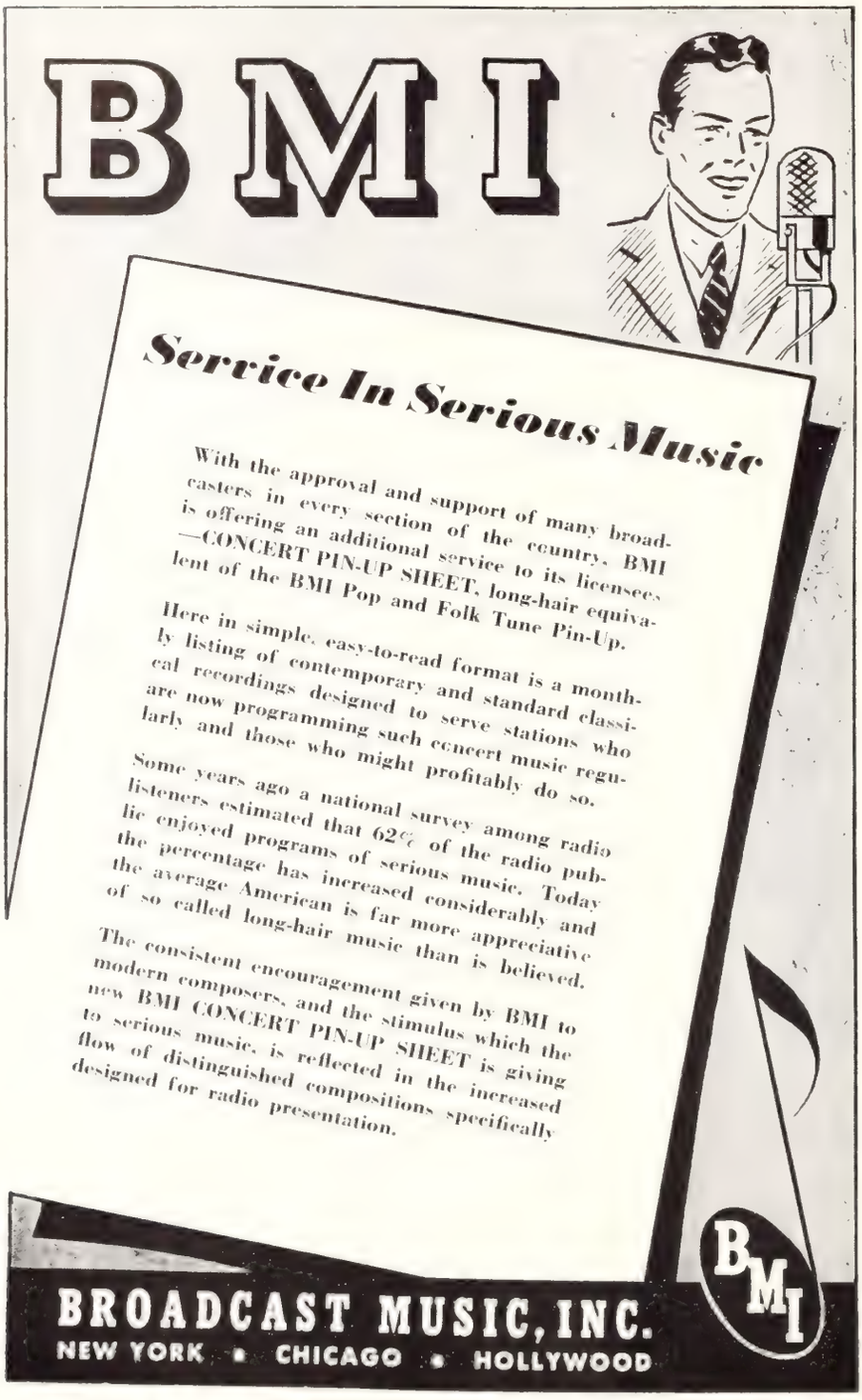
Program decisions are, by their very nature, top management decisions and to dispose of them on any other basis is irresponsible. Case in point is that of a well-regarded whodunit. Losing its original sponsor, the show became available. Thinking the show a great buy, which it probably was, the advertising agency for a clothing account made a fast deal. Then, but only then, after he had given absent-minded assent the president of the corporation investigated the program and decided, by what processes of logic is unreported, that he didn't like and would never like the show he had just almost thoughtlessly allowed his agency to sign up. In consequence of his strange silence while he could still influence choice and his peevish irritability with the program (and himself?) ever since, nobody, but nobody, is happy. Needless business anguish has been created all 'round.

The temptation not to adequately pre-investigate the show side of broadcast advertising derives, in some cases, from total innocence. An individual business man simply doesn't know enough about the pitfalls of the talent market to be on guard. Again he may be misled, not always mischievously, by an over-stress of network and agency liaison upon the time franchise proper, or the retail promotional tie-ups. The choice of day and hour, network, and dealer tactics so obsesses management that the "mere" matter of the show itself is relegated to hirelings or package merchants. Plainly such a situation is fraught with menace. And yet how—almost—monotonously familiar the situation is even though it is hard to believe business foresight would not automatically point out that the whole scheme is going to be painfully cheapened in value if the entertainment itself just isn't entertaining.

Through the years, and still today, there have been deals and whispers of deals between advertising hirelings, sometimes high up, and peddlers of flesh. Nobody can state authoritatively how extensive, how serious or how corruptive "cutting in" pay-offs may be. All such transactions are strictly hush-hush. Some people suspect that the sharing or cutting up of the packager's profit with individuals employed on the buyer's side of the table offers the only valid explanation that can be offered for occasional program choices so overpoweringly mediocre in quality that nobody above the mental stature of imbecile would think them meritorious. Other trade philosophers recall the truism that there is no accounting for tastes. Surely any sponsor must critically examine his own and other's taste, and at the same time look into any possibility of "collusion." Has he gotten honest recommendations, or recommendations with a pay-off motive?

Companies that go to elaborate extremes in their own shops, retaining the services of lie-detectors to stop petty thieving, have been remarkably offhand about not-so-petty pay-offs in connection with talent deals. It should require no bolt of lightning to impress upon a sponsor that package profits big enough to accommodate large weekly gratuities are paid out of a swollen margin—in other words, kindergarten principle again—it's always the sponsor who pays, indirectly.

Unfortunately, the records of show business are replete with examples of

under-the-counter "bribes" (not to be euphemistic) in connection with talent contracts. Be thou warned, then. Or can you afford to absorb conspiratorial over-charges? Vaudeville, now dead, could not. Once a flourishing entertainment industry of thousands of local theatres and tens of millions of dollars of box office revenues, vaudeville was soft and decadent because of pay-offs when the talking movies developed. In something like three years, the 50-year-old and until then thriving vaudeville industry was absorbed by the film industry. Not just because celluloid in cans was more convenient or even more profitable than actors on trains. Partly because a constant undercover traffic in secret ownerships of acts, secret kickbacks for advantageously-placed buyers (at wholesale) had loaded local vaudeville theatres with an unjustified operating expense week after week. Significantly, vaudeville did not vanish in Britain where the American type of swollen budget to accommodate pay-off was never allowed to dominate the economics.

What are some of the other tell-tale signs of kindergarten status in the sponsor? Here are some of the more conspicuous evidences of sponsor immaturity:

1. The *incurable clambake program.* Sponsor doesn't know the program has kicked around for years, been rejected by everybody, almost literally, in the business. This failure to secure intelligence reports or know the thinking of contemporary sponsors, or read the trade press critiques, puts the sponsor in the position of bringing in a show recognized in advance as a probable flop. Even if artificial respiration keeps the program on the air, this is really doing it the hard way.

2. The *opened by mistake program.* This is a variation of Item No. 1, except that the show's format is probably sound to begin with. But the program has not been gotten into proper shape for the first broadcast, the all-important first time when lasting and hard-to-change-later-on impressions will be taken away by curiosity tuner-inners, distributors, dealers, account employes *and critics.*

3. The *everything but the kitchen stove program* is an example of a sponsor who has heard about the mass audience being composed of different strains of taste and who decides it's brilliant to combine in one show a little opera for opera lovers, a little boo-


# YOU MIGHT STRIKE OUT 20 BATTERS IN ONE GAME*—



## BUT... YOU NEED THE FETZER STATIONS TO WIN SALES IN WESTERN MICHIGAN!

**In television as well as radio, the Fetzer Stations give you a virtual shut-out in Western Michigan.**

**TV: WKZO-TV is the official Basic CBS Outlet for Kalamazoo-Grand Rapids—America's 23rd television market! WKZO-TV's coverage area includes 133,122 television sets—which puts this area ahead of such metropolitan cities as San Diego and Seattle... Kansas City and Memphis . . . Syracuse and Miami. Complete coverage includes five Western Michigan markets—Kalamazoo, Grand Rapids, Battle Creek, South Bend, Elkhart—*with a buying income of more than $1,500,000,000!***

**AM: Year after year, WKZO, Kalamazoo, and WJEF, Grand Rapids, have done such an outstanding audience job that nobody even questions their superiority any more. In addition, the 1949 BMB Report proved that WKZO-WJEF have greatly increased their unduplicated Audiences — *up 46.7% in the daytime . . . 52.8% at night, over 1946!* In the Grand Rapids area alone, for example, WJEF gets an unduplicated coverage of more than 60,000 homes. *Yet WKZO-WJEF cost 20% less than the next-best two-station choice in Kalamazoo and Grand Rapids!***

**Get all the facts today. Write direct or ask Avery-Knodel, Inc.**

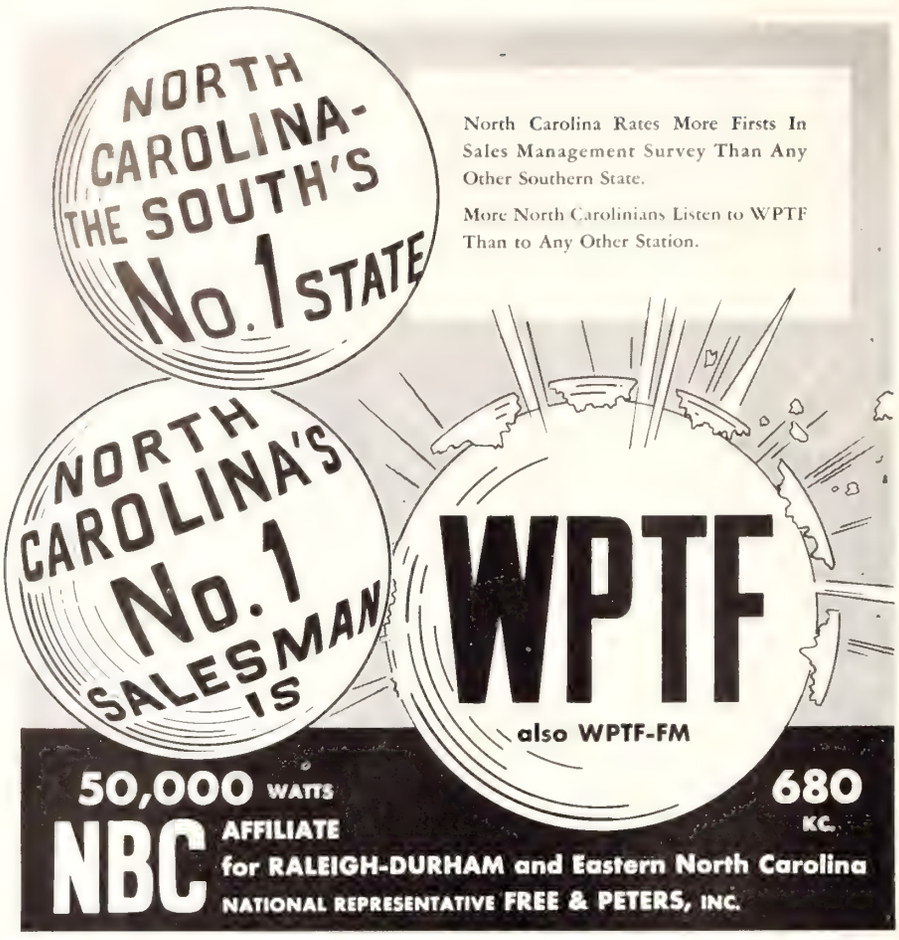
**Maury McDermott of the Louisville Colonels tied this American Association record in a 1949 game with St. Paul.*

**WJEF** Top in GRAND RAPIDS AND KENT COUNTY (CBS)

**WKZO-TV** Top in WESTERN MICHIGAN AND NORTHERN INDIANA

**WKZO** Top in KALAMAZOO AND GREATER WESTERN MICHIGAN (CBS)

ALL THREE OWNED AND OPERATED BY
FETZER BROADCASTING COMPANY
Avery-Knodel, Inc., Exclusive National Representatives







5,000 Watts Full Time

**John H. Phipps,** Owner
**L. Herschel Graves,** Gen'l Mgr.
**FLORIDA GROUP**
**Columbia Broadcasting System**

National Representative
JOHN BLAIR AND COMPANY

Southeastern Representative
HARRY E. CUMMINGS

**WWDC**

WASHINGTON, D. C.

**Now represented nationally by**

**JOHN BLAIR & Company**

OFFICES IN NEW YORK
CHICAGO • DETROIT
ST. LOUIS • SAN FRANCISCO
DALLAS • LOS ANGELES

gie woogie for jivesters, and a religious hymn for the devout. In trying to please everybody, he often pleases nobody.

4. The *let's not forget we're commercial program* reflects a neurotic (i.e. unnecessary) fear that there won't be enough "sell" in the show, so the sponsor wants dialogue references to his product in the script proper. The show is so insistently commercial that in the end it invites as much bad will as good will.

5. The *listeners are incidental, it's our dealers we want to impress program* is another neurosis, less familiar today than in earlier epochs but still around.

6. The *let's forget the home audience and go after studio yaks program* represents the triumph of ham over sales management, and needs a firm, post-kindergarten hand to control.

These symptomatic flounderings and malpractices are protected, in part, by the turn-around of the 13-week cycle. A stage play that hit Broadway in as unready and confused a state as many

★ ★ ★ ★ ★ ★ ★ ★

**"There are so many college men working on television, any office door can be opened with a fraternity key."**

**FRED ALLEN**

★ ★ ★ ★ ★ ★ ★ ★

a program has hit the networks would close, but fast, in the alley of discard. Sponsors have a cushion. They get a second chance, often turn out all right. Even so, it is theatrically immature over-optimism to rush in where wise men fear to tread and depend upon pulmotor squads to save the patient.

Enlightened opinion on the high levels of American management quarrels with none of the broad truths set forth in these paragraphs of what every kindergarten graduate should know. The moral is plain. The constantly more complicated utilization of all kinds of entertainment for the purposes of advertising and merchandising, and the vast sums of capital pledged to pay the piper, puts a challenge of know-how and clear-eyed realism upon corporation officials which they cannot duck or buck-pass to their agencies.

The class song at kindergarten graduation is, as quoted above, "The Sponsor Must Look After the Sponsor." There is no satisfaction in replacing an agency or sweating out a bad session of questions at the annual stockholders meeting. ★ ★ ★

## FROZEN FOODS

(*Continued from page* 32)

results in a tendency for grocer discrimination in favor of friendly wholesalers, making heavy promotional influence on the customer a necessity to strengthen the demand for the manufacturer's product by name.

4. The per capita consumption of frosted foods, already 12-13 pounds per person per year, may well reach 20-25 pounds in 1952; if the present rate of growth continues, annual sales will hit $2,500,000,000 by 1956. A slice of that kind of commercial cake is worth fighting for.

The example of what happened in the automobile business, where, despite the industry's expansion, many makes disappeared from the market because a few well known cars garnered the bulk of the sales, lends added incentive for packers to popularize their lines.

In view of these conditions, radio and television, with their top effectiveness in building brand names, figure heavily in packers' plans—both immediate and long-range. As an illustration of immediate effectiveness, take the case of Flamingo which achieved a 44% product identification in a few months through introductory promotion highlighted by radio. And in their long-range strategy, the three brands which dominate the field—Birds Eye, Snow Crop, and Minute Maid—use air advertising extensively in year-'round campaigns.

The best indication of broadcast promotion's importance to this industry is provided by spelling out the nature of competition among the frozen food brands. The frozen concentrate business is the leading segment of the field in dollar volume. Last year consumers spent $140,000,000 for concentrates, with the sale of 22,000,000 gallons of orange juice setting the pace. *But* little, if any, money was made by concentrators in 1950—due to the abnormally high prices of fresh oranges, which could not be reflected in the retail price of the juice. Despite this, none of the four brands which accounted for over 80% of the volume slackened their promotion. They simply couldn't afford to because the other 45 concentrators would have exploited the slightest slackening in promotion. That pinpoints the reason this article listed brand-name competition as the chief factor underlying the trade's use of advertising.

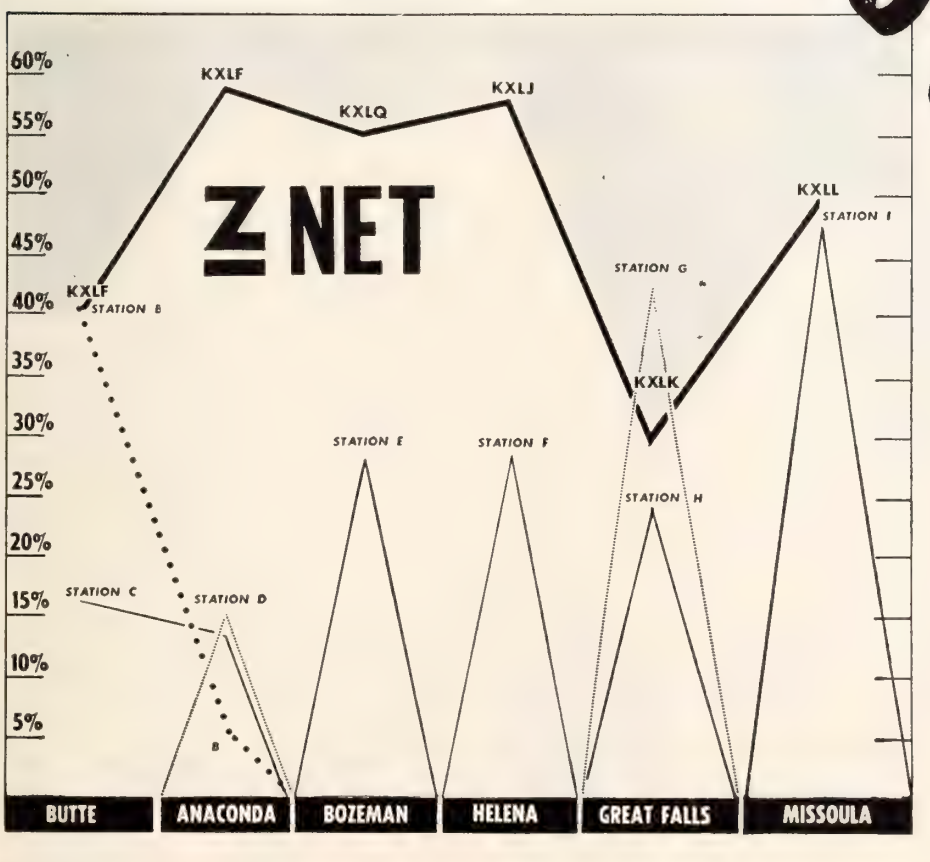
There was little advertising when one brand overwhelmingly dominated the industry. During the decade starting in 1930, except for relatively minor outdoor and printed promotion, the trade depended on the last link in the marketing chain—point-of-sale selling—to reach the housewife.

As late as 1941, frozen foods were classified as a luxury—with attendant low sales. America's entry into World War II changed that. The wartime shortage of tinplate made canned goods scarce, leaving a gap in retail food stocks which forced millions of people to try the non-rationed frozen foods for the first time.

By 1945 annual production rose to more than double what it had been in 1940. Competition gained momentum; new processing companies were organized, including Minute Maid and Snow Crop; and frozen juice concentrates were introduced. But the boom led to a bust in 1947. Some packers, riding the tide of a seller's market since early war days, succumbed to the lure of extra profits and foisted inferior merchandise on the public. The popularity of frosted products took a nose-


COMPARATIVE SHARE OF AUDIENCE IN 6 MONTANA CITIES

Day and Night




Percentages shown in this graph are based on BARROMETER surveys for January-February, 1951 for 6 Montana Cities.

Monday through Friday average listening 6:00 A.M. to 11:00 P.M. Averages for stations signing on after 6:00 A.M. or signing off earlier than 11:00 P.M. are based on actual time on the air.

Complete coverage on Z Net (with a single contract) . . . a better buy!

| | |
|---|---|
| 1 announcement | $17.00 |
| ¼ hour | 40.00 |

Stations B, D, E, F, G, I . . . (maximum competitive coverage)

| | |
|---|---|
| 1 announcement | $ 41.06 |
| ¼ hour | 133.00 |

Stations C, D, E, F, H, I . . . (minimum competitive coverage)

| | |
|---|---|
| 1 announcement | $ 44.11 |
| ¼ hour | 147.00 |

The Z Net, when purchased in combination with other XL Stations (KXL-Portland) (KXLY-Spokane) of the Pacific Northwest is procurable at a lower rate than even the low rate quoted above.

**Pacific Northwest Broadcasters**
SAN FRANCISCO LOS ANGELES

**The Walker Co.**
NEW YORK CHICAGO

We like to be
ON THE
SPOT

WDNC

● On the spot to Deliver CBS to one million people

● On the spot as Durham's Number One Station

HOOPERWISE
BMB-WISE

We'd like to be put
ON THE SPOT
SCHEDULE OF CLIENTS WHO WANT RESULTS

WDNC

Durham, North Carolina
5000 Watts 620 Kc
PAUL H. RAYMER, Rep.

dive. Sales sagged. So did production —dropping some 350,000,000 pounds below the preceding year's output. That debacle further intensified brand-name competition.

Here, then, is what the major companies are doing with broadcast media.

"Better buy Birds Eye," chants the Birds Eye trio of cute small-fry from film commercials on the three-times a-week *Bert Parks Show* (NBC-TV), and on TV announcements over NBC-TV outlets in 10 major markets. Announcer Dan Seymour delivers the spiel on the product. The brand is also pushed via radio announcements in selected markets, and as a hitch-hike on *When A Girl Marries* (NBC). (*The Goldbergs*, CBS-TV, carried a hitch-hike for Birds Eye as well. Presumably, whatever show General Foods buys to put on the Monday 9:30 to 10:00 p.m. slot will also carry Birds Eye ads.)

Motivation for this TV and AM activity by the Birds Eye-Snider Division of General Foods is not a secret. Five years ago Birds Eye was the only national brand of any consequence. Today, while it still ranks first in fruits and vegetables, other names are making a determined bid for public favor.

Back in 1930, General Foods launched the first national line. Initial promotion was through newspapers and billboards. Those media are still used. But with increasing competition came the Birds Eye radio and television daytime line-up aimed directly at the housewife.

The housewife, according to Snow Crop Marketers, is the architect of their success.

That success has been on the sensational side. In the short time since its introduction in 1945, Snow Crop has zoomed into first place in the sale of fruit juice concentrates and into second place in fruits and vegetables. Formerly an independent but now a division of Clinton Foods (SPONSOR, 31 July 1950), Snow Crop pioneered the industry's use of big-time television. In April 1950, they used *Your Show of Shows* (NBC-TV) for five weeks to introduce their frozen coffee. In four weeks the product had a 68% retail distribution in the markets covered. That's when Snow Crop dropped national magazine advertising.

During that summer they sponsored Faye Emerson in *Fifteen With Faye* (NBC-TV), and co-sponsored *Susan Adams Kitchen* (DuMont). In the fall, the Marketers began a 39-week cycle on *Your Show of Shows*. The Saturday night session, headed by Sid Caesar and Imogene Coca, reached a large audience, but one of its disadvantages for Snow Crop was that it was aired too late for an immediate influence on Mrs. Housewife, who does 70% of her food shopping on Friday and Saturday afternoon. In March, a switch was made to the *Snow Crop Matinee Theatre*, a half-hour dramatic film series to be carried 52 weeks a year on a market-to-market basis. The show is presented in mid-afternoon from one to four times a week in 53 cities, with Teddy Snow Crop, the little polar bear trademark, introducing each film.

Snow Crop had a $3,200,000 sales volume in 1946 when they first advertised concentrates nationally. Today they spend more than a third of that amount—60% of a $2,000,000 budget —for a year of television advertising.

Minute Maid was first, in 1945, to enter the frozen juice concentrate field, and is staying exclusively with that branch of the business. Among the products it packages is the only nationally advertised brand of tangerine juice. Vacuum Foods, the makers of Minute Maid, was originally organized to produce an orange-juice powder, but plans were changed at the eleventh hour and the processing of concentrates began in April 1946.

Half of the firm's advertising budget —in excess of $1,200,000—is devoted to radio and television. Minute Maid's man in the AM department is Bing Crosby, a director of Vacuum Foods (SPONSOR, 4 July 1949). He formerly plugged the juices on a quarter-hour song and chatter transcription five times a week in selected markets. Now, abetted by Ken Carpenter and the Rhythmaires, he sells via one-minute waxed announcements. The change is designed to achieve saturation broadcasting with AM announcements, the general idea being that announcements can reach more people for the same amount of money. But that's only half of the story. The other half is based on broadcasting flexibility for strong seasonal campaigns and periodic concentrations on certain markets.

Minute Maid was the first sponsor on the highly rated *Kate Smith Hour* (NBC-TV), another case of daylight television programing. The current commercial is a film cartoon of the trademark Minute Maid singing a duet with the sun. One line of the jingle has quite a history. Vacuum's battle

to overcome resistance to canned juices was won when many hospitals and clinics began using Minute Maid to the exclusion of ordinary orange juice because of the sanitary angle. That and their claim that Minute Maid has more vitamin C content than juice from fresh oranges is reflected in the commercial's melodic statement that "Doctors say Minute Maid orange juice is better for your health."

The junior member of this frozen foods concentrate quartet is Flamingo. The initial promotion last June, engineered by Douglas Leigh, creator of spectacular outdoor advertising, centered around Broadway signs, illuminated blimps, and Railway Express posters (SPONSOR, 4 December 1950). In a short time, radio was added to the campaign—on a tentative basis. The tentative element disappeared almost at once, and Flamingo has been investing over $4,000 a week in AM advertising ever since.

Broadcasting was coordinated with the distribution of the product. In a series of sharpshooting operations, Flamingo featured participations in the *Eleanor Roosevelt* program on WNBC, New York, the *Josephine Halpern Show* on WINS, New York, the *Marjorie Mills* program on NBC's New England Regional Network, the *Henry Hickman Variety Show* on WFBR, Baltimore, and others, plus broadsides of announcements in each market.

The company's steady expansion is marked by the growing number of stations on which it is buying time. Today the AM set-up consists of participation three times a week in the *Missus Goes a-Shopping* on WCBS, New York, and a total of 162 announcements a week carried on 17 stations from Maine to Florida. In addition, the TV line-up presents 38 announcements a week on six outlets, with WCBS-TV, New York, carrying 16 of them.

The newest Flamingo video jingle is a show-wise production that entertains with parodies on "The Woman Who Lived in a Shoe" and "Little Miss Muffet," and manages to mention Flamingo seven times without sounding overdone.

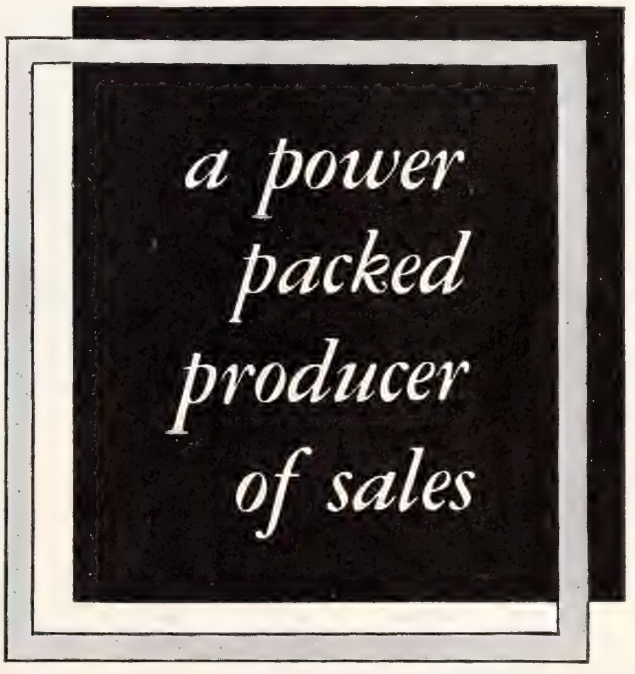
A quick rundown of the air advertising of a few other brand names reveals plenty of activity. Welch's sponsors *Howdy Doody* (NBC-TV) every Friday. Seabrook is promoting sales with three to six one-minute announcements weekly on 70 radio stations on the Atlantic seaboard. Starting this





23 years of service and smart programming have made and kept **WMMN** in number 1 position in the rich north-central West Virginia area.

**WMMN** is the only station programmed and powered to serve both day and night the 18 counties that comprise a healthy portion of the state of West Virginia.







WMMN

5000 watts Represented by KATZ CBS

A FORT INDUSTRY STATION

Mailing Address, Fairmont, W. Va.

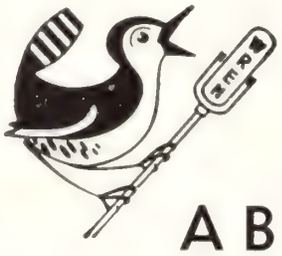
**One of nation's top sales producers (Sales Manager of key 50 k. w.) immediately available for challenging assignment as General Manager or Sales Manager. Prefer East.**

**Box 13, Sponsor**

**510 Madison Ave., N.Y. 22**

**PULLING POWER**





**WREN**
**TOPEKA**

**ABC** 5000 WATTS

WEED & CO. NATIONAL REPRESENTATIVES

month. Sunkist will shoot about a third of its ad budget into an intensive AM and TV barrage in 10 or 12 markets. Seapak's schedule includes participation in *Market Melodies* on WJZ-TV, New York, *Martha Laning* and *Strictly for the Girls* on WSB, Atlanta, and announcements on WMBR, Jacksonville, Fla. Dulany fires a bombardment of 700 AM announcements over 66 stations in two weeks, and airs 56 TV announcements a month on six outlets.

The Florida Citrus Commission used one-minute announcements on 34 radio stations from New York to Seattle in the spring. This summer's campaign —institutional plugs for frozen citrus juice concentrates from the Peninsula State—calls for participation in four daytime TV shows. They are: *Dionne Lucas* on WJZ-TV, New York; *Mary Landis* on WBAL, Baltimore; *Josephine McCarthy* on WNBT, New York; and *Hi, Ladies*, on WGN, Chicago.

Three non-competitive specialty packers present a cooperative show on WCAU-TV, Philadelphia. Titled *Cold Cash*, this weekly, half-hour variety quiz features Ed McMahon in the role of an old-time grocer in a new frozen foods department. The participating sponsors are the processors of Icelandic Frosted Fillets, Temple Frosted Foods, and Downyflake Frozen Waffles. (The trade gag about the frozen waffles is: they sell like hot cakes.)

Speaking of the trade, except for rare instances like the 1950 concentrate situation, packers, distributors and grocers realize a pretty fair profit from frozen foods. Increased mechanization and improvements in harvesting techniques have reduced production costs, so that today many packers operate on a profit margin up to 5%. Distributors operate on a 12-14% over-all mark up. Large volume retailers do from 3-5% of their total sales in frozen foods, but the average is considerably below that figure.

According to a survey by Gordon Cook, frozen foods are in the top fifth of gross profit earners among 48 categories checked. In another survey of 35 modern super markets conducted by E. I. duPont de Nemours, frozen fruits yielded an approximate margin of 27% and frozen vegetables from 21 to 24%, compared with the general average of 17.7% for all items.

Finally, examining the consumer's part of the set-up, the frozen food retail price index moved downward on most leading items during 1950 and

the first part of 1951, while the average food price index moved upward.

As an essential wartime product, frozen foods are protected by a ruling of the National Security Resources Board and the Munitions Board to the effect that food processing plants may not be converted to other manufacturing purposes. If World War III should come, part of the processed output will be required to meet the increased needs of the Armed Forces. But the industry's big job will be to supply the home front, replacing the food shipped to the theatres of military operation. And in the event of atomic attack frozen products will be one of the emergency area's principal sources of food.

Actually, the freezing method of preserving food isn't new. It has been used in arctic regions for centuries. For that matter, as far back as 1842 a patent was granted to H. Benjamin in England for freezing foods in an ice and salt brine. Other patents were later obtained but came to nothing.

In 1917 Clarence Birdseye, a Massachusetts scientist, was on a fur-buying expedition in Labrador when he noticed that fish and caribou meat which had been exposed to the arctic air and frozen were still tender and fresh-flavored when cooked several months later. He knew that mere freezing of a food would not preserve its natural texture, so he concluded that quick freezing at extremely low temperatures must be the answer.

On his return he began to experiment. In 1925, he came up with a quick-freezing system. Experiments improved the process and the product. In 1929, he sold all rights to his process to General Foods.

The quick-freezing process provides a practical means of eliminating food wastage during periods of oversupply. In time, it is believed, food surpluses throughout the world will be frozen and stored to be used in periods of shortage helping eliminate famine.

Frozen food stands on the threshold of its biggest expansion. Plant after plant is changing over to the preservation of foods by the quick-freezing method—in fact, practically everything we eat today can be quick frozen. Spurred by the intense brand-name competition, the frozen foods business will spend more money for broadcast advertising in the immediate future, and may sell more merchandise than any other branch of the food industry in the not too distant future. ★ ★ ★

## IS BMB OBSOLETE?

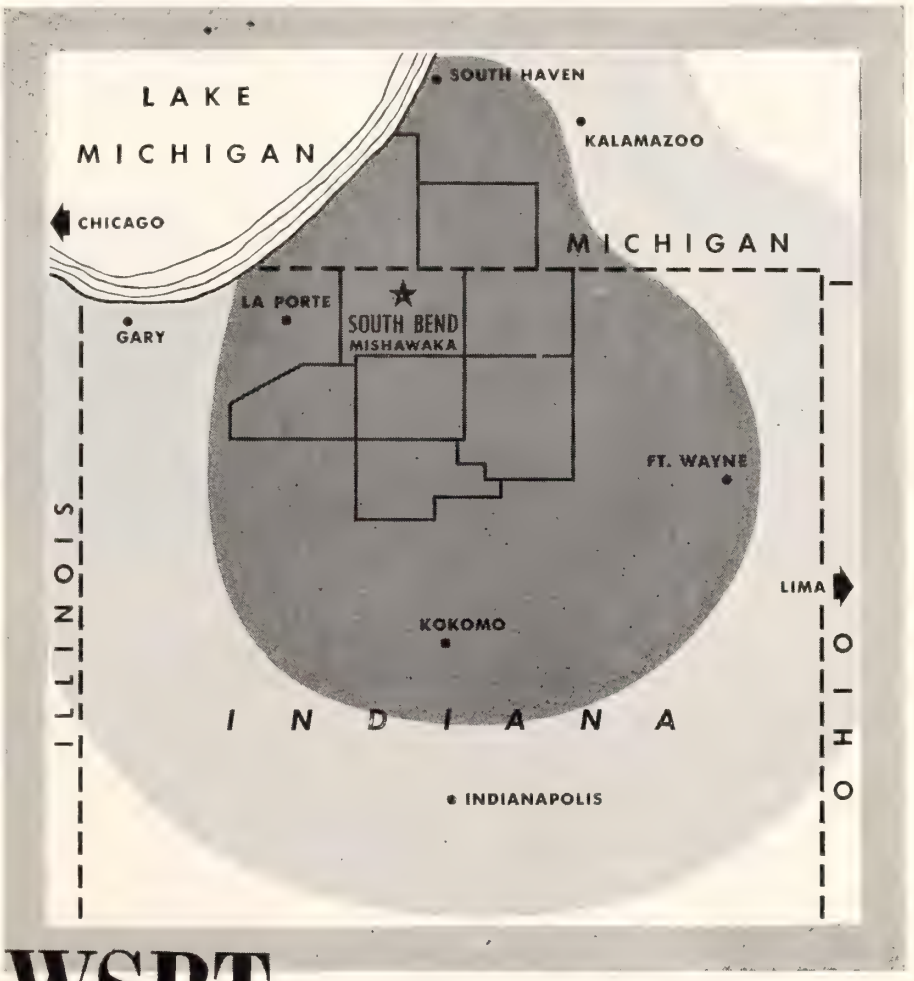
(*Continued from page 36*)

was made in that direction recently with creation of Broadcast Audience Measurement. A projected counterpart to BMB, the paper organization elected Henry P. Johnston of WSGN, Birmingham, president in November 1950. His biggest job will be to convince fellow broadcasters that such a study should be initiated—and paid for. In the light of TV's inroads on radio listening in many markets, and the depressive effect of the recent network rate cuts, it will be rough sledding. Most industry observers hold out scant hope for a new survey in the near future.

Besides the time and headaches involved, an up-to-date study would certainly cost much more than the $1,200,000 spent for the 1949 survey; that was the bill for mailing out 652,000 ballots to a carefully selected sample, then processing the 357,000 answers.

Meanwhile, ad agencies, advertisers, networks, stations and representatives have developed their own twists in using BMB to compensate for its senescence.

The complex Procter & Gamble "formula" involving BMB ("Are you get-


**WSBT IS THE BONUS BUY!**

You get a big coverage bonus—and a rich one—with WSBT. In addition to the half-million people in the eight-county South Bend-Mishawaka trading area, there are a million *more* people in the primary area. This extra million spend nearly a billion dollars a year for retail purchases—*in addition to* the half-billion spent in the trading area alone. That's *bonus* coverage of *bonus* spending!

WSBT delivers bonus listenership, too. Every CBS show on WSBT enjoys a Hooper that's higher than the network average. For bonus coverage, bonus listenership, bonus sales, it's WSBT—the bonus buy!

WSBT SOUTH BEND
5000 WATTS • 960 KC • CBS

PAUL H. RAYMER COMPANY • NATIONAL REPRESENTATIVE

**Here's News for Ad Alley!**




After months of research, Adam Young has brought to light a "Least Common Denominator" for interpreting BMB figures.

This method, by completely eliminating the popularity factor from physical coverage, puts BMB statistics in their *true* light—gives a "reading" that is equally fair to ALL radio stations whether Independent, Mutual, ABC, NBC, CBS.

May we tell you more about this Mr. Time Buyer?

Adam Young Inc.

RADIO STATION REPRESENTATIVE
22 EAST 40th STREET • NEW YORK 16, N. Y.
NEW YORK • ST. LOUIS
CHICAGO • LOS ANGELES • SAN FRANCISCO


ting the most out of BMB?" SPONSOR 25 September 1950) remains relatively unchanged despite BMB's age. Explains Fred Apt, supervisor of radio-TV research at Benton & Bowles: "We are relying 99% on BMB for coverage information and using the figures heavily. Actually, I don't think the great majority of stations have changed too much. We have data on some 2,100 stations and it doesn't particularly matter if information on 200 of them is obsolete. Where changes are known, we naturally take them into account. The principal reason we're still using BMB is simply that we need a base to start with and that base is still BMB."

The radio research director of a large agency described their use of BMB data this way: "We have never bought entirely on the basis of BMB figures. We evaluate from BMB, but custom-tailor each problem's answer."

"We're not satisfied to use BMB as a measurement of station coverage alone. One of our central problems is to allocate advertising expenditures to specific areas. To do this for radio we must know not only the total audience of a station but the marketing characteristics of that audience as well. BMB is the only tool that gives us the necessary data to do that."



STANLEY CANTER,
*Media Research Dir.*
*Mc-Cann-Erickson*

The question of TV's effect on radio listening, and consequently on BMB figures, revealed differing opinions. Many do not see burgeoning TV audiences as a threat to the present value of BMB's two-year-old figures. Hal Miller, radio research director of the Biow Company and assistant to research director Larry Deckinger, had this to say: "It is possible that TV has reduced the circulation data of BMB in 3 to 5 and 6 to 7 times a week listening. However, we also believe that any such reduction has been compensated for numerically in one to two times a week listening, so that in effect, the total listening *once a week or more* remains virtually the same.

"It is still possible, assuming no power or frequency changes, to use BMB total weekly data to estimate physical coverage of individual stations. To estimate the number of homes listening to any one program for any one station, one must still use a rating which, in itself, will reflect TV's cut-in into radio audiences."

The combination of BMB plus program ratings is used extensively by a New York station with wide coverage, WOR. Its research director, Bob Hoffman, has developed a system of estimating the station's audience outside the rating area. He explains: "A program rating tells us what our metropolitan New York City area audience is, but of course does not cover the large area outside. What we do is assume, quite safely and conservatively I think, that among families tuned to WOR, those in the outer area listen only half as much as those in metropolitan New York. Using BMB data and adjusting for this "half-as-much listening" we find that WOR's outer area audience is equivalent to 29% of its metropolitan audience.

"From here the procedure is simple.





**. . . in Rochester it's WVET**

- WVET has more local accounts than any other Rochester station. (Many sponsors spend ALL their advertising budget with WVET!)
- WVET has more programs that will win and hold Summertime listeners . . . at or away from home!
- WVET offers YOUR clients BETTER results per dollar invested.

1280 KC
5000 WATTS
WVET is really on the BALL
WVET
MUTUAL
IN ROCHESTER, N. Y

*Represented Nationally by*
*THE BOLLING COMPANY*

We project the program rating against the families in metropolitan New York and then increase this figure by 29%, to allow for outer area listening.

"While TV has cut into radio audiences during certain periods, this is reflected by our use of program ratings as a basis for projection. In fact, we're probably being ultra-conservative. As you go beyond the New York area, TV's effect, because of its shorter range, is reduced—in some places to zero. Hence, it's likely that radio listening in the outer area has held up even better than in New York itself."

Hoffman points out that this same procedure can be used by other metropolitan radio stations wherever television is a factor.

While circulation or coverage is the most important contribution of BMB, many agencies turn to it for qualitative information as well. McCann-Erickson's media research director, Stanley Canter, describes their use of BMB data: "We're not satisfied to use BMB as a measurement of station coverage alone. One of our central problems is to allocate advertising expenditures to specific areas. To do this for radio we must know not only the total audience of a station but the marketing characteristics of that audience as well. We get this from other sources.

"What's needed are better qualitative measures. For example, Dr. Hans Zeisel (former media research director at McCann-Erickson and now with the Tea Bureau) was after some idea of the intensity of listening when he worked out a conversion between BMB's 6-7 times a week listening and share-of-audience ("Tool for timebuyers" SPONSOR 5 June 1950). While another survey like the 1949 one would help clear up many questions that have developed, what the industry really needs is a master survey to see how radio and TV coverage patterns compensate for and are affected by one another. In other words, we need a better overall media picture."

Many people on the station end of broadcasting point out that radio suffers more from too much information of this kind than from too little. They look on the BMB as an indicator of potential audience size, nothing more. As a result, many station presentations based on BMB spotlight coverage by using a variety of gimmicks. One example is a recent variation of a coverage formula developed earlier in the days of BMB.




## The shot that paid off 1000%

The target was sales for an industrial advertiser—and it was hit hard and clean. Here's what happened:

After sponsoring the Fulton Lewis, Jr. program, "sales increased from $6,000 a month to approximately $55,000 —or roughly 1,000%" for the Sunbury Wire Rope Manufacturing Company. As told by Mr. Kenneth P. Nelson, the firm's vice-president and general manager, to Mr. Charles Petrie of Station WISL, Shamokin, Pa., "in addition to the striking sales increase, inquiries requesting distributorships were received from quite a number of prospects within the broadcast area."

Whether you're interested in selling products for industrial use, or building up your market for consumer goods, the Fulton Lewis, Jr. program offers a ready-made audience at local time cost. Sponsored locally on more than 340 stations by 572 advertisers, Fulton Lewis, Jr. may still be available in your area. Check your Mutual outlet — or the Cooperative Program Department, **Mutual Broadcasting System,** 1440 Broadway, NYC 18 (or Tribune Tower, Chicago 11).

NEWS—from BINGHAMTON, N.Y.

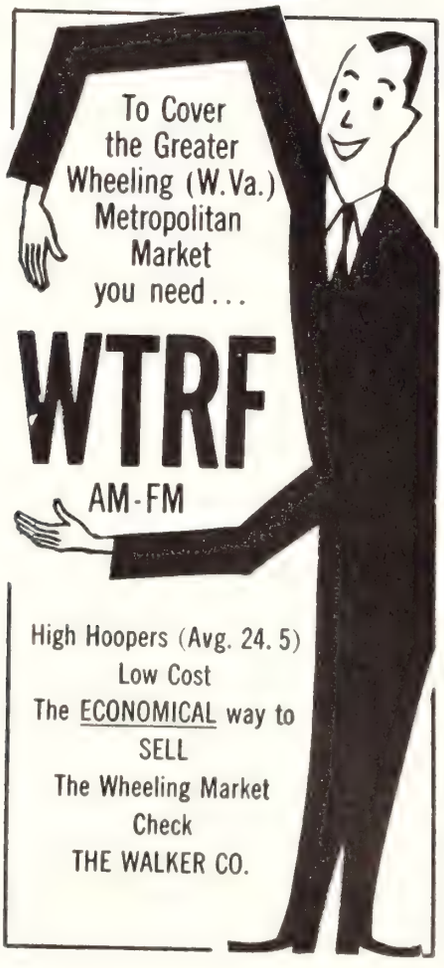
ABC

WENE

BINGHAMTON, N.Y. MARKET

NOW 5000 WATTS

CALL RADIO REPRESENTATIVES, INC




Multiple sources of Income make for sustained prosperity. Farming, Dairying, Beef Cattle, Mining, Tourists, Lumber, Manufacturing, each add their bit for an even economy—war or no war. You can beat the battle by using

The Art Mosby Stations

Know KGVO·KANA

5000 Watts Night & Day MISSOULA

250 Watts Night & Day ANACONDA BUTTE

MONTANA

THE TREASURE STATE OF THE 48

Suggested by Adam J. Young, Jr., president of the national representative firm bearing his name, it aims at removing the "popularity" factor from BMB station data. Young explains: "In order to determine a station's coverage, we can make two safe premises —one, that every station's signal reaches clearly to all parts of its home county; two, that the number of listeners decreases as we move away from the home county.

"Now, here is our suggestion. To determine primary coverage, include all those counties which BMB credits with one-half the home county listening. For example, if the home county is credited with 60% listening, then include in the primary coverage area all counties with BMB's of 30% or more."

The practical effect of Adam Young's method for determining a station's primary coverage area is to boost the showing of smaller stations. By using a 30% listenership figure, for example, instead of the more common 50% as a minimum requirement, more counties come within the primary coverage area.

While timebuyers expressed interest in this system, one was quick to object that it does not make full use of the expensive BMB survey. More important, several timebuyers say it does not make allowances for stations whose popularity varies markedly as between the home county and outside areas. Where home-county popularity is substantially greater than outer-area popularity, the station is penalized. Where home-county popularity is low, it gets a bonus of outside counties with a low circulation figure which nonetheless come within the "half-of-home-county" provision.

One timebuyer felt that the Adam Young technique had considerable value if only as a reminder that stations with lower BMB percentages should not be overlooked.

Many ad agencies are well aware of station antipathy to having BMB data manipulated for any purpose other than to show coverage. As one head timebuyer for a large agency remarked: "In many cases the stations and reps don't fully understand what BMB means. They're afraid their stations will look bad, so they hide the data. But quite often we're not buying for over-all coverage, we frequently want just those counties in which their station happens to be strong. They can't know what our marketing

problems are, so it doesn't make sense to try and outguess the agency."

The same point was made by the radio research director of another large agency. "There are times when you definitely *don't* want wide coverage. As, for example, when you run a special offer on a product within a limited market area. You tell the housewives in that market to buy the product at a special low price—but if housewives outside the limited special-price area hear the offer and can't take advantage of it! Well, you've probably made some enemies."

This same radio research director concedes that there have been unwarranted applications of BMB data, justifying the complaints of some stations. "There was considerable misuse of BMB in the beginning, but people in the larger agencies are now using it intelligently. The fact that inexperienced people are still bungling the job is partly the fault of those stations who have made 'a terrific BMB coverage' their big sales pitch. Inexperienced buyers get the idea from this that the main point of BMB is wide coverage; when a small station comes in, they dismiss him curtly with a 'You don't compare with station X' attitude."

Many stations are far from happy about the uncertainty that obsolete BMB data has brought. As one radio representative phrased it: "You use BMB figures with an explanation and an apology; sometimes you have a tough time making a comparison between a station's audience two years ago and its audience today."

This radio rep describes the shifting competitive position of one station over a period of four years. At one time the station, then a 5,000 watter, dominated the market. Came 1947 and two new stations set up shop in the same area; the 1949 survey showed the 5,000 watter had lost ground. After the 1949 survey, however, this station jumped its power from 5,000 to 10,000 watts. And to make it even more complicated, 14 new radio stations began broadcasting nearby. Just how that original station is doing today, audience-wise, not even a latter-day Solomon could tell.

Some stations, awake to the need for up-to-date qualifying information to be grafted onto BMB material, have worked out their own hybrid presentations. All the networks continue to get heavy requests for BMB data, use it extensively in station and network promotion.

Several stations and networks have made the most recent figures on sets-in-use the base for BMB projections. In the case of an individual station, this would mean that the 1949 listener percentages are applied against today's larger audience, thereby bringing listenership up to date.

Another device for updating station information: take all counties with a certain minimum BMB percentage (50% is most common). For each of these counties provide market data for a previous year, say 1949, as well as the current year. Buyers can then see for themselves how retail sales, income level, and the like have changed. The idea behind this treatment is to point out that while BMB data may not be current, it is known that the market's buying power has increased, and that it makes a very desirable advertising target.

On a less ambitious level, some stations provide population and retail sales figures for the current year only —usually selecting 50% and higher BMB counties as the primary coverage area.

The interesting point in all the com-


SOUTHWEST VIRGINIA'S *Pioneer* RADIO STATION

*What Station, please?*

*HOOPER RADIO AUDIENCE INDEX, DECEMBER, 1950 through FEBRUARY, 1951

SHARE OF BROADCAST AUDIENCE • ROANOKE, VIRGINIA

| TIME | RADIO SETS IN USE | WDBJ | B | C | Other |
|---|---|---|---|---|---|
| Monday thru Friday 8:00 AM - 12:00 Noon | 23.3 | 30.8 | 25.3 | 23.8 | 0.1 |
| Monday thru Friday 12:00 Noon - 6:00 PM | 23.3 | 64.9 | 19.1 | 15.7 | 0.3 |
| Sunday thru Friday 6:00 PM - 8:00 PM | 38.1 | 74.4 | 13.1 | 11.9 | 0.6 |
| Sunday thru Saturday 8:00 PM - 10:00 PM | 40.8 | 67.5 | 9.1 | 20.4 | 3.1 |

*C. E. HOOPER, Inc.

*Get the entire story from* FREE & PETERS

WDBJ

CBS • 5000 WATTS • 960 KC

*Owned and Operated by the TIMES-WORLD CORPORATION*

ROANOKE, VA.

FREE & PETERS, INC., *National Representatives*



TWO TOP
CBS STATIONS
TWO BIG
SOUTHWEST
MARKETS
ONE LOW
COMBINATION
RATE

KWFT
WICHITA FALLS, TEX.
620 KC
5,000 WATTS

KLYN
AMARILLO, TEX.
940 KC
1,000 WATTS

When you're making out that schedule for the Southwest don't overlook this sales-winning pair of CBS stations. For availabilities and rates, write, phone or wire our representatives.

National Representatives
JOHN BLAIR & CO.

puting and qualifying that goes on among agencies is that they have realized BMB's basic, practically indispensable value. All the agencymen contacted by SPONSOR agreed that a new survey would be welcomed with open arms. Station opinion, as relayed by representatives, was divided. Some still felt the BMB was a weapon often used against them, instead of a tool to indicate radio's vast coverage. Others conceded that somehow they would have to provide buyers with some valid measurement of their audience or suffer from perpetual skepticism. In any case, until a new survey comes along it remains standard practice to "make-do" with what's available—the grey-headed 1949 BMB study. ★★★

## BELL TELEPHONE

(*Continued from page 27*)

in a far more delicate position than a privately owned corporation. A corporation, of course, is responsible primarily to its stockholders. But AT&T is responsible not only to its 1,000,000 stockholders, but also to the some 35,000,000 people who are Bell telephone subscribers, its 602,500 employees—and the local, state and Federal Government agencies which regulate its rates.

So, while an ordinary corporation might be primarily concerned with eradicating the stigma of "Big Business," AT&T must be concerned also with placating the many people to whom it is responsible. It tries to make friends with people who can't get phone service they want; people who are asked to pay higher rates for their service. The war-time Government which demands that long-distance calls be brief; latent protesting elements in the populace who might possibly cry out for "socialization" of telephone service; the FCC which might think the Bell System is making too unreasonably high a profit on long distance service—all these voices must be answered by AT&T. And *The Telephone Hour*, with its emphasis on public service, helps do the job.

As public service utilities go, AT&T is in sound, good financial shape. As a business entity (it owns most of the stock in the 22 associated companies of the Bell Telephone System, plus Western Electric Company and Bell Telephone Laboratories) it grossed last year a gigantic $3,261,500,000. This compares nicely with a gross operating revenue of $2,893,200,000 in 1949. Moreover, its consolidated earnings per share amounted to $12.58 in 1950, as compared to $9.70 in 1949. But during the year, the System had spent almost $900,000,000 to extend its improved telephone service and it added 1,900,000 telephones.

(In January this year, the FCC ordered hearings to determine if the Bell Telephone Companies' interstate toll and long distance rates should not be reduced. Subsequently, the Commission postponed the date for the hearings until this 20 August. The companies, though, consider a rate reduction unjustified, pleading: "Wage, tax and material costs have continued to mount. Telephone rates and earnings must be sufficient to meet these increases.")

Still another *raison d'etre* for *The Telephone Hour* is that it provides an admirable outlet for explaining to the public the complex miracles wrought by the combined Bell Telephone Companies. (The program is paid for entirely by 18 of the subsidiary companies of the Bell Telephone System, each paying on a *pro rata* basis according to its regional revenue.) Explains John Caldwell, radio/TV copy chief at N. W. Ayer & Son, Inc., New York, who has written the account's commercial "stories" for the past several years:

"Copywise, we're faced with an embarrassment of riches. We have an amazingly varied technical story to tell, a financial story, a Bell Laboratories story, or simply a human interest teamwork story. It's not a matter of what to talk about, but which to select. Yet




*"Every motorist on the Pacific Coast loves me. Elliott-Haynes survey of Vancouver automobile radio shows I'm TOP DOG!"*

because of the account's policy of restrained advertising, we don't use our full 3 minutes of commercial time—our 'stories' are kept down to about 1½ minutes."

The "stories" he writes for announcer Tom Shirley reduce technical complexities to a remarkably poetic simplicity.

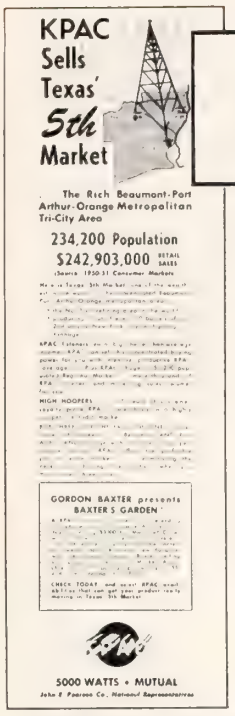
One might tell of a telephone exchange repairman rescuing a boy from a fire; another of the need for telephone operators; or of how a Telemobile trailer helps sailors put their calls home through quicker. Or perhaps there might be a tribute to the telephone lineman.

Though AT&T's own commercials are restrained, the company played a large role in the introduction of commercial radio. It first stepped into the sphere of lusty, rambunctious broadcasting back in 1922 when it gave birth to the pioneer radio station of WEAF, New York City—the precursor of WNBC. In his fascinating book, *The WEAF Experiment*, William Peck Banning tells of the sizzling controversy that raged when the new station first began "seasoning" its programs with "a dash of advertising paprika." For example, a February, 1923 editorial in *Printer's Ink*, headlined "Radio An Objectionable Advertising Medium," shrilled a warning to AT&T, urging it to "stop, look and listen" before extending this "insidious" branch of business. It cried on:

"Any attempt to make radio an advertising medium, in the accepted sense of the term, would, we think, prove positively offensive to great numbers of people. The family circle is not a public place, and advertising has no business intruding there. . . . We are opposed to it for the same reason that we object to sky writing. People should not be forced to read advertising unless they are so inclined."

Blandly ignoring such prim tirades, AT&T's station continued to encourage sponsors to pioneer in the new medium. At first, going warily, it urged advertisers to tone down their commercialism. As a result, sponsors like Browning King, Inc., which bankrolled *Anna C. Byrnes & Her Orchestra*, could not even mention the fact that it was a clothing manufacturer.

Another sponsor slyly got around the anti-commercial fiat by naming his program, *B. Fischer & Company's Astor Coffee Dance Orchestra.* But ultimately the flood gates were opened.


*Service-Ads like this help buyers buy.*

**how station KPAC helps to make spot time buying easier**

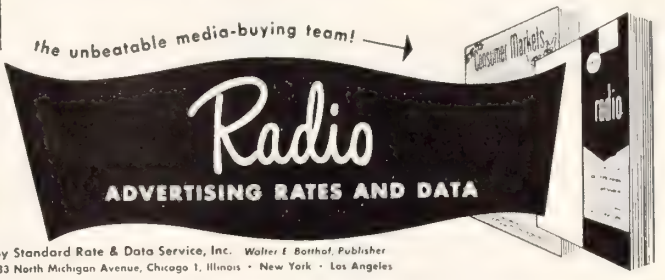
KPAC in Texas is one of the many radio stations using Service-Ads* to put additional buying information at time buyers' fingertips when they're working out station selections.

Says one agency V.P., "When I'm considering spot advertising, I always read the listings and advertising in the SRDS Radio publication for the vicinity I'm interested in.

"When I go to client conferences, I take this SRDS publication with me. I can always turn to it and, if there's a good ad—an ad that gives me a clear picture of the facility—I can give the client better answers."

**Whenever you're studying the radio opportunities in any market, it pays to check the Service-Ads as well as the listings in the SRDS Radio publication and in "CONSUMER MARKETS."**

**Service Ads are ads that supplement and expand the listings in SRDS media publication and the market data in "CONSUMER MARKETS" with additional information that helps buyers buy.*




Published by Standard Rate & Data Service, Inc. Walter E. Botthof, Publisher
333 North Michigan Avenue, Chicago 1, Illinois • New York • Los Angeles



A. C. WILLIAMS

**HERE'S THE SURE WAY**

to increase your

**MEMPHIS SALES!**

Radio Station WDIA, completely dominating the 44% Negro portion of Memphis 394,000 population and inexpensively covering the 489,000 total Negro population in WDIA's BMB counties, offers you a great ready-to-buy audience that cannot be sold by the other 5 Memphis stations (they divide up the white audience).

Hoopers* prove the listenership, and case histories of such QUALITY advertisers as Lipton Tea, Camel Cigarettes, Arrid, Ipana, Super Suds, Purex, Old Judge Coffee and Frostee prove results! Write for facts.

HOOPER RADIO AUDIENCE INDEX
City: Memphis, Tenn. Months: Dec. '50 - Apr. '51

| Time | Sets | WDIA | B | C | D | E | F | G |
|---|---|---|---|---|---|---|---|---|
| M-F 6AM-6PM | 19.1 | 27.4 | 23.0 | 19.5 | 13.1 | 10.0 | 5.3 | 1.4 |

Radio Station WDIA, Memphis, Tenn.
John E. Pearson Co., Representative

**You Can Cover Central New York with ONE Radio Station**

*. . . and Summer Sales are always good in this popular resort area*

•

**Wonderful Availabilities!**

Write, Wire, Phone or Ask Headley-Reed

**WSYR SYRACUSE** 570 kc

NBC AFFILIATE • WSYR-AM-FM-TV

The Only Complete Broadcast Institution in Central New York

Greater Kansas City's only 50,000 Watt Station

KCMO

810 kc.

10,000 WATTS NIGHT

National Representative
THE KATZ AGENCY




**A neighborhood Kaiser-Frazer dealer is 'tootin' a lot of horns for KQV. Early in June they made a one day buy out of all available spots. From these announcements he sold 26 cars. Ask Weed & Co. about this and the many other recent success stories on Pittsburgh's Aggressive Network Station.**

KQV

**Pittsburgh, Pa.**
MBS—5,000 Watts—1410

Cliquot Club Ginger Ale sponsored the music of the "Cliquot Club Eskimos"; the show pioneered in sound effects by beginning and ending with the realistic yelping of Eskimo dogs and the jingling of sleigh bells. The "Lucky Strike Orchestra" and the "Ipana Troubadours" reminded listeners of the products by that name, as did "Goldy" and "Dusty" the Gold Dust Twins. Billy Jones & Ernie Hare, "The Happiness Boys," yodelled for dear old Happiness Candy Stores. Graham McNamee started sportscasting for a variety of sponsors. And National Carbon Company made history by launching *The Eveready Hour*.

After five years of broadcasting, in 1926 AT&T sold WEAF for $1,000,000 to NBC. Asked why, AT&T President Walter S. Gifford replied: "Well, the principal reason, of course, was that our experiment had succeeded—and we didn't belong in the entertainment business. And besides that," he added wryly, "whenever I wanted to consult my top executives, they were apt to be downstairs in the studio, 'monitoring' the programs."

However, the Bell Telephone System got back into the entertainment business with a vengeance when it first began sponsoring *The Telephone Hour* in April, 1940.

On the sponsor's side, the program was initiated by Arthur Page, then vice president in charge of public relations, and Thomas T. Cook, then AT&T's vice president in charge of advertising. On the agency side, the account came to be handled by John B. Hunter, Ayer vice president and account supervisor, aided by Ray Jones.

Although the program has undergone several changes since its organization a decade ago, it has always adhered to one principle—give the public the world's finest vocalists and instrumentalists, and introduce promising young artists. Donald Voorhees, conductor of the 57-piece Bell Telephone Orchestra, and Wallace Magill, producer of the show, spend much of their spare time attending concerts and recitals, just to discover fresh talent. Their scheduling of performers for the program is made out a year in advance. "We really beat the bushes on the chance of making a find," says Magill.

Among the musical lions who have performed on the program are Jascha Heifetz, Ezio Pinza, Marian Anderson, Fritz Kreisler, Robert Casadesus, Lily Pons, John Charles Thomas, Gladys Swarthout, Bidu Sayao, Mary Martin, and Basil Rathbone, who narrated "Peter and the Wolf." And among the noted American radio debuts made on *The Telephone Hour* were those of Ferruccio Tagliavini, Italian tenor, who made an overnight sensation with his 1947 broadcast, and Barbara Gibson, 20-year-old American coloratura. In an attempt to get away from the too ultra-genteel stratosphere, the show has also introduced such unexpected personalities as Benny Goodman, the jazz clarinetist, and Bing Crosby, the crooner.

Even though the show's time slot, from 9:00 to 9:30 p.m., is opposite the formidable *Lux Radio Theatre*, ad manager Will Whitmore points out: "We're very happy with the program's success. Our kind of faithful audience is less apt to listen to *Lux*. As music-lovers, they're apt to keep tuned to Monday night's musical block programing, beginning with the *Railroad Hour* at 8:00 p.m., the *Voice of Firestone* at 8:30 p.m., our show, followed by the *Cities Service Band* at 9:30 p.m."

The program's rating—an average Nielsen of about 7.5—is assayed qualitatively by the Schwerin Research Corporation. Since 1947, Schwerin has been testing reaction to the program 12 times a year, in terms of the commercial "stories," appreciation of the artists, and the different kinds of music used. The audience testing has been conducted in cities as far-flung as Des Moines, Iowa, and more recently in Schwerin's 450-seat Avon Theatre in Manhattan. Says Len Kudisch, Schwer-

IN DANVILLE, VA.
BUY THE
OLD ESTABLISHED
ESTABLISHED 1930
HIGHLY RATED
52.8
AVERAGE WINTER 1951
ABC STATION

WBTM

HOLLINGBERRY

in executive vice president: "The Bell Companies have satisfied themselves that they are getting results with their programs."

Heavy promotion for the program is handled expertly—and with the proper refined *soignee*—by Wauhillau La Hay and Dorothy Doran, public relations executives at Ayer. They send out program information regularly to the Bell Companies, radio stations, the press, and to any listener who requests it. An especially neat promotional device they have fashioned is a blue-covered, 20-page book, which offers a behind-the-scenes history and photos of *The Telephone Hour*, including a map of the instrument composition of the orchestra. About 3,000 of these books have been distributed on request to listeners.

Still another device has been the production of two films, one titled *The Telephone Hour*, featuring pianist Josef Hofmann, the other *Rehearsal*, co-starring Pinza and Blanche Thebom, the soprano. Both films have been shown extensively throughout the country in commercial movie houses, clubs, and before musical organizations. Arrangements for the showings are made through local Bell Telephone Company managers.

The future of *The Telephone Hour* on radio seems fairly secure. True, the directors once did a simulcast of a program on TV, but ad manager Whitmore says that was only to see what it would look like.

"You can't help but consider the use of TV on a national scale," he says. "But we have no concrete plans. Our job with *The Telephone Hour* is a national one, and TV does not have a national distribution as yet. As of now, when you want to reach the mass audience, radio can't be beat.

"Besides," he adds, "our radio show hasn't suffered the inroads of nighttime TV, like many other programs have. For one thing, the people who've refrained from buying TV sets up till now tend to be older people, with a higher educational level. In short, the music lovers. For another, TV programing hasn't as yet produced enough good music to attract them. Among the best are the *Fred Waring Show* and the *Firestone* simulcast. And there definitely is an audience for more good music. So, we're sticking by network radio. It's proved a valuable medium for national listening to the telephone story." ★ ★ ★




# Friends for Life!




That's a man and his Zippo . . . the lighter that never fails . . . that always lights with a zip—even in wind or rain. That's why Zippo Lighters make ideal sales incentives, sales promotion premiums and business anniversary awards. Engraved with your company trade-mark, Zippo keeps goodwill glowing for you for years and years!

**Send for Free Brochure.** Get the FREE Zippo brochure explaining how you can have your company trade-mark or other message reproduced, in color, on Zippo Lighters at *low cost.* Shows many Zippo models with prices and discounts. *Send the coupon today.*

ZIPPO MANUFACTURING CO. Dept. US-12
Bradford, Pa.
Please send your FREE brochure on Zippo Goodwill gift ideas.

*Company*.....
*Address*.....
*City*.....*State*.....
*Attention:*.....*Title*.....

ZIPPO
*the one-zip windproof lighter*

KXOL

FORT WORTH'S leading independent

JOHN E. PEARSON COMPANY



ENGAGEMENT PARTY

A MERCHANDISING MIRACLE TAILORED FOR THE RICH BRIDAL MARKET

•

A PROGRAM TESTED AND PROVEN ON RADIO AND TELEVISION

•

Does your client sell sterling, crystal, appliances, furniture, jewelry, trousseaux?

•

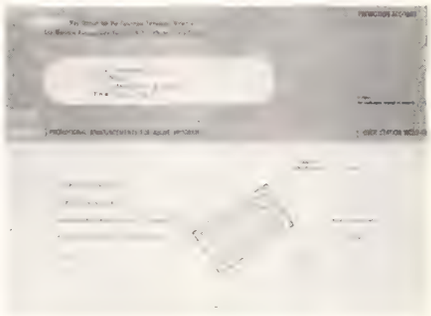
FOR A FRESH SELLING APPROACH TO THE ENGAGED COUPLE, WRITE TO

SALLIE NEWTON
2612 Palm Houston 4, Texas

## ROUNDUP

(*Continued from page 51*)

WCBS-TV mails a receipted bill to every agency and advertiser sponsoring a network or local program on that station. But a promotion tag adds: "This bill's been paid, of course. But we thought you'd be interested in seeing how much the promotional announcements are worth in dollars and cents at our established rates." Some three-month "bills" include: *Garry Moore* (Procter & Gamble; Quaker Oats; R. J. Reynolds; Corn Products Refining) $8,316.25; *Toast of the Town* (Lincoln-Mercury dealers) $10,180.75; *Blue Ribbon Bouts* (Pabst) $8,562.



Paid in full: promotion "bills" on WCBS-TV

* * *

KSJO, San Jose, like WLS, Chicago, and scores of other alert stations, is using its own facilities to promote itself and radio. Aired announcements call upon Mr. Business Man not to rely on printed media alone but to tell his story to thousands of people in the area who cannot or don't read. The station augments its sales pitch with area statistics: 96% of homes and 60% of autos in its area are radio-equipped.

* * *

WICU, Erie, was the winner over 69 other TV station entrants in a contest sponsored by NBC and the Colgate-Palmolive-Peet Company (*Colgate Comedy Hour*). Contest theme: to promote the *Comedy Hour*. WICU, in winning the contest, tied in a merchandising scheme with their Miss Colgate Comedy Hour popularity contest. Their plan: votes for Miss Colgate were accompanied by product wrappers.

* * *

Now that WLAW is the new ABC affiliate in Boston the station has expanded its facilities. Studios and offices are now located at the Hotel Bradford, 275 Tremont Street. New WLAW manager is William A. Riple, former general manager of WTRY, Albany.

## MEN, MONEY, MOTIVES

(*Continued from page 6*)

It was one of his rare flops. Nobody, but nobody, can entertain by the mere ritual of physical presence. The season of 1950-51 has surely made that clear on video. Old rules of showmanship do apply to the new medium.

Actually true "informality" of style is a high art, not to be trifled with. And it certainly has been. The seemingly effortless entertainer has always been deservedly acclaimed but his effortlessness is not faking. That's the point, with regard to television, circa 1951, for sponsors to bear in mind. Smoothness of manner must not be used as a screen hiding absence of substance. Note that for all her seeming artlessness, Lilli Palmer is well briefed in what she's going to say. Let no sponsor naively suppose a Miss Palmer "just gabs."

It was said as a wisecrack recently by a network producer, "Let's do an informal show—it's easier." Certainly it's easier. The question, Mr. Sponsor, is whether you get a fair gambling break sans substance? ★ ★ ★

## RADIO COMMERCIALS

(*Continued from page 42*)

came intrigued with the pleasing ad-lib delivery of Garry Moore. So, as a result, he recently asked himself what would happen if we humanized our spot radio campaign . . . if we used a conversational gal in the spots that went to a woman-audience . . . if we had a man talk in easy-going normal fashion? Would we not be getting more out of our copy if we used a name-actor talking in the first person? Perhaps, we felt, we would add still further impact by reducing noise we made. Well, we tried this and all indications are that we have stepped up the effectiveness of our radio copy tremendously . . . thanks to TV. So in addition to lowering radio rates, talent costs, and making more time available (as well as network salesmen more courteous), TV has helped radio in the field of copy. ★ ★ ★

RIGHT the first time! TV film spots by TELEFILM Inc.
Hollywood (28) Calif. since 1938

## HOFSTRA STUDY NO. 2

(*Continued from page* 31)

4. *Magazines* ..... 11 *minutes*

*Non-TV Owners*

1. *Radio* ..... 119 *minutes*
2. *Newspapers* ..... 50 *minutes*
3. *Magaiznes* ..... 15 *minutes*
4. *Television* ..... 10 *minutes*

To prove the point that TV-created customers swelled total sales, an assumption which some research purists balked at in the 1949 Hofstra Study, a supplementary survey was farmed out to the Advertising Club of New York University. This group of students interviewed a special matched group of 630 program-viewers and non-viewers on 16 brand-program combinations. The results for the products surveyed—toilet soaps, coffee, tooth paste, razor blades, cigarettes—showed 40.6% more customers among viewers than among non-viewers. Equally important, actual sales were 48.7% higher for television-advertised products among program-viewers.

As a measure of sales effectiveness, director Tom Coffin developed a yardstick which he calls "extra customers per dollar." This is how it works. Two samples of viewers and non-viewers are carefully matched for age, sex, education, income, family size, and residence area. These two groups of people are then considered identical, except for their televiewing activities. A month's buying of TV-advertised products is then tallied for each group and the difference noted.

Since the sample from which this difference comes is representative of the whole market, it's projected to that market. The projected difference in number of customers is then applied to the monthly cost of reaching the market via television. Similar to the more common "cost-per-thousand" measure, the result is the number of extra customers delivered by TV for a dollar, over a month's time. In short, "extra customers per dollar."

One eye-opener in the present study has been the discovery that, despite zooming television costs, the number of extra customers per dollar has changed little since the 1949 study. In 1949 a sponsor got 11.6 extra customers per dollar, today he gets 11.8 for the same products!

Using the measuring rod of extra customers per dollar to determine sales effectiveness, Hofstra Study 1951 brings forth many highly important facts about television. Here's a brief summary:

1. Daytime and nighttime television are almost exactly equal in sales effectiveness. A sponsor gets the same value from his TV advertising dollar regardless of the time of day, according to the study.

2. High-budget shows and highly rated ones build a large "bonus" audience which helps justify the stiff price. They're more efficient, it's contended, because they bring in more extra customers per dollar than the average low or medium-cost program. The lesson in this for the smaller, multi-product manufacturer is that he does best by putting all his products on a single high-budget show to cash in on the "bonus" audience and increase his extra customers per dollar.

3. In general, well-liked commercials do about twice as well as disliked or neutral ones. For well-liked commercials the selling effectiveness was 17.9 extra customers per dollar, for disliked ones 9.0, and for neutral ones 7.8 extra customers per dollar. Common assumption in many ad agencies, based on various surveys, has been that liked and disliked commercials were equally effective saleswise.

4. Average for all 187 TV-advertised products covered in the study was 15.6 extra customers per dollar. Some brand-program combinations, such as the products advertised on the *Kate Smith* daytime-TV show (NBC) make a showing of 38.8 extra customers per dollar. *Your Show of Shows* (also NBC) tallies 36.8 extra customers per dollar.

5. Where a product uses more than one program in its sales schedule, the total extra customers per dollars for that product pyramid. Each show adds more, the amount depending on the quality and appeal of the individual program added. This cumulative effect





Let's Look At The VITAL STATISTICS



This cutie's a smarty — she trusts in her ears,

And buys only products about which she hears.

The place that she turns to for this advice on Good buys

is "The Voice of Toledo" and here are the "why's?"

For Thirty Years WSPD has served her both daytime and night

With Good Programs, Good sponsors — we've done the job right.

So, if it's sales you are seeking, want your spots to be heard

Buy Toledo's WSPD where a majority audience is always assured.

WSPD TOLEDO, OHIO
A Fort Industry Station
5000 WATTS-N.B.C.
WSPD-TV
CHANNEL - 13
Represented Nationally by KATZ

IN MONTREAL
it's
CFCF

Canada's FIRST station—wise in the ways of PROGRAMMING, PROMOTION and MERCHANDISING . . . gives you the coverage and the listenership needed to do a real selling job in this rich market area.

CANADA'S FIRST STATION
CFCF

U. S. Representative—Weed & Co.

**Buying in Atlanta?**

**Here is your guide to more sales faster in this one hundred million dollar market**

**WERD . . . . 1,000 watts**

**860 on every Atlanta dial**

**WERD . . .**

**reaches purchasing agents* with the fiercest brand loyalty.**

DATA FOR A SALESMANAGER
How WERDville dollars are spent:

| | | | |
|---|---|---|---|
| Food | 30.1c | Recreation | 2.6 |
| Clothing | 17.7 | Tobacco | 2.5 |
| Housing, utilities | 15.7 | Personal Care | 2.3 |
| House furnishings | 10.8 | Education | 2.0 |
| Alcohol | 5.0 | Medical (Prof.) | 1.8 |
| Auto | 4.0 | Reading | .5 |
| Other trans. | 3.2 | Other | 1.8 |
| | | | $1.00 |

**Hooper audience share for April 1951**

| Day | Time | Rating |
|---|---|---|
| Mon. thru Fri. | (8:00 AM-12:00 Noon) | 14.0 |
| Mon. thru Fri. | (12:00 Noon-6:00 PM) | 10.9 |
| Sunday | (12:00 Noon-6 PM) | 11.6 |

Write for proof of performance!

**Joe Wootton**

Interstate United Newspapers Inc.
545 Fifth Ave. New York 17, N. Y.

*Negro Brand Buyers

was documented by analyzing each program of a multi-program sponsor separately. One product using four shows, for example, required analysis of four brand-program combinations.

6. In the durable goods category there were 45 brand-program combinations. Durable goods were tougher to analyze, since the selling job usually takes longer. These are the stages through which the durable-goods prospect must be nurtured, according to Dr. Coffin:

*a. Never heard of it.*
*b. Undecided (doesn't know enough about product).*
*c. Poor quality.*
*d. Fairly good product.*
*e. Very good product.*
*f. The purchase.*

These are most of the outstanding conclusions which emerged from Hofstra Study 1951, the super-Hofstra. The study was so comprehensive that not all of its findings have yet been assembled and made available to sponsors and their agencies. A wealth of valuable subsidiary information has been gathered which will undoubtedly be released when the problem of presentation has been licked. In its original form, the presentation filled close to 100 slides: these have been winnowed down to 79.

Almost as impressive as the results themselves, is the care taken by Dr. Coffin and his associates to make the study scientifically accurate. Selecting 5,067 families, interviewing them, and tabulating the results was an expensive and time-consuming job. Psychology students at Hofstra were specially trained in interviewing techniques to ensure precise, meaningful answers to the lengthy questionnaire. Twice as many set-owners as non-set owners were included in the sample, to allow detailed breakdowns of set-owners, activities.

Selection of the sample was in itself a tremendous job, involving as it did the careful listing of some 129,000 dwelling units before the homes to be interviewed were chosen. It's an expensive procedure, and therefore one usually by-passed by most research organizations. But, by going through this preliminary step, the validity of the study is strongly reinforced.

Interviewing procedure was similarly careful. Only family heads, men or women who would actually do the family buying, were interviewed. Further, questions on viewing were restricted to the actions of the person interviewed. This eliminated second-hand reporting, often the source of inaccuracies.

As chairman of Hofstra's Psychology Department, Dr. Matthew N. Chappell took charge of field work. Chappell recently took over at Hofstra when Coffin moved to NBC; once worked with rating-man C. E. Hooper as special consultant for five years. Assistant to director Coffin is Jack Landis, who handled much of the analysis and statistical work, also helped make up the questionnaire.

The caliber of researchers and the financial backing available speak well for the validity of Hofstra, 1951. Its extensive findings will undoubtedly find even greater use than its predecessor. ★ ★ ★

## 510 MADISON

(*Continued from page* 18)

from the Centre Theatre, 7:00 to 7:30 p.m. on Saturdays. Likewise, the wrestling program which originates at the Baltimore Coliseum is repeated by off-the-air pickup on WTOP-TV in Washington.

The Wiessner Brewing Company sponsors three feature films regularly over WMAR every week from 11:00 to 12:00 p.m., Thurs., Fri., Sat.

The Baltimore Orioles are being carried for the fourth consecutive year over the facilities of WMAR-TV and are sponsored jointly by the Gunther Brewing Company and the Atlantic Refining Company.

E. K. Jett
*Vice President*
*WMAR-TV*
*Baltimore*

Just a brief note to tell you how delighted I was to see our gag shot of the Bohemian Band with the "Beer on the air" story.

Not only that story, but the whole issue was an excellent one. No ques-

JOE ADAMS
REACHES ALL
NEGROES
IN LOS ANGELES
KOWL 5000 WATTS CLEAR CHANNEL
LOS ANGELES - SANTA MONICA, CALIF.

tion about it—your book gets better and better with every issue.

ROBERT R. TINCHER
*Vice President*
*WNAX*
*Yankton, S. D.*

---

## MACARONI JOURNAL

Naturally, we are very much interested in your 12 March story, "How Mueller's doubled its sales in nine years." Mr. C. F. Mueller is president of the National Macaroni Manufacturers Association, owner and publisher of the *Macaroni Journal* of which the writer is managing editor. We would very much like to reproduce a part of this excellent article in our April or 32nd Anniversary Edition.

We compliment you and the Mueller Company on the fine and interesting story published.

M. J. DONNA
*Managing Editor*
*Macaroni Journal*
*Braidwood, Ill.*

---

## SIGHT OR SOUND SELLING

"What sells your customer—sight or sound?" in the 26 March SPONSOR, we think, is slightly terrific.

Can you send me 25 reprints?

SHERRIL TAYLOR
*Promotion Manager*
*KSL*
*Salt Lake City, Utah*

*Reprints are available for all SPONSOR articles at a nominal fee.

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# FOUR HOT ISSUES

## TRANSIT RADIO

(*Continued from page 29*)

mental problem FM broadcasters have in keeping their medium alive. "Functional music," with "beeped out" commercials; Transit Radio; Storecasting; and occasional local advertising, are the only sources of profit for FM broadcasting to date. If two of these go down the legalistic drain, FM will be left as a slave operation only for the most part. FMers will carry their fight for survival to the Supreme Court if the FCC does not reverse its decision.

***E. Does Transit Radio have any way of getting around the court ruling if need be?*** Yes. SPONSOR learned exclusively that ways are being devised of making Transit Radio constitutional within the terms of the court's interpretation without crippling it commercially. ★ ★ ★

## HOLLYWOOD AND TV

(*Continued from page 29*)

test in New York similar to Phonevision's in Chicago; will probably get it. Skiatron President Arthur Levey told SPONSOR "two film companies" had approached him already to buy an interest. But Levey shunted them aside, fearful of adverse reaction from the FCC if he attempted to go commercial too early. Just entering the limelight is TELEMETER, owned by the newly reorganized International Telemeter Corporation. Paramount Pictures bought a half interest in the new firm for a reported $250,000 and put its TV ace Paul Raibourn in charge. At presstime, Telemeters lawyers were working on an application to the FCC for permission to test Telemeter over Paramount-owned KTLA-TV, Los Angeles. Like other "pay as you see" systems, Telemeter plans live plus film programming, including sports, theatre. To get this fare, Telemeter subscribers would insert a coin or coins in a meter on the TV set. Deposit of the coin sets an unscrambler into action which allows the Telemeter pictures to come in clear. In Subscriber-Vision, the set owner inserts a punched card, which is purchased monthly, in order to unscramble the picture. Phonevision pictures are unscrambled when the set owner phones a telephone operator and requests that a special key signal be sent to his home over the phone wires (and through to his set). He then gets a bill from the phone company.

In addition to Zenith's phonevision and the other subscriber systems described above, it is probable that there are other devices being developed behind the scenes. It is believed that RCA, for example, is experimenting with its own "pay as you see" technique. Other firms may have subscription devices on tap as well. ★ ★ ★


IDAHO'S
MOST POWERFUL
10,000 WATTS
KGEM
BOISE, 185,000 CUSTOMERS



A value . . . PLUS in "BRUSH CREEK FOLLIES"



with HIRAM HIGSBY on KMBC KFRM

PLUS ONE—"Brush Creek Follies" is in its fourteenth successful season!
PLUS TWO—Playing again to a live audience from the stage of the huge new KMBC studio playhouse!
PLUS THREE—A great new arrangement on commercials for advertisers!
PLUS FOUR—An outstanding new promotion and merchandising plan!
PLUS A DOZEN—Write, wire or phone KMBC-KFRM or your nearest Free and Peters colonel!

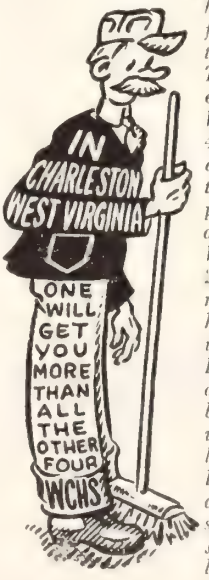
KMBC of Kansas City
KFRM for Rural Kansas
• • • 6th oldest CBS Affiliate • • •



*Miss Eleanor Larsen*
*Federal Advertising Agency*
*New York, N. Y.*

*Dear Eleanor:*

*In Charleston, West Virginny, WCHS is definitely on top uv th' heap an' they's five radio stations in town! Th' latest Hooper shows thet WCHS has 43.1% uv th' audience in th' total rated time periods. Hit also shows thet WCHS leads in 291 outen 346 rated quarter hours! Thet's whut happens, Eleanor, when a station has both top network and top local shows! Hit shore makes a good bet fer spot buyers! Jest tho't y'ud like ter know! Yrs.*
*Algy*




WCHS
Charleston, W. Va.

## TV DICTIONARY

(*Continued from page 35*)

**CIRCLE WIPE** One scene appears as a small dot in the center of the screen and grows to full-screen proportions while the preceding scene simultaneously is covered. Circles can expand from small dot at center or contract from full-screen proportions down to small dot. Contracting circle usually gives feeling of moving forward; expanding circle seems to move the spectator back. Same technique can be used with square effect called Square Circle.

**CIRCULATION** Potential audience in terms of families owning receivers. One family for all practical purposes regardless of the number of sets it owns equals one unit of circulation.

**CLAMBAKE or CLAMAROO** A shapeless program filled with uncertainties; rehearsals marked by errors, changes, and failures. Likely to result in a bad performance.

**CLEAN IT UP** Command to orchestra conductor to rehearse a musical number until it is perfectly rendered; or to a dramatic cast to remove all defects in action or presentation or delivery of lines.

**CLEAR A NUMBER or CLOSE THE RIGHTS** To obtain legal permission from publisher or other responsible sources (BMI, ASCAP, etc.) to use a specific musical selection or composition.

**CLEAR TIME** To arrange with a station to purchase or provide time usually for a commercial program.

**CLIENT** An actual or potential TV advertiser.

**CLIENT SHOWMANSHIP** Anything done primarily to impress a client rather than to achieve results.

**CLIENTITIS** Term describing occupational headache caused by a sponsor's unwelcome interference.

**CLIFF HANGER** Usually a serial dramatic show played at a high pitch of excitement on a strong note of suspense.

**CLIMAX** The high point of emotional intensity in a scene or show toward which everything that has happened before has been building. The climax is the pay-off!

**CLOSED CIRCUIT** Looking at a production or film not telecast, but shown from camera to monitor only.

**CLOSE-UP—CU** An object or image seen close-up. One object or part of one object instead of a scene.

**COAXIAL CABLE or COAX** Specially constructed cable used for transmission of TV signal because of its low loss of power at higher video frequencies.

**COLD DRAMATICS** A dramatic sketch played without benefit of background music.

**COLD LIGHT** Light that contains relatively little red value. Produced by mercury - arc - vapor and fluorescent lamps. Accompanied by the production of much less heat than is produced by incandescents.

**COLOR** A term used to indicate that a story has local color or atmosphere; also refers to characters.

**COLOR CORRECTION** The altering of the tonal value of colored objects by the use of filters, lights, shades, etc.

**COMING ON COLD** To begin a show or a commercial without musical, applause, or any kind of introduction or build-up.

**COMING UP** Warning cue given to personnel and cast that in approximately 10 seconds the show hits the air (starts).

**COMMENTARY, NARRATION, or VOICE OVER** Descriptive talk acompanying a silent show or film.

**COMMERCIALS** ***Film:*** The commercial recorded on film either with sound on film, or silent, or voice over.

***Live:*** Acted and narrated directly in front of television camera.

***Slides:*** Still photographs, illustrations, or posters, usually used as part of a live commercial or voice over announcement.

***Combination:*** Any combination of the above.

***Competition*** Programs taking place over rival stations or networks at the same time your show is on the air.

**CONDENSER** Refers to special lens which collects light from a lamp and focuses it on a film or slide being projected. Also lens in a spotlight which focuses the light on the subject or talent.

**CONFLICT** Two (or more) rehearsals or performances scheduled for the same TV personnel at the same time.

**CONKING-OUT** When a camera or other equipment becomes inoperative because of a circuit or tube failure.

**CONSTRUCTION UNIT** (See flats or wings.) Stock structural units and architectural or plastic pieces.

**CONTACT PRODUCER** Usually an assistant producer furnished by station to assist director on a show. During rehearsal and at show time he represents the station or network.

**CONTINUITY** (1) The logical flow of action or smoothness of transition from one scene, set, story, or idea to the next. Manner in which the individual scenes or shots are put together. (2) Audio or voice part of TV announcement or program, or the complete script looking not unlike the pages of a play since it lists the speakers or actors and the lines they speak, as well as camera shots, music, and suggestions to the director and cast, plus props, sets, etc. Script applies usually to entertainment portion of show.

**CONTINUOUS ACTION** Situation or sequence in which the action goes straight through without interruption, cutbacks, or cutaways.

**CONTRAST** Refers to the ratio of black to white portions of a TV picture. Pictures having high contrast have very deep blacks and brilliant

***Among True Dictionary contributors, consultants . . .***



S. K. HEADLEY, Dir. TV. Opers., WTCN-TV



G. HEINEMANN, Opers. Mgr., NBC, Chicago



A. JACOBSON, Prog. Mgr., WNBQ, Chicago



1.

Old-Timer Matt Burns knew each hold in the book.
Did that make him champion? Nah, just a schnook!




2.

But observe now the diadem perched on the cranium
Of Matt—newly christened The Super Geranium.



3.

And you can't be disposed to oppose the schmoe's clothes—
They're the sharp selling gimmick that's built up his gross!

4.

MORAL: If you're wrestling with a sales problem, lick it with a proven sales approach—Dayton's first and favorite WHIO-TV.

# To Pin Down Sales in Dayton*

# THE SHOW MUST GO ON

# WHIO-TV

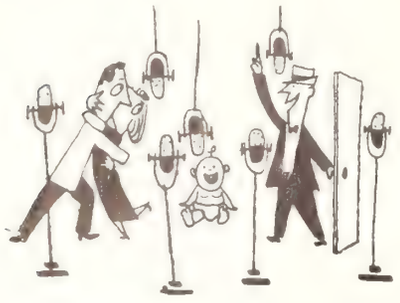
* Want to win the decision in a market where there's more than one TV aerial for every two chimneys (allowance—one chimney per family)? Want to dominate 205,000 receivers? It's a great market—mostly bustling industry and partly thriving farms. And it's a market that stays tuned to WHIO-TV—its favorite—morning, afternoon and night.* Ask National Representative George P. Hollingbery for market figures, ratings and availabilities!

CHANNEL 13
whio-tv -AM -FM
DAYTON, OHIO

** Pulse April figures show that 8 out of top 10 televised shows were aired via WHIO-TV.*

whites, while a picture with low contrast has an over-all gray appearance.

**CONTROL ROOM** Studio facilities room from which director, producer, and technical men control the selection, lighting, shading, and transmission of the picture.



**CORNFIELD** A studio set-up employing a number of stand or drop mikes.

**COSTUME DEFINITION** Qualities in texture and design that make costumes stand out distinctly from backgrounds and surrounding objects.

**COUNTER** Indicator on a film camera which indicates how much film has been exposed or remains.

**COURTESY ANNOUNCEMENT** Announcement crediting an advertiser whose program and/or time is taken or "recaptured" by the TV station or network for use for a special program.

**COVER SHOT** A wide angle television picture to alternate (for contrast) with a confined close-up.

**COVERAGE** The area in which a station or network of stations can be heard according to accepted engineering standards.

**COW-CATCHER** An isolated commercial announcement at the start of a show which advertises a product of the sponsor not mentioned in the program itself.

**CRACK A LENS** Cover a portion of the picture with the lens turret.

**CRACK A MIKE** Open a microphone.

**CRANE SHOT** A camera mounted on the arm of a crane and moved through space, usually on a Sanner or Fearless dolly.

**CRAWK** Vocal imitator of various animals.

**CRAWL or TITLE ROLL** Barrel-shaped arrangement turned by hand crank so titles and credits move up regularly from bottom of screen to top and disappear.

**CREDIT** Commercial passages, either sight or sound, in the playing script which mention the advertiser or his product, or acknowledge sources and ownership of various program material.

**CREDITS or CREDIT TITLE** Title placed at the beginning or end of a TV presentation recording the name or names of talent, technicians, or organizations concerned in show's production.

**CREEPER or CAMERA HOG** Talent who can't hold position and inches close to camera or mike during show.

*(See illustration at bottom of column)*

**CREEPING TITLE** See crawl. Title which moves slowly upwards on the screen as it is being read.

**CROSS-FADE** ***(audio)*** Where effect, sound, music, or otherwise is faded out while simultaneously another sound is faded in. This technique is commonly used to make transitions between dramatic scenes.

**CROWFOOT** Device, usually three-legged, placed under camera and tripod to prevent slipping.

**CU—CLOSE-UP SHOT** Narrow angle picture. (See camera shots.)

**CUCALORUS** A screen or filter used on a television spotlight to create a design on a backdrop. Some of the designs are:

***Dante***—Fiery pattern.
***Goldy***—Sun effect.
***Maizie***—Fluffy.
***Ozzie***—Circular effect similar to target rings.
***Venie***—Venetian blind effect.

**CUE** A signal by sight or sound for the start of show, music, narration, action, etc.

**CUE BITE** To start your speech or action before the previous talent has finished his part.

**CUE SHEET** An orderly tabulation of program routine containing all the cues and frequently all the hand props.

**CUE SHEET TIMING** Where the complete script of show has exact time indicated at which different actions take place and the exact time allowed for those actions.

**CUFFO** Donated work or talent without pay, or on the cuff, sometimes on speculative basis.

**CUMULATIVE TIME** Also sometimes called running time. Total time elapsed since show hit the air.

**CUSHION** Dialogue, music, or sound of variable length inserted in a program which director can use or delete in order to end show on time.



**CUT** An order to stop all action or specific action such as "stop camera."

**CUT BACK** To return back to something previously shown.

**CUT-IN** (1) Local copy inserted in show. (2) Shot of any object which is inserted into action of scene, such as a telegram, news item, a clock. Also known as insert.

**CUT ON MOOD** To switch camera shots on stimulated feeling or atmosphere.

**CUT ON MOTIVATION** To switch camera shots according to action.

**CUT-OUTS or OVERS** Lengths of shots not used, cut outs and whole shots or takes not used. Overs in films are retained for library.

**CUTS** Portions of program script which can or are to be eliminated before (or even during) the performance.

**CUTTING** The elimination of undesirable motion, film or action to reach finished product.

**CVC** Chorus, verse, and chorus of a musical selection.

**CYC** Nickname for cyclorama, a canvas backdrop usually hanging in folds around edge of studio to simulate broad reaches of distances or various background effects.

# D

**DAMPEN THE STUDIO** To introduce sound-absorbent devices like rugs or draperies, into the studio to perfect the quality of sound; also, to apply fixed sound absorbents such as spun glass to walls, floor, ceiling.

**DAMPING CONTROL** A control which aids in removing the horizontal distortion bulge which may appear on the left side of picture.

**DAWN PATROL** Engineers, announcers, talent who put on the morning programs at TV station.

**D B** Delayed telecast of a live show (by film or kine).

**DEAD BOOK** The file of program material which has already been telecast.

**DEAD MIKE** Microphone which is disconnected.

**DEAD PAN** To read a line or carry out action without emphasizing it by any expression.

**DEAD SPOT** Also known as "black space" when a show is supposed to be on the air but for some reason is not.

**DECIBEL** A unit of measure for sound volume.

**DEFINITION or RESOLUTION** Degree of reproduction of the detail of an image, scene, sets and/or background after transmission through complete TV system to receiver or monitor.

**DEFOCUSING or OUT OF FOCUS DISSOLVE** Transition achieved by throwing one camera out of focus until the image is unrecognizable, then "cutting" to the next camera, equally out of focus, and bringing it into focus revealing new image.

**DEPTH OF FOCUS** (1) Extent to which a lens will clearly focus near and distant objects at the same time. (2) Field that registers in sharp focus on camera monitor.

**DIFFERENTIAL FOCUS** Method by which main item of interest in shot is captured in sharp focus, the remainder of the subject being out of focus.

**DIMMER or DIMMER BOARD** Usually a central system of rheostat controls to lower or raise power of TV lights in studio.

**DIORAMA** Miniature setting usually complete in perspective used as a means of establishing large locations impossible of construction in TV studio.

**DIRECT VIEWING RECEIVER** Most prominent type of TV receiver where picture is viewed directly on the end of the kinescope tube.

**DIRECTOR** Individual responsible for all composition and action in a TV production, including supervision of the work of actors, cameramen, etc. Because this also normally involves cooperation with script-writers and editor, the director usually becomes the dominant creative mind in the production unit, and the individual most responsible for the character and success of the completed TV presentation.

**DISCREPANCIES** Changes or aberrations from TV script, made in the studio, and noted on the station log.

**DISH PAN** TV slang for the large circular object used in micro-wave relay.

**DISSOLVE** The overlapping fadeout of one picture and fade-in of another. Dissolve term used on scripts: X X

**DISTANCE SHOT** Commonly called long shot. A subject actually or apparently at a great distance from the camera.

**DISTORTION** (1) Exaggeration or deliberate deviation from normal TV production procedure to secure unusual effect. (2) Any nonlinear change in the frequency, amplitude, or phase of a pattern or picture caused by equipment incapabilities.

**DOCUMENTARY** Type of non-fiction film or show utilizing material, either actual or reconstructed, drawn from real life and based on a sociological theme or having a sociological reference.

**DOG** An obsolete or mediocre musical number, or a hackneyed piece of writing or program. Poor actor.

**DOLLY** A movable fixture or carriage usually mounted on four wheels (see Fearless dolly, Sanner dolly), which carries either camera, or camera and cameraman and can be wheeled about during the taking of a shot.

**DOLLY IN** To move in from distance for close-up by means of a camera mounted on dolly.

**DOLLY OUT** Reverse of dolly in.

**DOLLY PUSHER** Person pushing camera dolly while camera man is shooting.

**DOLLY SHOT** Shot taken while camera is in motion on a truck or dolly.

**DOLLY TRACK** Mechanical device attached to base of dolly or tripod to clear camera cable.

**DOUBLE** Talent performing more than one part. Doing variety of jobs on show.

**DOUBLE SPOTTING** Also triple spotting. TV station practice of placing a second or third announcement immediately after the first. Usually happens in single-station markets.

**DOUBLE SYSTEM KINESCOPE** Film and sound recorded on separate film.

**DOUBLE SYSTEM SOUND CAMERA** Sound recording in which synchronous motors drive the film through a motion-picture camera and at the same time drive another roll of film past a light valve for sound recording. The two pieces of film are later combined in printing.

**DOWN-AND-UNDER** Direction given to a musician or sound effects man playing solo to quiet down from his present playing level, and to sneak under the lines of dialogue which follow.

**DOWN IN THE MUD** Music, speech, or sound effect extremely low in volume.

**DOWN STAGE (1), (2), (3)** Direction to talent meaning move toward corresponding camera.

**DOWSER** Shutter on balop projector for blocking off one or the other slide in projection position.

**DRAMATIC LICENSE** An unnatural emphasis of a speech, sound, action, or situation for dramatic effect. Usually a fairly obvious liberty taken by writer or director.

**DRAPES** Curtains used as set background or used on travelers to curtain off a set.

**DRESS** (1) A program rehearsed on camera, usually for the last time exactly as it is to be put on the air. (2) Properties, set decorations, and other definitive material added to a setting to provide character or interest. Finishing touches, pictures, ash trays, etc.

*(To be continued in next issue)*

***Among True Dictionary contributors, consultants . . .***



LADESH, Producer-Director, WDAF-TV, K. C.



DON McCLURE, McCann-Erickson, N. Y.



ROY McLAUGHLIN, Mgr., WENR-TV, Chi.



H. NEUMANN, TV Dir., Lowe Runkle, Okla. C.




### How good is radio?

There's a bright spot for the sponsor in all the tumult and turmoil that has recently clouded the radio horizon.

It isn't the network rate cuts, or the sale of this or that network. Not the bargain basement raids nor the deftly contrived deals. None of these necessarily make radio a better buy.

Only facts and figures can. And industry-wide clamor for the right research holds promise that the advertiser will at last get the facts he needs to evaluate radio properly.

Despite the expenditure of tens of millions of dollars for research and promotion, radio has "apparently missed the boat," to quote from a recent Affiliates Committee letter to the ANA. Yet, the letter goes on to say, radio "has been, and still is, underpriced *in relation to other media.*"

Presumably the Committee, in its meeting with ANA, will explore ways and means to prove its contention. One way to do it is to "put all media under one microscope" as suggested in SPONSOR's article (31 July 1950). C. E. Hooper has already announced "a new service to advertisers involving directly comparable material between newspapers, magazines, radio, and television."

Frank Pellegrin, vice president of H-R Representatives, Inc., calls for comparable research under the Broadcast Advertising Bureau, Inc. The demand for a common denominator for all media evaluation comes from all quarters and merits the industry's full support.

Significant too is the interest shown nationally in the studies conducted by Advertising Research Bureau, Inc. Here radio's effectiveness is pitted against that of newspapers on the retail level, and at the point of sale.

It all adds up to a new awareness of a need in radio that only definitive research can satisfy.

### Who killed Cock Robin?

Beyond anxiety in many quarters that the current onslaught on Transit Radio represents a clear threat to all advertising, another facet of the problem becomes crystal clear: FM is fighting for its economic life.

The bright new medium of only several years back, showered with paternal favoritisms by the Federal Communications Commission, finds itself appealing for the right to exist on two governmental fronts.

In a decision that is causing consternation in many advertising quarters, the District of Columbia Court of Appeals has declared Transit Radio commercials unconstitutional under the First and Fifth Amendments. But the "forced listening" reasoning was directed only at advertising portions of bus-and-streetcar radiocasts; music (which constitutes the bulk of broadcasts) was bypassed. The Washington *Post*, rabid opponent of Transit Radio heretofore, editorialized against the decision. Not only car card companies, but all segments of advertising, are alarmed. Until the courts decide whether there's a case for appeal, Transit Radio conducts business as usual.

Functional Music, another of the few methods by which an FM station can sustain itself these days, has been ruled in violation of the Communications Act by the FCC. Thirteen outlets have filed a joint appeal to the FCC challenging its position and pointing out that the piping of music to business establishments and eliminating commercials is, in fact, a service in the public interest.

FM has hopes, some day, of having enough sets in American homes to attract national advertising on the same basis as AM, newspapers, and what-have-you. Right now services like Transit Radio, Storecasting, and Functional Music have kept some of them going; the rest hang on by a thread.

Aside from the merits or demerits of the legal action, it would seem a parody on justice if the medium so strongly espoused by the FCC were to be pushed and pummelled into oblivion.

### A random thought

By the simple expedient of asking national advertisers what they'd like to know about radio, broadcasters are finally hacking their way out of the wilderness. The ANA has a big stake in radio; give them half a chance and they'll help broadcasters prove how important radio really is.

## Applause

### A hearty pat on the back to . . .

**Miles Laboratories,** which reaffirmed its faith in the medium that made Alka Seltzer great, radio, with a nearly $1,000,000 contract on MBS. The money came from two sources—(1) some $500,000 available because of its *Quiz Kids* cancellation months back, (2) savings due to network rate slashes.

**Transfilm, Inc.,** New York, which decided that the best way to educate TV agency men on what it take to make a TV film was to conduct some shirt-sleeve classes. Over 200 applicants from New York agencies rushed to attend the six-session course; only 25 could be accommodated.

**Warwick and Legler,** New York, which is showing the advertising fraternity a thing or two with its wide-range purchases of boxing events and its 100% use of a great commercial campaign that has brought top sponsor identification for its client, Pabst.

**William Weintraub,** head of the mushrooming advertising agency bearing his name, who believes that even a household word like Amos 'n' Andy can profit by a huge buildup for TV.

**Numerous radio stations** that are pointing out locally and nationally, that radio is still the greatest mass medium in the world.

**North Carolina Association of Broadcasters,** whose realistic tie-ins with the University of North Carolina is resulting in training scores of students for practical broadcasting roles.




# Now THE KEY TO ABC

## THE PROVIDENCE JOURNAL-BULLETIN STATION

# WPJB AM–1420 FM–105.1

# IN RHODE ISLAND

**AM–5000 Watts**
**FM–20,000 Watts**

Simultaneous operation
6 a.m. to 12 midnight

*National Sales Representatives:*
AVERY-KNODEL, Inc.
608 Fifth Ave., New York
JUdson 6-5536

Other offices in Atlanta, Chicago,
San Francisco and Los Angeles

AM 1420
WPJB
FM 105.1
THE PROVIDENCE JOURNAL BULLETIN STATION

# *"Naturally, Roger has his own radio"*



We're not so sure he ought to have a set of his own.

Roger, being only five, might be better off outdoors, learning the sacred principle of the sacrifice bunt. Or having someone read him a story. And isn't he a little young to be picking all his own programs?

But the significant fact from your point of view is that most parents count radio so indispensable that no home, and hardly a room, is properly furnished without it. People have come to take it for granted that without radio, you can't successfully run a hotel, hire a maid, or raise a child.

This attitude points up a value more meaningful than the formidable statistics of competing advertising media. A quality too often buried under radio's own impressive circulation figures. The figures don't lie. They're just not articulate. They fail to make the simple point about radio's power that matters more than numbers.*

Radio belongs.

It belongs upstairs and downstairs, in the kitchen and in the car. In the city, and in places the mail gets to once a week.

If you are an advertiser with a big market to reach, you belong in radio.

*The Columbia Broadcasting System*

* 95% of all U.S. homes have radios... People average nearly four hours a day listening to them. They spend 20% more time listening to CBS stations than to those of any other network.

NATIONAL BROADCASTING COMPANY, INC.
GENERAL LIBRARY
30 ROCKEFELLER PLAZA, NEW YORK, N. Y.

BROADCAST PIONEERS LIBRARY
NAB Building
1771 N Street, N.W.
Washington, D.C. 20036